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Introduction

The year of 2022 is an important landmark for the encounter of Irish Studies and Brazilian Studies due to various celebrations. Firstly, it marks the end of a key chapter in Irish History, which was the Revolutionary Period, and the shifting of the political opinion of Irish nationalists between supporting Home Rule and the Irish Parliamentary Party to the republicanism of Sinn Féin. The consequences were the moments of civil unrest related to Ulster loyalism, which led to a series of milestones in Irish history: Irish War of Independence (1919-1921), the creation of the Irish Free State and the Partition of Ireland (1921), and the Irish Civil War (1922-1923), giving rise to a series of historical events that would unfold in contemporary twenty first century Ireland. In an analogous historical perspective, this year we celebrate the bicentenary of the Independence of Brazil, raising potential comparative studies by scholars and historians from both countries. Secondly, in the literary field, it is the commemoration of 100 years of Joyce's publication *Ulysses,* a book which continues generating comparative and intertextual studies. In Brazil, 1922 also saw the inauguration of the Week of Modern Art with the rise of artists, poets and writers that question and disrupt the paradigms of the time.

The "Articles" section of this miscellaneous issue of the *ABEI Journal* reveals, to a certain extent, these changes that continue to unfold in the continuum of Irish history. The article by Ana Carolina Vilalta Caetano deals with tragedy, transgression and religiousness in Oscar Wilde's *Salome* and Pedro Luis Sala Vieira writes about the way in which in Brazilian Translations approach the influence of Shakespeare's *Hamlet* in James Joyce's *Ulysses*. The work of the playwright Brian Friel is the topic of articles by Victor Fermino, dedicated to the narrative of *Making History* and how its narrative presents "Hugh O' Neill as the Leopold Bloom of Historiography," and Constanza Mondo who examines Brian Friel's *Translations* through the comparative lens of British Linguistic Colonialism in Ireland and India. Karen McCarthy tackles "The Incest Plot" in John Banville's *Ancient Light* highlighting Hershinow's concept of a "tautological self-enclosure" present in the structure of the novel. On the other hand, food as "a love language," and its connection with desire in Emma Donoghue's novel *Stir-Fry*, is the topic of Esther Borges' article.

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In "Voices from South America", Edward Walsh and Laura P. Z. Izarra introduce Michael McCartan's Books and question whether he was a "Luminary or Lunatic" due to the circumstances he lived through in nineteenth-century Latin American countries.

In the "Reviews" section, Fábio Waki writes about Chris Arthur's *Hidden Cargoes;* María Graciela Eliggi examines Anne Fogarty and Marisol Morales-Ladrón's *Deirdre Madden. New Critical Perspectives*; Miguel Nenevé and Hélio Rocha review Mariana Bolfarine and Laura P. Z. Izarra's *Segredos do Putumayo: O diário da Amazonia de Roger Casement*; and, Victor Augusto da Cruz Pacheco appraises José Carregal's *Queer Whispers: Gay and Lesbian Voices of Irish Fiction.*

The Editors

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Exhibition of the Centenary of Independence of Brazil.

Articles

ABEI Journal – The Brazilian Journal of Irish Studies, v. 24, n. 2, 2022, pp. 13-30.

"A Woman Who is Dead": The Tragedy, Transgression, and Religiousness of Oscar Wilde's Salome

"A Woman Who is Dead": Tragédia, transgressão e religiosidade em Salome *de Oscar Wilde*

Ana Carolina Vilalta Caetano

Abstract: *This article aims at analysing Oscar Wilde's play* Salome *(1891) under the lens of Georges Bataille's theory of transgression and eroticism, and the notion of* eros *present in archaic Greek lyric poetry.* Salome *takes place in Herod Antipas' palace during the night of a banquet and follows the court and the royal family as the event unfolds into tragedy. The Tetrarch has Jokanaan, a prophet announcing the return of the Messiah, imprisoned in a cistern. His step-daughter, Salome, fascinated by the prophet's voice and by his loud sermons, convinces the guards to allow her to see him. She immediately falls in love, but Jokanaan is unresponsive to her advances, which ultimately causes her to manipulate the Tetrarch and commit a heinous crime in order to be united with her beloved. In order to fully explain Wilde's use of religion as a background to make a case for the physical, then, the* fin de siècle *Romantic* femme fatale *is briefly introduced alongside the Symbolist transcendental ideal. Thus, Salome is analysed as a character that surpasses her tragic role and becomes associated with concepts such as abject femininity, coined by psychoanalyst Julia Kristeva.*

Keywords: *Oscar Wilde; Transgression; Eroticism; Religion; Femininity.*

Resumo: *O objetivo deste artigo é analisar a peça* Salomé *(1891) de Oscar Wilde sob a ótica da teoria de transgressão e erotismo de Georges Bataille, e da noção de* eros *presente na Lírica Grega Arcaica.* Salomé *se passa no palácio de Herodes Antipas durante a noite de um banquete, acompanhando a corte e a família real durante a transformação do evento em tragédia. O Tetrarca tem Jokanaan, profeta anunciando o retorno do Messias, preso em uma cisterna, e sua enteada, Salomé, fascinada pela voz e pelos altos sermões, convence os guardas a deixá-la vê-lo. Ela imediatamente se apaixona, mas Jokanaan não retribui seus avanços, fazendo com que, ao final, ela manipule o Tetrarca e cometa um crime em tentativa de uni-los. Para explicar a maneira como Wilde utiliza a religião como pano de fundo para a transcendência através do físico, então, Salomé é*

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analisada como uma personagem que supera seu papel trágico, sendo associada à feminilidade abjeta, conceito cunhado pela psicanalista Julia Kristeva.

Palavras-chaves: *Oscar Wilde; Transgressão; Erotismo; Religião; Feminilidade.*

Oscar Wilde's one-act tragedy *Salome* (1891) is simultaneously morbid and romantic. Its religiousness is oddly misplaced and shallow, serving as a background for a tumultuous night that ends in the gory murder of a holy man. Written originally in French during his stay in Paris, Wilde's iteration of the myth reimagined the nameless girl from the Bible as a paradoxical, intensely erotic character. He described it as a play about a woman who dances barefoot stepping on the blood of the man she loved and killed (Barbudo qt. Nogueira 196). The play was later translated into English by Lord Alfred Douglas, Wilde's lover, and is rumored to have been revised by the author himself (Galery 113). It was published in London by Elkin Matthews and John Lane in 1884, with grotesque and explicit illustrations by Aubrey Beardsley. This article aims at showcasing the triumph of the physical over the transcendental within the play and Salome's triumph over her own tragedy. In order to do so, transgressiveness and eroticism are analyzed, namely through the lens of Georges Bataille's theories present in *Erotism, Death and Sensuality* and the Greek notion of *eros*, in conjunction with Salome's construction as a volatile character that eventually descends into otherness.

The Salome myth gained unprecedented popularity during late Romanticism, a movement known for its duality, or, as Brazilian literary critic Walnice Galvão argues, for its light and darkness (66). While some artists were concerned with issues of sentimentality, chivalry, and idealism, others busied themselves with the esoteric, the demonic, and the degenerate. During the peak of romantic literature, the *femme fragile* prevailed, a product of stories about coy, unattainable love. However, by the *fin de siècle*, it was the femme fatale who terrorized the pages, personifying seduction and destruction (Galvão 70). Salome became symbolic of this period. She appeared in Gustave Moreau's paintings, namely *Salome Dancing Before Herod* (1876) and *The Apparition* (1876), in Joris-Karl Huysmans' novel *Against Nature* (1884), and later in Oscar Wilde's one-act tragedy Salome. However, it was not only the late Romantics who took great interest in Salome, but also those who subscribed to the aesthetics of French Symbolism, such as Mallarmé ("Heródiade") and Huysmans, both inspirations for Wilde's play.

By the *fin de siècle*, then, women became subject of parodies, hyper aestheticized and stylized (Maier 217). Stéphane Mallarmé's "Heródiade" already portrays Salome as

a hyper artificial princess, isolated in a palace by her own narcissism and fragmentation, desired by others but ultimately alone (Dierkes-Thrun 255). In Moreau's *Salome Dancing* and *The Apparition*, Salome's body, clad in bright silver and gold jewelry, appears as consumable and dangerous. Later, Des Esseintes, protagonist of Huysmans' *Against Nature*, would analyze these paintings and crystallize the idea that Salome is a figure of artificiality, lust and male destruction, the personification of terrifying female sexuality (Maier 220). Wilde borrowed from Huysmans, Mallarmé and Moreau to create his own Salome, a *femme fatale* that is both human and demonic, transgressive and childlike, victim and perpetrator. In part, Salome deconstructs Romantic idealization and the Symbolist idea of transcending a mortal body, using the metaphysical and the elevated as a background to make a case for the physical.

She is Like a Mad Woman: Transgression and Lyricism

Salome takes place in Herod Antipas' palace during the night of a banquet and follows two soldiers, the Syrian captain Narraboth, Herodias' page, the guests, and the royal family through the event. The Tetrarch had Jokanaan, a prophet announcing the return of the Messiah, imprisoned in a cistern for insulting his second wife and Salome's mother, Herodias. Salome, fascinated by his voice and his loud sermons, convinces the guards to allow her to see him. She falls in love with Jokanaan, but he is unresponsive to her advances. Later, Herod asks her to dance for him in exchange for a reward, and she demands Jokanaan's head on a silver platter. Herod, pressured by Herodias, concedes. Salome gives a final speech about love and kisses Jokanaan's mouth. Appalled by her behavior, the Tetrarch orders his soldiers to kill her, and she is crushed beneath their shields.

Salome's first lines reveal her desire to leave the banquet and that Herod had been closely watching her for some time (26). Her ambivalence towards the meaning of the looks exemplifies the paradoxes that characterize the play, but also accentuates the idea that looking is, in many ways, directly linked to power. In *Ways of Seeing*, the art critic John Berger posits that "[...] men act and women appear. Men look at women. Women watch themselves being looked at", and that, consequently, women become objects of vision, "a sight" (47). To be a sight means, then, to never occupy the active role and remain suspended in a game of appearances.

Salome hates games of appearances, as she clarifies in her next lines. She openly expresses her distaste for exaggeration, drinking, and vanity, criticizing the banquet's guests, especially the Romans, who "give themselves the airs of noble lords" while being

"rough and common" (26). Consequently, her leaving for the garden solidifies the idea of distance from the court's traditions, and her disregard for artificiality further contributes to her indecipherability. In addition, the incessant allusions to the moon connect her with its symbolic meanings, such as dependence, sexuality, death, and renewal (Chevalier & Gheerbrant 561-562), contributing in the creation of a fragile atmosphere, where an unpredictable figure can easily disrupt everything.

When Jokanaan speaks, his voice startles Salome, and one of the soldiers tells her that the words came from the prophet locked in the cistern. Salome decides she must see him, but the men around her protest. Concurrently, a slave announces that the Tetrarch demands that the princess return to the banquet and is ignored. Since none of the soldiers give in to her charms, Salome turns to Narraboth, who harbors feelings for her:

> SALOME
> [*Smiling.*]
> You will do this thing for me, Narraboth. You know that you will do this thing for me. And to-morrow when I pass in my litter by the bridge of the idol-buyers, I will look at you through the muslin veils, I will look at you, Narraboth, it may be I will smile at you. Look at me, Narraboth, look at me. Ah! you know that you will do what I ask of you. You know it well . . . I know that you will do this thing. (28)

Here looking becomes a currency. The young princess is aware that when men stare at her they expect reciprocity, so she offers the Syrian what she has been denying all others. She will look at him but asks that the prophet be brought to her. When Salome uses her body as a tool to achieve her goals, she does not obtain any real power, but temporary privileges that can be easily revoked. The political and social power is solely Herod's. The soldiers are his to command, the court is his to rule, and the final decision about his stepdaughter's fate is his. It is also evident that Salome, in spite of having a title, does not issue orders, as she has to ask Narraboth to call off the soldiers.

Jokanaan's appearance causes Salome to slowly step back and, upon realizing his prophecies are insults to her mother, she expresses a mixture of disgust and attraction. He is "terrible", but his black eyes resemble magical caverns and moons, his skin is ivory and silvery. There is clear anticipation as she asks "do you think he will speak again?", as well as the distinct feeling that she perceives him as an equal in his awareness of the depravity within the court (29). In *Erotism, Death and Sensuality*, French philosopher Georges Bataille contends that "men are swayed by two simultaneous emotions: they are driven away by terror and drawn by an awed fascination", that taboo and transgression are

reflections of that, and that "the taboo would forbid the transgression but the fascination compels it" (68). Salome's initial reaction to the prophet is an example of these conflicting feelings, ultimately leading to a crossing of all moral and religious boundaries.

Bataille defines transgression as an action complementary to the profane, something that exceeds limits but does not destroy them (67). His theories connect transgression with eroticism, and eroticism with fusion and a dissolving of barriers (129). Later, in "A Preface to Transgression", Michel Foucault would express his agreement with Bataille and expand the definition of transgression, linking it more explicitly to secularization. According to him, "the death of God does not restore us to a limited and positivistic world, but to a world exposed by the experience of its limits, made and unmade by that excess which transgresses it" (32). Consequently, transgression is that which forces the limit to recognize itself and its impending disappearance (34), that which is marked by excess (Galery 115).

Salome engages in transgressive behavior repeatedly. Her conversation with Jokanaan, for instance, is driven by the desire to cross a physical border and touch him. The actions that grant her access to the cistern in the first place also cause her to trespass social limits. In addition, her increasingly erotic tone clashes with the spirituality of the prophecies he keeps murmuring. Sacred and profane converge in sexuality, and excess, then, is essential to the nature of the princess' passion for the prophet.

Jokanaan's religious talk, for instance, is interrupted by a sensual description of his body that borrows language and similes from the *Song of Songs*. Also called *Song of Solomon*, the *Song of Songs* is a book that belongs to the third section of the Hebrew bible. It is a collection of romantic poems spoken alternatively by a man and woman, where love is exalted alongside the physical attributes of the beloved. By convention, the man is the lover and the woman is the beloved. Wilde's Salome uses imagery from verses 4:1 to 5:1 of the chants, where the lover praises the beauty of his beloved, thus inverting the gender roles and transforming the prophet into the passive object of desire:

> Salome
> Jokanaan, I am amorous of thy body! Thy body is white like the lilies of a field that the mower hath never mowed. Thy body is white like the snows that lie on the mountains, like the snows that lie on the mountains of Judæa, and come down into the valleys. The roses in the garden of the Queen of Arabia are not so white as thy body. Neither the roses in the garden of the Queen of Arabia, the perfumed garden of spices of the Queen of Arabia, nor the feet of the dawn when they light on the leaves, nor the breast of the moon when she lies on the breast of the sea . . . There is nothing in the world so white as thy body. Let me touch thy body.

> JOKANAAN
> Back! daughter of Babylon! By woman came evil into the world. Speak not to me. I will not listen to thee. I listen but to the voice of the Lord God. (30)

Salome's first short monologue incorporates lilies (4:5)[1], mountains (4:6)[2], gardens, and spices (4:13-4:14)[3] in an eloquent tribute to the whiteness of Jokanaan's body, the color assuming the meaning of chastity ("field that the mower hath never mowed"). It is only at the end of her lines that the princess utilizes words that have erotic and transgressive connotations ("let me touch thy body"). Jokanaan's response openly expresses his disdain for her, and his refusal to speak symbolizes his realization of her disregard for holy words. Although Salome is conscious of the corruption and lack of morality in Herod's court, she expresses no desire for the spiritual, only the physical. This is, arguably, the biggest divide between the princess and the prophet. Jokanaan practices and preaches complete abnegation, his discourse never falters or changes; Salome's actions are notoriously self-indulgent, she is contradictory and fragmented. Consequently, there is a fixedness in Jokanaan's beliefs that constantly clashes with Salome's volatility:

> SALOME
> Thy body is hideous. It is like the body of a leper. It is like a plastered wall where vipers have crawled; like a plastered wall where the scorpions have made their nest. It is like a whitened sepulchre full of loathsome things. It is horrible, thy body is horrible. It is of thy hair that I am enamoured, Jokanaan. Thy hair is like clusters of grapes, like the clusters of black grapes that hang from the vine-trees of Edom in the land of the Edomites. Thy hair is like the cedars of Lebanon, like the great cedars of Lebanon that give their shade to the lions and to the robbers who would hide themselves by day. The long black nights, when the moon hides her face, when the stars are afraid, are not so black. The silence that dwells in the forest is not so black. There is nothing in the world so black as thy hair . . . Let me touch thy hair.
>
> JOKANAAN
> Back, daughter of Sodom! Touch me not. Profane not the temple of the Lord God. (31)

In her next monologue, Salome changes her discourse, and her unpredictability becomes almost tangible. She uses the grotesque to assure the prophet that his body is "hideous", her imagery transforming it into a gothic house with rotting walls and insects, into a tomb. However, terror and fascination converge once more, and she returns to the *Song of Songs* for similes regarding the darkness and beauty of his hair. This time, Lebanon (4:8, 4:11,

4:15)[4], fruits (4:13), and lions (4:8) are the borrowed images. The correlation between Salome and a long line of sinful women is established through the mention of hair. Delilah, known as a treacherous figure in the Hebrew Bible, betrays Samson and orders a servant to cut his hair while he sleeps, rendering him powerless and turning him over to the Philistines. In his attempt to silence her and keep her from touching him, Jokanaan calls himself "the temple of the Lord God". This closely links his body with the sacred, and causes all of Salome's advances to be seen as profanation, and thus transgression. Her actions force the limit to recognize its impending disappearance because they blur the line between holy and sacrilegious:

> Salome
> Thy hair is horrible. It is covered with mire and dust. It is like a crown of thorns which they have placed on thy forehead. It is like a knot of black serpents writhing round thy neck. I love not thy hair . . . It is thy mouth that I desire, Jokanaan. Thy mouth is like a band of scarlet on a tower of ivory. It is like a pomegranate cut with a knife of ivory. The pomegranate-flowers that blossom in the gardens of Tyre, and are redder than roses, are not so red. The red blasts of trumpets that herald the approach of kings, and make afraid the enemy, are not so red. Thy mouth is redder than the feet of those who tread the wine in the wine-press. Thy mouth is redder than the feet of the doves who haunt the temples and are fed by the priests. It is redder than the feet of him who cometh from a forest where he hath slain a lion, and seen gilded tigers. Thy mouth is like a branch of coral that fishers have found in the twilight of the sea, the coral that they keep for the kings! . . . It is like the vermilion that the Moabites find in the mines of Moab, the vermilion that the kings take from them. It is like the bow of the King of the Persians, that is painted with vermilion, and is tipped with coral. There is nothing in the world so red as thy mouth . . . Let me kiss thy mouth.
>
> Jokanaan
> Never! daughter of Babylon! Daughter of Sodom! Never.
> Salome
> I will kiss thy mouth, Jokanaan. I will kiss thy mouth. (31)

Once again, Salome's volatility manifests itself in a change of discourse. After being denied one more time, she continues to childishly insult the prophet, criticizing the hair she had previously praised. She compares his hair to Jesus' crown of thorns, arguably Wilde's way of referring to the idea of John as the forerunner of Christ and as a figure of equal holiness and importance. She then compares his hair to serpents, in allusion to either the snake

who tempted Eve or Medusa, whose gaze was deadly. Either way, the idea of temptation, corruption and violence permeates the images, and the terror of the grotesque is sustained.

The incorporation of the *Song of Songs* is more explicit now. Salome's "thy mouth is like a band of scarlet" paraphrases "your lips are like a scarlet thread" (4:3).[5] The tower of ivory is the Tower of David (4:4),[6] built during the reign of Herod Antipas' predecessor, and the pomegranates are part of the royal garden (4:13). Then, suddenly, the princess abandons the similes present in the chant to use imagery of destruction. There are trumpets that frighten the enemy, the haunting of temples, the crushing of grapes, and a direct reference to the biblical episode of Samson killing a lion. Her connection to Delilah is, then, undeniable, and the progression from virginal to deadly images mirrors her descent into otherness and Jokanaan's eventual demise.

Narraboth, who harbored romantic feelings for the princess, kills himself after witnessing her express her desire for Jokanaan. The page is distraught and utters, "Ah! why did I not hide him from the moon? If I had hidden him in a cavern she would not have seen him" (28). This is an interesting remark, considering the Syrian was the one who had been looking since the beginning of the play and the one who would not avert his eyes from Salome's exchange with the prophet. The implication is, perhaps, that Salome's manipulation and inability to fulfill her end of the bargain of reciprocity make her responsible for Narraboth's death. She had seen his feelings and used the privilege they granted her to obtain access to Jokanaan without considering the consequences. Thus, this passage marks the moment where the princess stops being a victim of the gaze and becomes the perpetrator of an analogous violence.

The subsequent moments solidify Salome's indifference towards Narraboth: when a soldier notifies her of the suicide, all she does is continue to stare at Jokanaan and lament not being able to kiss him. Then, for the first time, the Baptist speaks directly and coherently: the angel of Death had come to the palace just as he predicted. Salome does not listen, her attention is solely focused on the physical, on his lips. Jokanaan continues preaching, but Salome's interests lie elsewhere, religion is of no use to her. There is a distinct sense of forlornness in her desperation that alludes to her initial lines, where it is evident that she does not feel as though she belongs in the court.

Jokanaan refuses to be looked at for longer and disappears back into the cistern, and she stands there, reciting the same words ("I will kiss thy mouth") to an empty space. The first soldier decides to hide Narraboth's body, as the Tetrarch "does not care to see dead bodies, save the bodies of those whom he himself has slain" (29), and the page concomitantly soliloquies about his love for the Syrian, who was "more than a brother" to

him, and to whom he gave many presents. The homoerotic undertones are emphasized, as well as the one-sided nature of their relationship.

That is when Herod, Herodias and the court enter the scene. The Tetrarch's first line is an inquiry about Salome's whereabouts, followed by a reprimand from Herodias that mirrors the page's first warnings to Narraboth ("You must not look at her! You are always looking at her!") (32). The play's opening sequences repeat themselves and the new cluster of characters contemplates the moon, the audience aware by this point that the celestial body represents Salome:

> Herod
> The moon has a strange look to-night. Has she not a strange look? She is like a mad woman, a mad woman who is seeking everywhere for lovers. She is naked too. She is quite naked. The clouds are seeking to clothe her nakedness, but she will not let them. She shows herself naked in the sky. She reels through the clouds like a drunken woman . . . I am sure she is looking for lovers. Does she not reel like a drunken woman? She is like a mad woman, is she not? (32)

Herod's description elucidates what the princess has so far only expressed in a veiled manner: his gaze sexualizes her. This is evidenced by the fact that the moon is naked, actively searching for lovers, drunken and mad. His eyes rob her of her girlhood and childishness, assigning her forcefully to the role of the one-dimensional *femme fatale*. He proceeds to order the servants to bring the banquet to the terrace since Salome will not come inside and he wishes to keep looking at her.

Later, he demands that Salome dances for him. She repeatedly refuses, and, in the background, the soldiers reiterate an ominous feeling from the beginning: the Tetrarch has a "sombre look". This sense that tragedy is imminent and darkness lurks around the corner contributes to the atmosphere of claustrophobia that permeates the climax of the play. The omens, the blood on the floor, the cryptic prophecies, the abrupt death of the Syrian, and Salome's delirious eulogies to Jokanaan are also fundamental in building tension and horror. There is a clear escalation and the audience is made aware through these devices that something dreadful must happen before the narrative reaches the point of denouement.

Additionally, the scenes that precede the dance effectively transform Salome and Herod into mirrors of each other. They both gaze at and desire lovers who deny them, occupy the active role in the pursuit, manipulate others as a means to achieve their goals, and share a sort of madness that causes them to not belong in court.

After Salome agrees to dance in exchange for a reward, the Tetrarch says,

> Herod
> Even to the half of my kingdom. Thou wilt be passing fair as a queen, Salome, if it please thee to ask for the half of my kingdom. Will she not be fair as a queen? Ah! it is cold here! There is an icy wind, and I hear . . . wherefore do I hear in the air this beating of wings? Ah! one might fancy a bird, a huge black bird that hovers over the terrace. Why can I not see it, this bird? The beat of its wings is terrible. The breath of the wind of its wings is terrible. It is a chill wind. Nay, but it is not cold, it is hot. I am choking. Pour water on my hands. Give me snow to eat. Loosen my mantle. Quick! quick! loosen my mantle. Nay, but leave it. It is my garland that hurts me, my garland of roses. The flowers are like fire. They have burned my forehead. [He tears the wreath from his head and throws it on the table.] Ah! I can breathe now. How red those petals are! They are like stains of blood on the cloth. That does not matter. You must not find symbols in everything you see. It makes life impossible. It were better to say that stains of blood are as lovely as rose petals. It were better far to say that . . . But we will not speak of this. Now I am happy, I am passing happy. Have I not the right to be happy? Your daughter is going to dance for me. Will you not dance for me, Salome? You have promised to dance for me.

Herod's monologue alludes to the omens Jokanaan has prophesied, namely the Angel of Death. In his feverish state, he believes to hear winds beating, and then chokes. The garland on his head, noticeably made of roses, burns his forehead, just like the crown of thorns cut Jesus. He sees blood everywhere, stainting the cloth and on the petals, but decides to ignore it, ecstatic over the promise of dancing. Similarly to what she had done to Narraboth, Salome beguiles the Tetrarch with the tantalizing possibility of reciprocity, except this time she does not turn gazing into a currency, but her own body.

Salome dances the Dance of Seven Veils barefoot on Narraboth's blood. Wilde does not describe the movements, and, for a brief moment, the princess becomes invisible, disappearing in a single, cryptic line. The act of dancing with veils has erotic connotations, as it evokes the nakedness of the idea of unveiling while still maintaining a delimited, covered distance. There is a juxtaposition of immateriality and materiality, adding to the notion that desire implicates lacking and vanishing, and the need to obtain that which is elusive. Herod is unable to truly see Salome's body, but he is able to imagine it through the layers of fabric and ornaments. Thus, Salome's body is something that is simultaneously there and not there, dangling just out of reach.

Kneeling before the Tetrarch, the princess finally names her reward: she wants Jokanaan's head to be brought to her on a silver charger. Herodias is elated by her daughter's

choice since the prophet had been insulting her authority and marriage, but Herod is appalled. He tries to bargain, offering her once again half of his kingdom, emeralds, and his exotic peacocks, but she does not relent, reminding him that he has sworn an oath to grant her what she desires. The Tetrarch believes that by killing Jokanaan he will be acting out against God and consequently bringing misfortune upon himself, so he continues listing the riches he would be willing to give her: jewels, a garment made of feathers, amber cups that can detect poison, sandals encrusted with glass, and eventually, as he grows more desperate, a stolen veil from the sanctuary.

Herod finally agrees, sinking back into the throne, and Salome is handed Jokanaan's head on a silver charger.

I Have Kissed Thy Mouth: Eros, Borders and Death

> SALOME
> [...] I am athirst for thy beauty; I am hungry for thy body; and neither wine nor fruits can appease my desire. What shall I do now, Jokanaan? Neither the floods nor the great waters can quench my passion. I was a princess, and thou didst scorn me. I was a virgin, and thou didst take my virginity from me. I was chaste, and thou didst fill my veins with fire.... Ah! ah! wherefore didst thou not look at me, Jokanaan? If thou hadst looked at me thou hadst loved me. Well I know that thou wouldst have loved me, and the mystery of love is greater than the mystery of death. Love only should one consider.
>
> . . .
>
> [*The slaves put out the torches. The stars disappear. A great black cloud crosses the moon and conceals it completely. The stage becomes very dark. The Tetrarch begins to climb the staircase*.]
>
> THE VOICE OF SALOME
> Ah! I have kissed thy mouth, Jokanaan, I have kissed thy mouth. There was a bitter taste on thy lips. Was it the taste of blood?... But perchance it is the taste of love.... They say that love hath a bitter taste.... But what of that? what of that? I have kissed thy mouth, Jokanaan.
> [*A moonbeam falls on Salome covering her with light*.]
>
> HEROD
> [*Turning round and seeing Salome*.]
> Kill that woman!
> [*The soldiers rush forward and crush beneath their shields Salome, daughter of Herodias, Princess of Judæa*.]
> CURTAIN. (46)

Excess is brought to extreme levels as the princess passionately scolds Jokanaan for not loving her and kisses his cold, dead lips. The climax is the culmination of a dangerous mixture of *eros*, death, and transgression, and Salome's monologue reiterates the play's obsession with the physical. She is crushed beneath the soldiers' shields, but, even after the curtain falls, there is a distinct impression of her being triumphant over Herod. The tragic ending completes *eros*' cycle and consecrates Salome's passion as the ultimate act of transgression, reconfiguring all borders of the self.

Before recapitulating Bataille's idea of transgression, it is fundamental to define eros and its direct connection to tragedy. Ancient Greek culture and literature permeate Wilde's work and are considered the foundation for both his aestheticism and his writing (Evangelista 2009), so it makes sense then that his approach to Salome's all-encompassing love for John the Baptist derives from the destructive desire poets sang about in Greek Lyric, namely Melic.

Eros is described as a pathology that disrupts the body, causing fevers, profuse sweating, dizziness, and blindness. Desire is also associated with insanity and profound loss of the self, being able to completely subjugate its victim. It first enters its victims through the eyes and the image of the beloved creates an acute need to trespass all physical boundaries, thus gazing is the initial step towards loving (Calame 12-13,). Eros is, then, physical and physiological, and distances itself from the modern notion of romantic love:

> The Greek word eros denotes 'want,' 'lack,' 'desire for that which is missing.' The lover wants what he does not have. It is by definition impossible for him to have what he wants if, as soon as it is had, it is no longer wanting. This is more than wordplay. There is a dilemma within eros that has been thought crucial by thinkers from Sappho to the present day. Plato turns and returns to it. Four of his dialogues explore what it means to say that desire can only be for what is lacking, not at hand, not present, not in one's possession nor in one's being: eros entails endeia. (Carson 27)

Thus, by convention, eros is unrealizable and paradoxical, since once it is assuaged it loses its defining quality (lack), but if not assuaged the beloved suffers its pathological consequences until insane (Calame 9). However, pursuit and flight are also fundamental to the construction and appeasement of *eros*: the beloved does not want to be caught and forces the lover to run after them (Carson. 40). Desiring, then, is a doomed quest that ends either in the lover's annihilation or the feeling's destruction. The hopeless but inevitable fate of *eros* aligns it with the inescapability of tragedy.

This idea of tragedy and absence dialogues with Bataille's understanding of transgression. In *Erotism: Death and Sensuality* he posits that the lover "strips the beloved of her identity no less than the blood-stained priest his human or animal victim" (90), since the "final aim of eroticism is fusion, all barriers gone . . ." (129). For Bataille, eroticism was closely linked to sacrifice, and, consequently, death, considered by him synonymous with continuity (13):

> . . . If we follow the trajectory of eros we consistently find it tracing out this same route: it moves out from the lover toward the beloved, then ricochets back to the lover himself and the hole in him, unnoticed before. Who is the real subject of most love poems? Not the beloved. It is that hole.
> When I desire you a part of me is gone: my want of you partakes of me. So reasons the lover at the edge of eros. The presence of want awakens in him nostalgia for wholeness. His thoughts turn toward questions of personal identity: he must recover and reincorporate what is gone if he is to be a complete person. (Carson 52-53)

Therefore, the two main relationships in Salome are erotic ones. Herod's infatuation with Salome and Salome's infatuation with Jokanaan are products of gazing, and leads them, the active lovers, to desire a breaking of symbolic and material (corporeal) borders. The other members of the court constantly warn each other and the protagonist that looking is dangerous, and the horrors that befall those who still dare to look are proof of *eros*' disruptive nature. However, it is important to note that the princess' role is not fixed, as she engages in the topos of flight multiple times before finally acquiescing to the Tetrarch. Jokanaan, the passive and feminine lover within the structure of the central relationship, also repeatedly denies Salome. The princess' complimentary speeches about the prophet all reveal a desire to touch and taste, to, metaphorically, breach a barrier. Hence, when Herod offers wine and fruit to her he reveals an identical desire, as he will "drain the cup" after she has taken a sip and "eat what is left" after she has taken a bite (34). They share a need for unity and wholeness with the beloved, and that requires consumption, as Herod seems to have always known and Salome eventually realizes. In Salome's final monologue, consumption as a method of becoming one with the beloved is effectively adopted. As she holds Jokanaan's severed head, she says about his mouth, "I will bite it with my teeth as one bites a ripe fruit" (45), echoing Herod's sentiments about consuming the lover and his previous words during the banquet ("I love to see in a fruit the mark of thy little teeth" (34).

When the princess discusses Jokanaan's eyes and the hatred he harbored, the dimension of the gaze present in *eros* is once more restated, and Bataille's idea of terror causing fascination and compelling transgression is evidenced. Not only that, but Salome's angry and vindictive tone, permeated by longing and despair, implies a strange correlation between love and hatred, another axis in which the erotic balances itself. According to Carson, "love and hate bifurcate *eros*" (26). This bifurcation is further accentuated by Salome's volatility and fragmentation.

The second half of her monologue repeats the similes from the Song of Songs, where Jokanaan's body, hair, eyes, and mouth are complimented, but this time with the addition of his voice. Salome chastises the prophet for not looking at her, claiming that if he had he would have reciprocated her love, thus reiterating the Greek notion that looking is the first step towards loving. Additionally, when Salome draws a parallel between her love for him and his love for God, grounding both in the act of gazing, she approximates erotic love to religiousness, the physical to the metaphysical.

In *Erotism*, Bataille discusses "religious eroticism", defined as that "which is concerned with the fusion of beings with a world beyond everyday reality" (18). When the princess feverishly says "I am athirst for thy beauty; I am hungry for thy body; and neither wine nor fruits can appease my desire", the language is neither gory nor complementary, but religious and highly erotic. In the Eucharist, Catholics drink the blood of Christ (wine) and eat His body (wafer); similarly, Salome desires to drink Jokanaan's beauty and eat his body, as indicated by the use of "athirst" and "hungry":

> A prayer from the medieval missal, debatably attributed to St. Gregory the Great, asks, "May Thy wounds be to me food and drink by which I may be nourished, inebriated, and delighted." The connection of the bleeding wounds to drink is perhaps not terribly exceptional, though it becomes more disturbing the more seriously one thinks about it, but the image of food, despite its clear continuity with the Eucharist, makes the latter's overtones of cannibalism uncomfortably vivid: this Christ has bites taken out of him. (MacKendrick 135)

Although Salome's "I was a virgin, and thou didst take my virginity from me. I was chaste, and thou didst fill my veins with fire" remains a controversial passage, its meaning is most likely metaphorical. *Eros* strips its victim of innocence, and the act of consumption, in the play connected to the Communion, is considered intrinsically intimate. Here, then, virginity assumes the connotation of initiation, as Jokanaan was the one to awaken the erotic within the princess, symbolized by the fire in her veins.

After her monologue to Jokanaan, Herod tells Herodias, "she is monstrous, thy daughter, she is altogether monstrous [...]". When Salome engages in transgression and breaks the barrier between her and Jokanaan by having him killed and brought to her, she becomes the other. Psychoanalyst Julia Kristeva coined the term "abjection" in relation to women, monstrousness, and horror in the 1980s, defining the abject as that which transgresses the line between human and non-human, disturbing identity (Kristeva 2-3). She adopts Bataille's fascination with the aberrant to explore the limits of film. The abject, to Kristeva, is that which exists in-between and consequently cannot be defined by any existing limits. To be abject, then, means to occupy a space of transgressiveness. This concept can be easily applied to literature and to Salome. By the end of the play, she is monstrous, her unpredictability has been exacerbated by her horrific actions, she is both a child and a woman, and she walks the line between love and death. As Linda and Michael Hutcheon posit, she "progressively comes to embody on stage a physical lack of fit" (13).

Bataille famously wrote, "a kiss is the beginning of cannibalism", and, when Salome kisses Jokanaan and tastes the bitterness of blood, there is a distinct feeling that he has been eaten, consumed. In addition, the blood itself has an interesting symbology when associated with abjection. According to Kristeva,

> Blood, as a vital element, also refers to women, fertility, and the assurance of fecundation. It thus becomes a fascinating semantic crossroads, the propitious place for abjection, where death and femininity, murder and procreation, cessation of life and vitality all come together. (Kristeva 96)

Cessation of life and continuity, as previously mentioned, are also correlated with Bataille's view of transgression. Salome materializes the idea that "death is linked with the urge to possess. If the lover cannot possess the beloved he will sometimes think of killing her; often he would rather kill her than lose her" (20), connecting both with monstrous femininity through blood. In addition, during the final scene, Herod orders the guards to "Put out the torches! Hide the moon! Hide the stars!", creating a spectral atmosphere. He argues that he will not look at things and that he does not wish to be looked at back, announcing to the audience that eros has ceased to affect him. His obsession with Salome has been replaced with fear, and, since tragedy befell the court because she looked at the prophet, he allows complete darkness to envelop the terrace.

Salome's death is also a punishment from the Tetrarch. Her monstrousness and otherness render her unfit for life in high society, and undeserving of a title. Her actions appall and frighten Herod, causing his desire to turn acrid. Not only that, but, earlier, the

execution of her articulate plan to obtain the prophet's head had undermined his political authority, as he was powerless to stop the murder due to his misguided oath. Her death is, then, the only plausible solution by the end of the play. However, it is possible to argue that Salome triumphs over *eros* because she is able to achieve the impossible: she becomes one with her beloved (by killing, kissing, consuming), and her desire is never destroyed because she dies first. By forcing reciprocity through an alignment of death and possession, she does not suffer the brutal ending of her obsession, unlike the Tetrarch, and is able, precisely because of her death, to achieve continuity with her beloved, who is already dead. Jokanaan and Salome, who start the play as two discontinuous, distinct beings, are conjoined at the end, just as she initially intended.

Therefore, Wilde's *Salome* succeeds in using the religious as a background to make a case for the physical. There is no transcendence for the characters, only an acute necessity for the concreteness of the bodily, which is accomplished. Through Salome's volatile identity and the transgressive nature of the Baptist's death, Wilde offers a somber meditation on the nature of desire, religion, and aesthetics, investigating the borders of individuality. His Salome surpasses the delimited role of the *femme fatale* to become a symbol of transgression, monstrosity, and humanity, her relentlessness forever replacing the servitude of the nameless princess from the biblical myth.

Notes

[1] "Your two breasts are like two fawns,twins of the gazelle grazing among the lilies".

[2] "Until the dawn arrives and the shadows flee, I will go up to the mountain of myrrh, and to the hill of frankincense".

[3] "Your shoots are a royal garden full of pomegranates with choice fruits: henna with nard"/ "and saffron; calamus and cinnamon with every kind of spice, myrrh and aloes with all the finest spices."

[4] "Come with me from Lebanon, my bride, come with me from Lebanon. Descend from the crest of Amana, from the top of Senir, the summit of Hermon, from the lions' dens and the mountain haunts of the leopards."/ "Your lips drip sweetness like the honeycomb, my bride, honey and milk are under your tongue. The fragrance of your garments is like the fragrance of Lebanon."/ You are a garden spring, a well of fresh water flowing down from Lebanon".

[5] "Your lips are like a scarlet thread; your mouth is lovely. Your forehead behind your veil is like a slice of pomegranate".

[6] "Your neck is like the tower of David built with courses of stones; one thousand shields are hung on it— all shields of valiant warriors".

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The Spectre of Hamlet *in the Brazilian Translations of James Joyce's* Ulysses

O espectro de Hamlet *nas traduções brasileiras de* Ulisses *de James Joyce*

Pedro Luís Sala Vieira

Abstract: *William Shakespeare (1565-1616) is a noteworthy presence in works by James Joyce (1882-1941). Joyce's* Ulysses *contains a number of passages that allude to the bard's plays. Unlike the Homeric parallel, the Shakespearean references are scattered through the novel in form of allusions and echoes. In view of this, Laura Pelaschiar (2016) points out that "the job of the Joyce/Shakespeare explorer is a trying one because Shakespeare's presence in Joyce is hard to unearth and assess" (58). The spectre of Hamlet arises in the novel in multiple ways and evokes crucial themes of the novel, such as the paternity matter and the relation between art and biographical life. In virtue of such intertextuality, the purpose of this paper is to discuss the presence of* Hamlet *in the Brazilian translations of James Joyce's* Ulysses *by Antônio Houaiss (Civilização Brasileira, 1966), Bernardina da Silveira Pinheiro (Objetiva, 2005) and Caetano Galindo (Penguin/Companhia das Letras, 2012). This study comprises larger research that investigates how translators dealt with the Hamletian references in Joyce's novel.*

Keywords: *Shakespeare; Joyce;* Ulysses*; Translations.*

Resumo: *William Shakespeare (1565-1616) é uma presença notável nas obras de James Joyce (1882-1941).* O Ulisses *de Joyce contém uma série de passagens que fazem alusão às peças do bardo. Ao contrário do paralelo homérico, as referências shakespearianas estão dispersas pelo romance em forma de alusões e ecos. Diante disto, Laura Pelaschiar (2016) aponta que "o trabalho do pesquisador de Joyce/Shakespeare é um trabalho difícil porque a presença de Shakespeare em Joyce é difícil de desenterrar e avaliar" (58). O espectro de* Hamlet *surge no romance de múltiplas maneiras e evoca temas cruciais do romance, como a questão da paternidade e a relação entre arte e vida biográfica. Em virtude de tal intertextualidade, o objetivo deste trabalho é discutir a presença de* Hamlet *nas traduções brasileiras de* Ulisses *de James Joyce por Antônio Houaiss (Civilização Brasileira, 1966), Bernardina da Silveira Pinheiro (Objetiva, 2005) e Caetano Galindo (Penguin/Companhia das Letras, 2012). Este estudo compreende uma pesquisa maior que pretende investigar como os tradutores lidaram com as referências de* Hamlet *no romance de Joyce.*

Palavras-chave: *Shakespeare; Joyce;* Ulysses*; Traduções.*

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1. Introduction

Ulysses is a modern novel containing several kinds of echoes and allusions that the shape schemata that Joyce himself made available to critics and scholars. *Ulysses*' parallel with Homer, for example, is detected straightforwardly in the title of the novel, the names of the chapters and on the scheme that explains the correspondences between the episodes from the *Odyssey* and those from *Ulysses*. The Shakespearean intertext, unlike the Homeric parallel, is fragmentary and non-systematic, emerging in quotations as well as implicit allusions throughout the novel.

Richard Ellmann points to the existence of a "blurred margin" in Joyce's work: "He introduces much material which he does not intend to explain, so that his book, like life, gives the impression of having many threads that one cannot follow." (366). One of the many threads is the Shakespearean/Hamletian thread that is relevant for the plot and the themes of the novel. The Shakespearean matter has been widely studied in James Joyce's work. In his classic *The Western Canon*, Harold Bloom claims that *Ulysses* and *Finnegans Wake* are "Shakespeare-soaked epics" (404). He also ascertains that the Joyce's novel is a curious amalgam of *Hamlet* and the *Odyssey*, and contends that Joyce conceived Shakespeare as Virgil viewed Dante. Laura Pelaschiar points out that the relation between these authors comprises several layers of meaning: "Shakespeare's existence in Joyce is tentacular and functions on many different levels: cultural, structural, political, thematic, contrapuntal, imitational, quotation/misquotational, stylistic, lexical, psychological or psycholiterary" (vii). Shakespeare then is an organ alive in Joyce's narrative architecture that brings along a contextual meaning into the novel and the characters therein. In Joyce's work, every aspect is arranged in an established order that creates connecting threads between characters, speeches, actions and events. Considering the fragmentary presence of the bard in the novel, this research intends to answer the following question: how does this presence appear in *Ulysses* translations?

The present article, thus, comprises a discussion of the Hamletian intertext in the Brazilian translations of Joyce's novel. The main purpose is to discuss and compare how each version deals with the passages related with the Shakespearian tragedy. The corpus research consists of excerpts from the *Ulysses* translations by Antônio Houaiss (1966), Bernardina da Silveira Pinheiro (2005) and Caetano Galindo (2012).

2. Joyce and Shakespeare: a dual relationship

In a study of how *Ulysses* is explained through previous classic authors, David Weir defines Joyce's masterpiece as a novel that employs resources from other works in order to fulfill its purpose of being a modern work of art. In the scholar's view, *Ulysses* contains a Dantesque structure and a Shakespearean plot, and the Homeric narrative is complicated by "materials drawn from the life and work of William Shakespeare" (2). Shakespearean allusions are scattered throughout the novel in the form of references, direct quotations, explicit and implicit allusions, as well as echoes that are only known from an in-depth analysis.

William Schutte brings forth several considerations about the relationship between the authors in his thesis on the theme, placing "Telemachus" as the starting point. Schutte addresses the correspondence between the early scenes of *Hamlet* at the platform of the Elsinore Castle and the introductory moments of the novel at the top of the Martello Tower, as well as the correlation between Buck Mulligan and Haines with Claudius, the king that took over the throne after murdering Hamlet's father. Schutte further argues that the Shakespearean allusions explain Stephen's thoughts and meditations, which decisively contributes to develop the theme of the episodes.

According to Benjamin Boysen, Shakespeare retains an ambivalent meaning to Joyce: the bard may represent both a divine and spectral character in the novel. As a divine figure, Joyce views Shakespeare as the creator of his own universe, and this view is reflected by John Elington's words in the ninth chapter by quoting Alexandre Dumas *père*: "After God, Shakespeare created most" (*U*9: 1028-1029). Nevertheless, this divine aspect ends up creating another dimension, since the ones that follow the creator are supposedly unable to attain him. This anguish of influence that arises from such state develops, thus, the spectral character of Shakespeare in *Ulysses*: "The spectre – that is, the predecessor – weighs, thinks, intensifies and condenses itself within the very core of life" (Boysen 162).

There are other noteworthy appointments on this relationship. Paola Pugliatti, based on Harold Love's concept of "precursory authorship", regards the interchange between Joyce and Shakespeare as a collaborative work. According to this interpretation, Shakespeare is not only a precursor but also Joyce's collaborator, since the bard has an individual character in his works. Joyce, by his turn, contributes to the canonization of Shakespeare by incorporating the playwright's work in his books. Almagro Jiménez argues that Shakespeare is an obsession for Joyce. As the father-son relationship theme is relevant in both masterpieces – *Hamlet* and *Ulysses* – Shakespeare is the paternal figure that Joyce longs to kill, in the sense that he desires to imitate or even outcome him. James Artherton reinforces this assumption: "Joyce saw himself as Shakespeare's rival–possibly his greatest

rival." (162). Harry Levin (1960) states that Joyce seeks a guide in Homer and a father in Shakespeare (116).

Discussing the intertextuality between Joyce and Shakespeare in such terms also brings up T. S. Eliot's concept of tradition in his well-known essay *Tradition and The Individual Talent*, in which the critic discusses art and poetry from the perspective of the tension between the writers of the past and the future. Eliot argues that new writers only emerge when they immerse themselves in a tradition historically consolidated, as long as they provide some contribution to such tradition. This collaborative character of the relationship between writers from the past and the present dialogues with Pugliatti's argument about the mutual contribution between Joyce and Shakespeare.

3. Translations

James Joyce's *Ulysses* is always a challenge to any translator not only in virtue of its extension, but also because of the author's stylistic variations, narrative techniques and puns employed throughout the text. Fritz Senn (2010) draws attention to the fact that the structure of the English language is the one that best enables the reproduction of Joyce's purpose in reproducing the mental notation of the characters, referred to as "short-mindedness", that in other languages may be an intricate, hardworking task that translations are entitled to accomplish.

Jolanta Wawrzycka underscores the relevance of studying Joyce's translations in several languages and cultures, for it opens new possibilities of reading his work.

> Translation, the ultimate act of close reading and interpretation, partakes of a variety of postmodern and postcolonial phenomena as it engenders theoretical stances that open venues for some profound re-readings of received sociocultural milieus. Revisiting the notion that, in effect, all reading is translation allows us to recognize the centrality of translators' efforts and their role in the survival or demise of literary works (517).

Translating Shakespearean references into Brazilian Portuguese opens up new possibilities of reading Joyce's novel, seeking out solutions to theses references. In Brazil, three translators have undergone the experience of translating this novel into Brazilian Portuguese: Antônio Houaiss (Civilização Brasileira, 1966); Bernardina da Silveira Pinheiro (Objetiva, 2005); and Caetano Galindo (Companhia das Letras, 2012). Before moving on to the analysis and discussion, a few words about the translators and the context of their translators are needed.

The first translation, by Antônio Houaiss, dates back to 1966. Houaiss stood out in a number of intellectual activities, being a reference as a philologist, literary critic, diplomat, translator and lexicographer. He also held the position of Ministry of Culture in 1993. He was responsible for editing the *Houaiss Dictionary of the Portuguese Language*, a major reference dictionary containing around 228,500 entries that cover all variants of the language. Houaiss's translation has been long considered by critics an erudite, formal version, which sets aside the varieties of the language register as well as the multiple voices that emerge in the novel. As consequence, Artur Nestrovski coined this translation a lexicographer's translation, rather than a novelist's (*apud* Quirino 104-105).

This edition does not contain paratexts such as introductory or critical texts about the novel, neither footnotes that might enlighten some passages and choices. It also does not take into consideration the chapter division and the Homeric scheme – both structural aspects that are crucial to understand the work as a whole. Houaiss didn't have any access to the wealth of critical acclaim that the novel received in the years that followed his translation, as the publication of Don Gifford's classic *Annotated Ulysses* in 1974.

Bernardina da Silveira Pinheiro, responsible for the second translation of the novel, was an Emeritus Professor of English literature at the Federal University of Rio de Janeiro. As a scholar in the field of English literature, she regarded Joyce's work from a psychoanalytical view in the eighties for her postdoctoral research. Differently from Houaiss, Pinheiro had been able to rely on a broader selection of critical texts, and was also a student of Richard Ellmann, Joyce's biographer. She had already translated *A Portrait of the Artist as a Young Man* (Severiano, 1992); hers was the second Brazilian translation of this novel. Another aspect that differs her translation from the previous one is the presence of paratexts such as an introduction in which Bernardina writes about Joyce and the motivations of her translation as well as the notes at the end of the book which explain some of her choices in the translation, contributing to the reader's understading of some passages of the novel.

The third Brazilian translation of the novel, by Caetano Galindo, was published in 2012 by Penguin/Companhia das Letras. Galindo, a Professor of Historic Linguistics at the Federal University of Paraná, had his translation done by 2006, as a result of his PhD thesis about Joyce's novel. He also translated other literary works by authors such as Thomas Pynchon and David Foster Wallace. Galindo's version works as a third way in comparison to the previous translations that values both formal aspects of the language and the reader's comprehension (Vargas 2018). He started working on his translation a few years before Bernardina's version had come into light. His translation is also richer in

terms of paratexts as it contains a long introduction about Joyce's masterpiece, his own idea of his translation, as well a critical introductory note by Declan Kiberd, a well-known Joycean scholar.

The excerpts hereby selected for analysis comprise allusions and references to the play *Hamlet* in the most Shakespearian episode of the novel: "Scylla and Charybdis", which centers on the theory about Hamlet that Stephen Dedalus introduces to a group of scholars at the National Library of Dublin. The purpose is to view how the translators dealt with them in a critical perspective. This paper briefly discusses critical perspectives of the Hamletian passages and correlates them with the translators' choices.

4. Comparative Analysis: the Hamletian presence in the translations

Intertextuality refers to the "presence" in a text of other texts, which requires a previous knowledge from a reader in order to fill the gaps of meaning. Based on Bakhtin's concept of language as a result of interrelated dialogic connections in which the speakers' utterances are in constant dialogue with previous utterances, Julia Kristeva, in "Word, Dialogue and Novel" (1980), coined the term "intertextuality" to discuss the absorption of a text by another text, a definition that assumes the existence of a complex system of texts that constantly dialogue with each other – the so-called "mosaic of quotations" that the French scholar brings into light (38). Kristeva supports her arguments on the assumptions of French criticism, which views the literary text as constituting the sociohistorical context rather than being a product thereof.

Koch, Bentes and Cavalcante (2007) also discuss intertextuality through the perspective of collective memory. In order to recognize the intertext, the reader must activate the source text of such intertext in their discoursive memory. In this sense, the source texts regarding a certain intertext integrate the collective memory of a given community or tradition. Intertextuality, thus, is a process that arises from the reader's ability to establish connections during the process of reading.

In the case of the Brazilian translations, Shakespeare's work has not the same impact as it does in most English-speaking cultures despite having influenced several writers in Brazil. Shakespeare is intrinsically connected with the literary canon in the English language world, and Joyce certainly had this matter in mind when he decided to input such intertextuality in his works. The fact that this kind of transposition cannot be verted from one culture into another is an aspect of this research for further investigation and discussion.

Research of this object has already been conducted in other languages. In an article entitled "Spectral Shakespeare in *Ulysses* translations" (2016), Fritz Senn, Jolanta

Wawrzycka and Veronika Kovács examine Shakespearian allusions in translations of the novel into French, German, Italy and Hungarian. In their analysis, the authors concluded that Shakespeare is easily detected in cultures that have canonical translations of Shakespeare's works, whereas they are not quite visible in cultures in which there is no translation of this genre. The Shakespearean presence through translation in *Ulysses* depends, therefore, on the Shakespearean presence in the culture through the translations of the bard's canon as well.

The early scenes of the novel already display several references to Shakespeare's work, primarily with regard to *Hamlet*'s plot. The first episode, "Telemachus", is essentially about Stephen's discomfort towards his residence colleagues from the Martello Tower, his temporary home on the beach at Sandycove that he shares with Buck Mulligan, a medical student, and a resident visitor called Haines, an Englishman from Oxford. Stephen's state of mind is conveyed in several ways, and Shakespeare performs a major role at this point. There are two thematic lines that permeate the episode and are strongly correlated with *Hamlet*: the father-son relationship and the matter of usurpation. The theme of fatherhood echoes throughout the novel and has close ties to the Hamletian universe. As previously pointed, Joyce does not only view Shakespeare as a spectre, but especially as an entity that flings paternity and divinity.

Mulligan offers a brand new pair of grey trousers which are instantly refused by Stephen: "I can't wear them if they are grey" (*U*1:120). His answer arouses Mulligan to mock, once again, about Stephen's mother: "He kills his mother but he can't wear grey trousers" (*U*1:122). We may say that Hamlet viewed his uncle's coronation as a mockery before his father's death: "Oh most wicked speed, to post / With such dexterity to incestuous sheets" (*I*.ii.129-157). According to Gifford, Stephen's behavior here "recalls Hamlet's insistence on dressing in black and continuing to mourn his father's death after the rest of the court ceased to do so" (15). This attitude is best reflected in the following dialogue between the Danish prince and his uncle shortly after the coronation of the latter in the second scene of the first act of the play:

> CLAUDIUS– How is it that the clouds still hang on you?
> HAMLET– Not so my lord, I am too much i'th'sun.
> GERTRUDE– Good Hamlet cast thy knighted colour off,
> And let thine eye look like a friend on Denmark.
> Do not forever with thy vailèd lids
> Seek for thy noble father in the dust.

> Thou know'st 'tis common, all that lives must die,
> Passing through nature to eternity" (*I*.ii.66-73)

Stephen's dream of his mother's ghostly reappearance on top of the Martello Tower recalls Hamlet's father's ghost appearing on the platform of Elsinore, the castle in which the whole plot of *Hamlet* takes place and is the seat of the Danish kingdom in the play. Mulligan teases Stephen for his refusal to comfort his mother by praying at her deathbed: "You could have knelt down, damn it, Kinch, when your dying mother asked you" (*U*1: 91-92). Stephen's disapproval towards Mulligan's countenance mocking over his mother's death recalls Hamlet's disturbance about his uncle's coronation right after his father's death as a mockery: "Thrift, thrift, Horatio. The funeral baked meats / Did condly furnish forth the marriage tables" (*I*.ii.180-181). Mulligan later justifies himself – "You saw only your mother die. I see them pop off everyday in the Mater and Richmond and cut up into tripes in the dissectingroom. It's a beastly thing and nothing else. It simply doesn't matter" (*U*1: 204-207) – in a way that resembled somehow Claudius's response to Hamlet about the prince's grieving on his father's death: "For what we know must be, and is as common / As any the most vulgar thing to sense, / Why should we in our peevish opposition / Take it to heart?" (*I*.ii.98-101). Both setting and action of the first chapter of the novel, therefore, recall the early scenes of *Hamlet*.

Despite of the noteworthy Hamletian symbolism in the first episode, the one that markedly evidences the Shakespearean presence in the novel is the "Scylla and Charybdis" episode, which features Stephen Dedalus addressing a lecture over his theory about Shakespeare's *Hamlet* to a group of scholars in the National Library of Dublin. The core of this theory results from a series of lectures on *Hamlet* delivered by Joyce in 1912 in Trieste. John McCourt argues that it outlines an encounter between Joyce' biography and Shakespeare's life and holds a decisive structural position within the novel:

> The fact that "Scylla and Charybdis" was Joyce's first completed episode, that he habitually referred to it as the Hamlet chapter, and that it came to occupy a turning point or a point of no return within the overall text (it's the ninth of eighteen episodes), makes manifest the centrality of the Hamlet elements in Ulysses as a whole. In Ulysses, the force of Hamlet is felt in how Joyce explores the father-son relationship, themes of paternity and usurpation (literary and real), the subject of betrayal, the connections between a writer's biography and his written texts, and the question of belonging for a great "national" writer" (73).

Originally published in the May 1919 issue of *Little Review*, Ted Morrisey (2022) highlights that this episode and Joyce's revisions until its publishing in 1922 reinforces the dominant themes or motifs of the novel as a whole:

> Joyce's revisions intensify and expand these already complex ideas. By adding that the current production of Hamlet is the "fourhundredandeighth" in Dublin, it emphasizes the strong associations between Ireland, Shakespeare, and Denmark's history–thus, in turn, amplifying the multilayered metaphors Joyce is working with here, such as the play's plot regarding the usurpation of power (Claudius's assassination of King Hamlet) paralleling Ireland's history of being overrun by usurper's like England, the unfair demands placed upon sons by their fathers (like Simon Dedalus's expectations of Stephen), the nature of marital betrayal (Gertrude's betrayal of King Hamlet and Molly's betrayal of Leopold Bloom), and authority's unfair treatment of women (reflected in both Ophelia and, some would argue, Gertrude)–among others. (3)

In this episode, Stephen argues in his theory for the influence of elements of Shakespeare's life on the characters and events of *Hamlet*. According to William Peery (1952), Joyce's idea of Hamlet influences the character of Stephen, recalling the spectral/paternity matter involving the Shakespearian presence:

> Much of our impression of the fertility and agility of Stephen's mind is gained from the Shakespeare symposium, the only extended passage in *Ulysses* which shows us Stephen as thinker. In the Hamlet theory we get a portrait of Stephen-Joyce as intellectually a somewhat less young man than the Stephen-Joyce of A Portrait of the Artist. But besides this, Shakespeare's Hamlet as interpreted by Stephen and Joyce provides a ghostly progenitor for Stephen. (117-118)

According to Stephen's theory, Shakespeare corresponds to Hamlet's father, the murdered king, and the prince Hamlet stands for the stillborn Shakespeare's son – Hamnet. The theme of infidelity is also present in his speech: the adultery of Gertrudes in marrying Claudius not so long after her husband's death is connected with Ann Hathaway's alleged extramarital affairs. In Stephen's view, therefore, a literary work must be studied in the light of its author's biography.

The first example arises from Stephen's internal reaction towards criticism over his theory: "Art thou there, trupenny?" (U9: 182). The context is his argument about the relationship between Shakespeare's life and the plot of *Hamlet*. Russell, one of his

listeners, contends that "what is to us how the poet lived?" (U9: 184). This reaction refers to Hamlet's words to his father's ghost at the moment that he was about to swear with Marcellus, Bernardo and Horacio that they would never tell they have seen an apparition before their eyes: "Ha, ha, boy! Sayst thou so? *Art thou there, truepenny?* / Come on, you hear this fellow in the cellarage. / Consent to swear" (*I*.v.149-152, our italics). According to Phillip Edwards (2003), "trupenny" means "trust fellow", which is someone trustworthy, a close friend – and this is why the term is laden with irony, since Hamlet himself at this point was not sure about the authenticity of the ghost's identity. This irony is conveyed in Stephen's words, which draws attention to Russell's counterclaim of his main argument.

Let us examine the translators' treatment of this passage. Houaiss chose a more formal pattern in Portuguese: "Estás tu aí, ó veraz" (215), as Pinheiro employs a more colloquial language: "Você está aí, meu chapa?" (230). Galindo translated as "Estás aí, companha meu?" (343), which conveys a more ironic character. Houaiss' *veraz* is a word that refers to what is true or produces the truth, focusing on the sense of trustworthiness of "truepenny". Nevertheless, it fails to express the irony that markedly shapes this passage. Pinheiro's *chapa* and Galindo's *companha* brings forth both the sense of partnership, having both employed the pronoun "meu", getting the outcome of the translation closer to the spoken form of Portuguese. In addition, Galindo's translation, by placing the pronoun at the end of the vocative, produces a strangeness that contributes to add a layer of irony to the Shakespearean quotation.

The next example refers to Stephen's reaction to the listeners' reception of his speech: "They list. And in the *porches of their ears I pour*." (161, our italics). This passage in *Hamlet* alludes to how the King Hamlet has been murdered by his own brother, Claudius, during his sleep after a feast. According to the description given by the ghost to Hamlet, Claudius poured poison into his ears: "And in the porches of my ear did pour / The leperous distilment . . ." (I.V.63-64). Stephen draws an analogy between his lecture, as a distilment of his words in their ears, and the poison that enabled Claudius to usurp the Danish throne. Philip Edwards (2003) draws the attention to the beliefs of the time that the ears were the porches of the body, and this is why the medicines were mostly administered via the ear back then. Let us look at how this reference has been translated:

Houaiss	"E no vestíbulo de suas orelhas eu verto." (224)
Pinheiro	"E nos pavilhões de seus ouvidos eu derramo." (238)
Galindo	"E nos átrios de seus ouvidos derramo." (353)

As we can see in the table above, Houaiss was the only one to use "*orelhas*" rather than "*ouvidos.*" We may say that "*ouvidos*" is allusive both to the part of the body and the act/ability of hearing, whereas "*orelhas*" refers to the physical part of the body. There is also in his translation a poetic assonance between "*vestíbulo*" e "*verto*" which provides a melodic and rhythmic tone to the passage – we must recall that the play is predominantly poetic. "*Verto*" in Portuguese also contains the meaning of persuasion that involves Stephen's rhetoric, narrowing the bonds between the novel and the play.

Pinheiro and Galindo chose different words that recreate the Shakespearean scene and emphasizes the Hamletian parallel. They rather use "*ouvidos*", which invokes both events that are embedded in this intertext: Claudius' murdering act of pouring poison into his brother's ears and Stephen's words being thrown into his listeners' ears. In addition, the outcome of translating "porches" produced interesting results. "Porch" is an area commonly located on the front of a building. In Portuguese, there are numerous translation possibilities: *terraço, varanda, alpendre, sacada, pórtico*, *átrio*. Although these words are not exactly interchangeable in Portuguese, they have a similar meaning in representing the frontal area of some building or construction, and each word fits in different contexts. In our case, it plainly addresses the first section of the ear, symbolizing the insertion of the poison in its entrance.

Pinheiro's *pavilhões* has several meanings in Portuguese. It can be either a temporary construction designed for a specific end, or the annex of a building, or even a place that works as a shelter. None of them express the idea of entrance. Nonetheless, *pavilhão* is a scientific term for the expanded extremity of a conduct or channel, as in *pavilhão auditivo*. As a result, Pinheiro's choice is mostly connected with the body part, rather than the symbolic use of the term. On the other hand, Galindo's *átrios* is a more poetic word, which matches with the omission of the personal pronoun "*eu*" that contributes to emphasize the verbal action inserted in "*derramo*" at the end of the sentence. His translation also ensures the symbolism of the ear as the main channel through which the body receives the external elements, as a point of contact between inner and outer dimension.

5. Final remarks

The aforementioned analysis revealed the way in which the outcome of the excerpts selected from the Brazilian translations of *Ulysses* produces different effects when we think over the Hamletian presence in the Joyce's novel. The formal differences between the translations have little effect on the translated text, but the translator's choices are unarguably decisive on shedding light on different perspectives regarding the tension between Shakespeare and

Joyce. The Hamlet that is presented by Stephen Dedalus is mirrored by the translation in various ways, since not only translating means criticizing a text but also recreating its aesthetic character.

This paper covers a preliminary introduction of an in-depth research that intends to develop an analysis of the Hamletian presence in the Brazilian translations of Joyce's *Ulysses*. This research expects to contribute to the field of Translation Studies with a focus on literary intertextuality in translated texts and also bring about another perspective towards the Brazilian versions of Joyce's novel.

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The Time and Narrative of Making History*: How Brian Friel Presented Hugh O' Neill as the Leopold Bloom of Historiography**

O tempo e a narrativa de Making History*: Como Brian Friel apresentou Hugh O' Neill como o Leopold Bloom da historiografia*

Victor Fermino

Abstract: *This paper presents Brian Friel's* Making History *as a dialogical piece that illustrates the historiographical turn of the twentieth century as something close to the narrative that is also present in James Joyce's* Ulysses*: that is, the polyphony of multiple heroes having their own voices, each with their own importance, and without compromising the author's identity in their own work.*

Keywords: *James Joyce; Brian Friel;* Ulysses*; Historiography; History; Narrative.*

Resumo: *Este artigo propõe* Making History *de Brian Friel como uma peça dialógica que ilustra a virada historiográfica do século XX como estando próximo da narrativa, algo que também está presente em* Ulysses *de James Joyce: ou seja, a polifonia de múltiplos heróis com vozes próprias, cada um com sua própria importância, e sem comprometer a identidade do autor em seu próprio trabalho.*

Palavras-chave: *James Joyce; Brian Friel;* Ulysses*; Historiografia; História; Narrativa.*

Introduction

In *Making History*, Brian Friel establishes two very specific exchanges between Hugh O' Neill (the Great Hugh, not the Red or Black) and Peter Lombard in which they both talk about the truth, or rather, its representation in O' Neill's history. The first exchange begins with O' Neill asking if Lombard had already begun writing it. Lombard responds by saying that he was just checking events and dates, to eventually arrange "the material" into a shape. And O' Neill asks if he will then interpret what Lombard had gathered,

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which the writer then denies, by saying that he will not interpret, but just describe. And how exactly does Brian Friel represent the crises of historiography in *Making History*?

It seems that Peter Lombard thinks about history in an inconclusive manner because that was representative of the historiographic turn that Friel himself had witnessed. Lombard was then characterised as a narrator and critic of history as narrative that does not present itself as narrative. And there is a good chance that these critiques never materially occurred to the real, biological Peter Lombard, but here lies the interesting component of historical narration: the ability to expand upon the historical characters and immortalise them (in a way) through art. "Every writing belongs to the past. The reader travels to the world of the dead. The dead live on the blood of the living" (Schuler 62). This passage by Schuler is an observation of the Hades episode in *Ulysses*, but it works just as well in Friel's work because, thanks to a narratological perspective on history, we can understand how the biological Peter Lombard lives on as the fictional Peter Lombard thanks to Friel's efforts to let the past insist in the present.

At the end of the play, Peter Lombard and Hugh O' Neill are once again discussing the representation of truth in history. Lombard had already said that truth is not a concern, and although O' Neill is still focused on that aspect, he seems more preoccupied with the faithful representation of his bad deeds:

> And the six years after Kinsale – before the Flight of the Earls – aren't they going to be recorded? When I lived like a criminal, skulking round the countryside – my countryside! – hiding from the English, from the Upstarts, from the Old English, but most assiduously hiding from my brother Gaels who couldn't wait to strip me of every blade of grass I ever owned. And then when I could endure that humiliation no longer, I ran away! If these were 'my people' then to hell with my people! The Flight of the Earls – you make it sound like a lap of honour. We ran away just as we ran away at Kinsale. We were going to look after our own skins! That's why we 'took boat' from Rathmullan! That's why the great O' Neill is here – at rest – in Rome. Because we ran away. (Friel, 1989)

This portrayal of Hugh O' Neill is not coincidentally akin to the image of a resentful Irishman: it is the representation of a man that understands his history as one full of holes in narrative and character. The Irish Literary Renaissance of the twentieth century meant looking at the Irish identity under a new perspective, and in the case of James Joyce, it meant creating a character like *Ulysses*' Leopold Bloom: the soul of a hero soul-transmigrated into a common worker with contemporary flaws and fears. "Brian Friel, in particular, mirrors much of the cultural tension and consciousness as conflict in Yeats's works, yet in his most

recent plays, he appears to have significantly altered his vision of Ireland, belying his earlier optimism and his purported belief in the 'indomitable Irishry' proposed by Yeats." (J. Farrelly and M. Farrelly 106). In *Making History*, Hugh O' Neill is past the archetypical Irish hero and is as ashamed of his actions (diegetically) as Friel was of Ireland's acts of Imperialism in the past. Farrelly and Farrelly echo Claire Gleitman's thesis that Friel's work in the 90s reflect a postmodern self-reflexivity, in which the reader must "piece together its own perceptions, its own meaning, to understand the characters' sense of self and the reported relationships that exist between and among them" (111).

Joyce's reverence to the dead reaches an apex during the Cyclops episode, in which we are reintroduced to the names of several "heroes and heroines of antiquity, such as Cuchulin, Conn of hundred battles, Niall of nine hostages, Brian of Kincora, the ardri Malachi, Art MacMurragh, Shane O' Neill" (Joyce 244) and many others to the point where the listing becomes comical, with names like Napoleon Bonaparte, Benjamin Franklin and Peter The Packer. In such a voluminous casting, however, there is a familiar face for those who may try to find parallels between *Making History* and *Ulysses*, which is Red Hugh O' Donnell (and maybe Shane O' Neill, as a predecessor of Friel's hero). In a way, there is something about Joyce not acknowledging Hugh O' Neill as an archetypical hero that fits Friel's potential portrayal. In *Metahistory*, Hayden White inquires about the meaning of thinking historically, and ponders about the unique characteristics of a "historical method of inquiry". The author dedicates the book to understanding the narrative politics by establishing that, at a surface level, "the work of one historian may be diachronic or processionary in nature (stressing the fact of change and transformation in the historical process), while that of another may be synchronic and static in form (stressing the fact of structural continuity)" (White 4), and while this duality in itself is already fundamental to the notion that history can be narrated in different ways with different results, White delves further into this *différance*[1] of verbal structures that permeate history. Adding motifs to historical stories then begin to trace a line of dialogue between narrative and reader. White then discerns stories from chronicles, citing that stories have forms and inaugurations or events, whereas chronicles have no resolutions or events. It should be noted that, in this sense, chronicles are very similar to the novel as a literary genre.

The difference between story and chronicle is further examined by White when he claims that sometimes "the aim of the historian is to explain the past by 'finding', 'identifying' or 'uncovering' the 'stories' that lie buried in chronicles" (ibid, ibidem, 6), and that is, to White, what discerns historian from fiction writer: one finds a story, while the other invents one. This notion is then criticised by him, due to a more thorough

examination of what inventing actually means – that is, the meaning of a story is invented as soon as it is told. White says that the death of a king can be a beginning, an end or a transitional event in three different stories, which is a good example of this theory. And in the case of *Making History*, we might see fragments of finding as well as of inventing. And in the case of Peter Lombard, we can also see this, even though the character is diegetically probably not a reader of Hayden White. Lombard, inside the story, is finding a story as well as inventing what needs to be told.

Historical dialogism

Walter Benjamin illustrates some historiographic movements when referring to a painting by Klee called *Angelus Novus*. The image that he conjures is that of an "angel is depicted there who looks as though he were about to distance himself from something which he is staring at" (Benjamin 392):

> Where a chain of events appears before us, he sees one single catastrophe, which keeps piling wreckage upon wreckage and hurls it at his feet. The angel would like to stay, awaken the dead, and make whole what has been smashed. But a storm is blowing from Paradise and has got caught in his wings; it is so strong that the angel can no longer close them. This storm drives him irresistibly into the future, to which his back is turned, while the pile of debris before him grows toward the sky. What we call progress is this storm. (ibid, ibidem, 392)

The angel of history is a common representation of the spirit of history, and as a mythic illustration, it serves to let us imagine history as this unimaginable entropy of processes that can never be fully captured. The angel's impotence, both to apprehend the past and foresee how the future will unfold, is incarnated in humanity, and in the case of *Making History*, painfully visible in Lombard's character. And while Benjamin unfortunately did not have direct contact with *Ulysses*, as "Benjamin [had] told Bertolt Brecht in November [1930] that he had only heard of Joyce" (Flynn 172), the literary critic was interested in reading other critiques of Joyce's work due to his interest in the concept of novels with less ordered narratives, and with round characters as opposed to flat characters (the Forster concept to explain characters that are plainly seen versus characters that are sculpted to have internal contradictions). Peter Lombard is, even if thematically a narrator and an incarnation of the angel of history, a character ethically uncondensed. A historian who seems capable of discussing the truth of the collective memory but not of comprehending

it the way his peers (or maybe himself?) demand him to, for he knows they must brace for the storm of progress:

> As the subject of this narration of time and history, the angel's image is incompatible with a flat heroic figure. They are not like the mythic Odysseus, whose destiny is written to have a positive or negative ending that redeems his character – the point of history (in Benjamin's description) is that the storm of progress is always pushing its subjects forward, without discrimination between moral values. "The angel of history is stuck, his wings are immobilized, he can't close them to halt his flight. The future to which he is driven is undefined, and the angel's back is toward it. " (Handelman 1991)

Lombard's understanding of history echoes the concern of Friel when it comes to representation, for a historical narrative cannot be diminished to a singular, binary notion of truth. The arrangement of events that lead to a narration of history is an area that is full of crises and problems when it comes to definitions. And it may be helpful to look at other areas that discuss this concept with more depth: in Journalism studies, for example, the concept of truth may sound just as obviously *a priori* as its historiographic counterpart, but even then it is often criticised as a positivist approach: "The problem is that the journalist must undertake a choice of context in which to place the facts. And this choice is his own subjective choice. This is an understanding which journalism, like science, has found it very difficult to tackle" (Wien 5). The author also cites the fact that source classification went up through the 1960s, which led to vehement discussions about the definitive nature of classifying those sources. And it is not that the sources were less reliable, but instead that historians, journalists and scientists needed to understand that there was more complexity to memory and narrations: coincidentally or not, the 1960s also had the rise of literary journalism,[2] a form of journalism that used the stylistics of literature to give more texture to the spoken testimonies of the human sources.

The historiographic turn from a singular perspective to a plural one is further explained through Bakhtin's work, which focuses more on interactions between the utterances that form discourse. The concept of Bakhtinian dialogism is aptly illustrated by Dostoevsky's works (which is why Bakhtin chose him as the scion of his theories on polyphonic novel), such as when *Crime and Punishment*'s Raskolnikov overhears a conversation about the old woman that he had considered murdering. And the author explicitly dissecates Raskolnikov's thought process, as well as the material conditions that made him have these thoughts: from the conversation itself, to the café's ambience,

and from his previous thoughts to the ethical considerations of his acts. This dialogicity, which stems from an understanding of different relationships between discourses (which are never understandable on their own, but always in constant requirement of previous communicational references to be understood) is key to Bakhtin's theory:

> Every thought of Dostoevsky's heroes (the Underground Man, Raskolnikov, Ivan, and others) senses itself to be from the very beginning a rejoinder in an unfinalized dialogue. Such thought is not impelled toward a well-rounded, finalised, systemically monologic whole. It lives a tense life on the borders of someone else's thought, someone else's consciousness. It is oriented toward an event in its own special way and is inseparable from a person. (Bakhtin, 1984)

Bakhtin's notion of polyphony in a novel is, within his other works (and those of Bakhtin's colleagues, such as Voloshinov), a concept used to explain communication theory in other areas. Going back to Brian Friel, it might not be a case in which every thought senses itself as a rejoinder in unfinalized dialogue per se, but it often comes very close. It should be noted, however, that while there are some traces of Bakhtin's dialogism (which is more descriptive of general speech and linguistics), Brian Friel seems less concerned about making every character the owner of their own voice. If Dostoevsky created not voiceless slaves, but *free* people, capable of standing *alongside* their creator, capable of not agreeing with him and even of rebelling against him, Friel created a plurality of characters that converse about the philosophy of history maintained by the author.

The hypothesis that Bakhtin postulates when talking about what the hero *meant* to Dostoevsky is that the author was not interested in the character as a manifestation of reality nor as a profile of objective features, meant to answer a question. Instead, Dostoevsky was interested in the hero as a *particular point of view on the world and on oneself* (ibid, ibidem, 47).

Still on the issue of utterance, Jacques Rancière argues, in short summary, that the modern lyric revolution revolves around "a specific method of utterance, a way of accompanying one's saying, of deploying it in a perpetual space" (Rancière 12). And he furthers his point by conceptualising this *accompaniment* as an ability of the "I" to coexist with their utterance, that is, a form of the poet to constitute himself and to be like himself. And while that is in some ways similar to the previous forms of writing, it should be noted that this "I" does not relate to a singular character, but to the perspective of the work itself. As such, it's not that Brian Friel's "I" is constituted only in Peter Lombard, nor is that the case with Joyce and Leopold Bloom: it is the case that the entire work is a refraction of

the author in their utterance and speech. In both cases, we see the portrait of a character imbued with the author's *geist* of dialogical critique. Bloom's groundbreaking ethos of a man who is not a bidimensional hero but instead the tridimensional sculpture of a common Dubliner seems like the blueprint for Lombard's character: a historian who understands how kaleidoscopic history can be. And it is not that these characters are merely flawed, but that they represent a different reading of everything, from everyday life to historical interpretation.

It is tempting to also include the *Nestor* episode in this discussion, due to its nature as a microcosm of Stephen Dedalus' thoughts on history itself, as well as the didactic role of the historian-teacher figure. It is a good ground for discussion as well, especially when we consider how biographical Stephen is to Joyce, and how much of Spinoza is burned into him. But when we put things into perspective, Stephen seems like a character who is often *beyond* everyday life – while teaching about the battle of Pyrrhus, his frustration with his students' frustration plays out like an educational problem: History, for Stephen, is an academic matter; for Leopold Bloom[3] and Peter Lombard, History is what is being made.

Just like in journalism, a more critical understanding of historical narration needs to take into account the form in which this history is being remade after being made. In the case of Irish history, the relatively new acknowledgment that Ireland acted on imperialism in other colonies is a good example of this critique, not just because it considers their agency within the imperialist system, as "Anglo-Irish military officers were among the most vehement of all proponents and enforcers of British imperialism" (Kenny 94). Kevin Kenny's book The Irish in the Empire is very much inspired by this new historiographical turn, by understanding Ireland's position in the English Empire through a new pair of lenses. The 1641 Depositions are another example of this new perspective of history, which illustrates an approach more focused on personal narrative within a complex system than a final testimony:

> The story of how Ireland was conquered, colonised, and ruled by its more powerful neighbour–a neighbour that soon came to dominate much of the world–is a familiar one. Less well understood is the extent to which Ireland, simply by virtue of its location and subordination, participated in the affairs of the Empire at large, and how this participation influenced Ireland's national history. Ireland helped populate, govern, and evangelise the Empire, and Irishmen fought and died for the Empire in large numbers. (ibid, ibidem, 121)

Joyce arguably attempted to dissociate from the duality of Irish "innocence" and English propaganda by "depicting himself as entirely isolated from an [image of] Ireland both pietistic and nationalistic, even though that failed to account for the significant nuances and tensions in the relationship between church and nation after the fall of Parnell" (Kanter 392). And while those nuances are subject to a close reading of the text (after all, Leopold Bloom is a decent example of Irish paralysis in a romanesque hero), it is in no way teleological. And Brian Friel's *Making History* is exemplary in its portrayal of how Ireland's time is narrated. Going back to Benjamin, both Bloom and O' Neill are presented as characters unsure of their positions in history: Bloom is a portrait of the contemporary man devoid of a singular identity (be it that of a hero, of a Jewish man, of a cuckold or of a Dubliner), sometimes looking back at his past regrets (when talking with Stephen Dedalus in *Eumaeus*) and sometimes trying to look into his utopic desires (Bloomusalem), but never able to gaze into the future; and O' Neill, always regretful of his past, looks to Lombard for guidance into history.

This new approach to historical narrative, less focused on a common-sense definition of truth and more focused on a critique of history itself, is not an invention nor a mere discovery, but indeed a refraction of social changes. Irish history was still being written in 1988, twenty years after The Troubles had begun and ten years before it would ever officially end. To some, the portrayal of the dead was innovative in its respect to the past: "Friel's drama comes with mastery to the threshold of changes where discourses of inclusion and marginalisation need not exclude or diminish the past, but are bound to reinterpret it through the voices of the dead" (Roche-Tiengo 75). Just like James Joyce before him, Friel treated history as pedagogy, as a narrative legacy that needs to be represented dialogically, inquired, investigated, interrogated.

Conclusion

There are some aesthetic theories that might look at Brian Friel's *Making History* and make of it an exemplary work of critique against hegemonic notions of historiography. And when we read it as an interdisciplinary bridge between literature and history, there are even more perspectives to read it as something more than fictional non-fiction.

History, and historical writing, requires distance between subject, object and observer. It had always been that historiographical theories focused on the idea that objectivity (and thus, truth) was measured by this distance and enriched by it. Friel's portrayal of Lombard is a self-fulfilling historical biography in its representation of the long way not always being the only way to write history – the path to historical narrative

might need rocky roads and human guides that we can talk to. The representation of Hugh O' Neill, before *Making History*, was distanced enough from the subject that it made him a hero but also separated the biological man from the biographical one. Friel's work remade him considering his flaws and made him a narrated character to be talked to, within a polyphonic (to an extent) piece from within we can also examine the perspectives of characters like Mabel O' Donnell, Peter Lombard and Red Hugh.

Notes

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[1] We use the term *différance* in a Derridean sense because there is a need to specify the complex relationship between these verbal structures that compose and follow history. That is, an indication of a middle voice, and the play of differences between differences. What White seems to investigate is not just the difference between the speech genres of each historic time, but the conceptual movement of significations that make these genres appear before us as historical narratives.

[2] We say literary journalism when we actually mean American New Journalism, which is a literary journalism movement propounded by authors such as Gay Talese, Tom Wolfe, Hunter S. Thompson, Joan Didion and Norman Mailer. And while they each had their own stylistic influences and voices, they were part of this movement that is often considered a rebirth of the literary journalism which already existed in practice. Earlier titles from other regions, such as *Os Sertões*, by Euclides da Cunha, had shown some features of what we now consider literary journalism, but New Journalism is often seen as an "officialisation" of the genre.

[3] Leopold Bloom as a more patient (albeit clumsy) teacher is an image shown later, when he "teaches" Molly about the meaning of the word *metempsychosis*.

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British Linguistic Colonialism in Ireland and India: A Comparison Between Brian Friel's Translations *and Contemporary Anglophone Indian Literature*

O colonialismo linguístico britânico na Irlanda e na Índia: Uma comparação entre Translations *de Brian Friel e a literatura contemporânea anglófona indiana*

Costanza Mondo

Abstract: *Ireland and India have a long-standing cultural heritage and also share similarities in certain colonial traits. This paper aims at analysing the phenomenon of linguistic colonialism – in this case the imposition of the English language – and its features by drawing a literary parallel between Ireland and India. Through the comparison of excerpts from Brian Friel's* Translations *and passages from contemporary Anglophone Indian literature, this paper will investigate the similarities and differences between the experiences of these two former British colonies. While Friel's play is set in nineteenth-century Donegal, some of the examples of contemporary Anglophone Indian literature that are provided stretch backwards to reach the nineteenth century, while others engage with contemporary times and the legacy of linguistic colonialism. The features of linguistic colonialism that I will examine are dealt with in three sections that focus on mapping and translation, the treatment of toponyms and names, and the relationship between school and language.*

Keywords: *Ireland; India; Linguistic colonialism; Brian Friel; Anglophone Indian literature.*

Resumo: *Irlanda e Índia possuem uma herança cultural de longa data e também compartilham semelhanças em certos traços coloniais. Este artigo visa a analisar o fenômeno do colonialismo linguístico – neste caso, a imposição da língua inglesa – e suas características, traçando um paralelo literário entre a Irlanda e a Índia. Através da comparação de trechos de* Translations *de Brian Friel e passagens da literatura indiana anglófona contemporânea, este trabalho investigará as semelhanças e diferenças entre as experiências destas duas antigas*

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colônias britânicas. Enquanto a peça de Friel é ambientada em Donegal do século XIX, alguns dos exemplos da literatura indiana anglófona contemporânea que são fornecidos se estendem para trás para alcançar o século XIX, enquanto outros se envolvem com os tempos contemporâneos e o legado do colonialismo linguístico. As características do colonialismo linguístico que vou examinar são tratadas em três seções que se concentram no mapeamento e na tradução, no tratamento de topônimos e nomes, e na relação entre escola e língua.

Palavras-chave: *Irlanda; Índia; Colonialismo linguístico; Brian Friel; Literatura indiana anglófona.*

Introduction

"'The poetry is altogether immature,' [...]. 'Confused and meaningless, as attempts by Africans to write evocatively in English usually are. Even to attempt to write in this way indicates an overweening temperament, an unrealistic estimate of your abilities.'"
(the teacher on young Rashid's poems written in English, Gurnah, *Desertion* 147)

The aim of this paper is to bring into focus linguistic colonialism in Ireland and India from a literary perspective, by drawing a parallel between Brian Friel's *Translations*, set in nineteenth-century Ireland, and some examples of contemporary Anglophone Indian literature. As a matter of fact, India and Ireland have much more in common than similar colours in their national flags. They are endowed with a rich cultural heritage, a long history, varied traditions and also had nationalist movements whose comparisons were long taken for granted ("The Elephant" 11). Unfortunately, both countries were also subjected to British colonialism, whose grip lasted for a long time. As the Irish nationalist movement and its struggles for independence intensified, the British occupation became more violent and its effects were so far-reaching as to stretch until and beyond 1968. According to Ken Loach, the Troubles are "the end of a colonial struggle" (Loach). In order to denounce British colonial behaviour in Ireland, the film-maker made a film entitled *The Wind That Shakes the Barley* (Loach), to which I will circle back later. In a similar vein, in India, the foundation of the British Raj in 1858 was preceded by the long domination of the East India Company. The "Jewel in the Crown" obtained Independence in 1947, which was followed by the Partition of the country.

Colonialism and linguistic colonialism are tightly linked and both result in immediate and long-lasting deleterious effects on the colonised people. During colonial regimes, language is used as an active weapon. As a matter of fact, the colonisers' language

is imposed on the population, as the Nigerian writer Chigozie Obioma reports in his novel *An Orchestra of Minorities,* set in the 2000s: "in their school days . . . it was a punishable offence to speak an 'African language'" (Obioma 139). In a similar vein, the English language was imposed in Ireland and India, with some differences, though. In the subcontinent, knowledge of the English language was essential for those Indians who wished to acquire higher jobs and positions (Merani) and English became the language of instruction in 1835. Oftentimes, speaking English was seen as an element of prestige which gave lustre to the speakers. In *Sea of Poppies*, a novel set in nineteenth-century India, Amitav Ghosh portrays two characters of Indian origins who have learnt English. One of them is a raja and zamindar (namely a holder of land), whose father made "sure that he had a thorough schooling in English" (*Sea of Poppies* 86); whereas the other character is a gomusta (an Indian clerk) who "preferred to be spoken to in English, and liked to be addressed by the *anglice* of his name" [italics in the original] (*Sea of Poppeies* 129-130). This propensity for learning English as a means of success indicates the profound entrenchment of the colonial system and the willingness of some colonised people to adjust linguistically out of necessity, as Maire proposes to do in *Translations* by Brian Friel: "We should all be learning to speak English" (*Translations* 436, act I). The Indian writer Arundhati Roy underlines that India has approximately 780 languages and that "Writing or speaking in English is not a tribute to the British Empire . . . ; it is a practical solution to the circumstances created by it" ("In What Language" 10). Linguistic imposition left its mark in Ireland as well. During the Troubles, the Irish could not speak Gaelic. In the opening scene of the film *The Wind That Shakes the Barley*, a young boy is killed by British policemen because he has dared to answer their questions in Gaelic. The prohibition for the native Irish to address the English in Irish dated back to 1367 with The Statute of Kilkenny, which was followed by further legislation in 1541 that banned the use of Irish language in the areas of Ireland under British rule at the time (Ó Ruairc).

Research on the relationship between India and Ireland has focused on numerous topics, including their imperial affinities between the eithteenth and nineteenth centuries and forms of patriotic resistance before 1882 (Bayly 379), and their diplomatic relationships also with respect to the Commonwealth in the post-independence period ("Ireland and India" 145). Building on the body of research concerned with parallels between Ireland and India, this paper will mainly adopt a literary standpoint by scrutinising passages from Friel's *Translations* and contemporary Anglophone Indian novels that shed light on similarities and differences in the experience of linguistic colonialism in both countries.

I. Map-Making and Translating

If read through a postcolonial lens, maps can become tantamount to tight, monolithic labels which stultify a burgeoning variety underneath. Indeed, one may be hard-pressed to find a more concise way to visually summarise colonialism than a map. Discussing how the idea for *Translations* came into being and the influence of *A Paper Landscape*, Brian Friel himself stated: "an aspect of colonialism; the death of the Irish language and the acquisition of English. [...] Here was the perfect metaphor to accommodate and realise all those shadowy notions – map-making" (Friel et al. 123). Aware of the impact of maps, Joseph Conrad verbally and effectively evoked the meaningful image of a map of Africa hanging in a waiting room in the offices of the Belgian company in *Heart of Darkness*:

> on one end a large shining map, marked with all the colours of a rainbow. There was a vast amount of red – good to see at any time, because one knows that some real work is done in there, a deuce of a lot of blue, a little green, smears of orange, and, on the East Coast, a purple patch. (Conrad 11)

Especially if done by the coloniser, the act of map-making can be considered an act of violence which extends to the subjected people – and, also from an ecocritical perspective, maps can give information about ecological and topographic transformation carried out by humans (*The Nutmeg's* 52). Interestingly, in *Translations* the two British officials reach the Irish village of Baile Beag precisely with the aim of making a new map, which they present as extremely advantageous for the locals in terms of taxation. Added to this, they also have the task of translating Irish place-names into suitable anglicised versions, which points to a palimpsestic process of map-making whereby original toponyms are changed but, nonetheless, keep resurfacing in the play and being remembered at each staging or printing of *Translations* (Martanovschi 76-77). While map-making becomes a central theme in Friel's play, maps (more or less) incidentally feature in a surprising number of postcolonial texts, which signals their importance. In the African contemporary literary panorama, some examples can be Obioma's aforementioned *An Orchestra of Minorities* and especially Abdulrazak Gurnah's *By the Sea*: "New maps were made, complete maps, so that every inch was accounted for, and everyone now knew who they were, or at least who they belonged to" (*By the Sea* 15). In the Indian literary scenario under my analysis, Amitav Ghosh's *Sea of Poppies* is masterly in its depiction of the red British imperial possessions, which may even be associated with a huge bloodstain: "[the raja] recalled the map that

hung in his daftar [office], and the red stain of Empire that had spread so quickly across it" (*Sea of Poppies* 169).

One of the reasons for the recurring presence of maps in postcolonial texts and works that deal with colonialism may lie in the fact that the act of map-making reduces the colonised land to its minimal constituents, thereby stultifying the variety of places and annihilating the complexity of their landmarks. All the characteristics of the land are painstakingly registered, overshadowed by the potency of colonial conquest and recast in the light of mere possessions. The presence of rivers, mountain ridges and cities is merely conducive to riches and their meaning is reframed in that lucrative, one-sided perspective, as the widespread introduction of monocultures in India and other colonies proves. Yet, postcolonial literature has put forward other forms of mapping done by the locals, which sheds light on the difference between the colonisers' and the locals' view of the same land. In *The Shadow Lines*, Ghosh offers an example of such mapping; Th'amma, a retired headmistress, insisted on the importance of a mandatory activity for the girls of her school:

> every girl who opted for home science ought to be taught how to cook at least one dish that was a speciality of some part of the country other than her own. It would be a good way, she thought, of teaching them about the diversity and vastness of the country. (*The Shadow Lines* 142)

From this excerpt, the culinary patrimony of the Indian regions is brought into focus and extolled, as its meanings expand to indicate cultural heritage and variety: "Ranjana's doing Kerala, so avyal is what you'll get. . . . That's Sunayana, she's our Tamil for this term, wait till you taste her uppama, you'll want to be Tamil yourself" (*The Shadow Lines* 142).

The Irish territory exudes the same variety and richness in terms of local folklore and curious stories related to place-names. Even in this case, by remembering the stories associated to each place, the locals mentally visualise a map that stems from their emotions and collective memory. This could be considered an example of "mapping by words," a term used by Huhndorf in reference to new indigenous cartographies (Huhndorf 48). Indeed, Owen relates the story of the toponym Tobair Vree, whose origin stems from the death of a local man who drowned in a well in the desperate attempt to cure a physical imperfection:

> Owen So the question I put to you, Lieutenant, is this: what do we do with a name like that? Do we scrap Tobair Vree altogether and call it – what? – The Cross? Crossroads? Or do we keep piety with a man

> long dead, long forgotten, his name 'eroded' beyond recognition, whose trivial little story nobody in the parish remembers?
> YOLLAND Except you.
> ...
> You remember it. (*Translations* 460, act II, scene one)

In *The Nutmeg's Curse*, Amitav Ghosh discusses the colonisation of the Americas and underlines that "Renaming was one of the principal instruments with which colonists *erased* the prior meanings of conquered landscapes" [emphasis mine] (*The Nutmeg's Curse* 49). In *Translations* too, the passage about Tobair Vree shows that place-names are not immortal, but that "It is the *process*, not the *existence*, of change that is at issue" [italics in the original] (Holstein 4).

This leads us to the topic of translation, which gives the title to Friel's play. In the postcolonial discourse, translation is imbued with both positive and negative meanings. Worthen points out that the translation of Western classics has been a means of political critique also in theatres springing from colonial domination, insomuch as it corresponds to an act of appropriation (Worthen 135). As Filipova contends, colonisation has often been connected to translation, since it used it as an instrument (Filipova 147). Aware of this, in *The Hungry Tide* Amitav Ghosh offers an example of a translator who respects the "singularity of otherness" of an ancient song by writing a translation that is, by his own admission, not an exact copy of the original which it can never possess in its entirety (Filipova 147), therefore: "For once, I shall be glad if my imperfections render me visible" (*The Hungry Tide* 354). This act of sensitive translation allows the song to keep its uniqueness and alterity, and pays attention to that which cannot be translated (Filipova 147). On the other hand, the translation and transliteration of Irish place-names is not as attentive and smooth, as Yolland himself acknowledges: "There's no English equivalent for a sound like that" (*Translations* 449, act II, scene one). In a way akin to Latin and Greek, Irish becomes fit to describe solely what used to be, rather than what is (Pelletier 68). Although translation implies a certain degree of alteration, in Friel's play this linguistic process takes on the hues of "an eviction of sorts" (*Translations* 459, act II, scene one). Rather than slightly altered, the names on the map end up being utterly changed; Bun na hAbhann becomes 'Burnfoot' by means of imperfect sonic similarity, not even translation. In this regard, Yolland has the impression that "Something is being eroded" (*Translations* 459, act II, scene one).

II. Place-names and People's Names

> Owen Lios na Muc, the Fort of the Pigs, has become Swinefort [...]. And the new school isn't at Poll na gCaorach – it's at Sheepsrock. Will you be able to find your way? (*Translations* 458, act II, scene one)

As O'Grady points out in refence to Seamus Heaney's poems, "naming is also claiming" (O'Grady) and this is particularly evident in Irish history. Still nowadays, a populous city in Ulster is officially known as Londonderry; however, it is also called Derry ("Londonderry"). Often, place-names become the ground of linguistic imposition. Set in Donegal in 1833 and using Irish English as "the principal spoken language, the language of performance" (Worthen 146), Friel's *Translations* attacks a process of anglicisation:

> Manus What's 'incorrect' about the place-names we have here?
> Owen Nothing at all. They're just going to be standardized.
> Manus You mean changed into English?
> Owen Where there's ambiguity, they'll be anglicized. (*Translations* 446, act I)

In a similar vein, the names of Indian cities were altered by the British, an issue which Anglophone Indian literature is not reluctant to address. In *The Hungry Tide*, one of the main characters is made aware of the import of the words he chooses to refer to a city: "'I should be more careful, but the re-naming was so recent that I do get confused sometimes. I try to reserve "Calcutta" for the past and "Kolkata" for the present but occasionally I slip. Especially when I'm speaking English'" (*The Hungry Tide* 12). If naming is really tantamount to claiming, the character's attention to language is not merely a nit-picky or pedantic behaviour which springs from his profession as translator, but is rather imbued with profound political meaning. The British anglicised the city of Kolkata and transformed it into Calcutta; yet, the Indians decided to re-adopt the original name in 2001 (Roy). A similar fate befell Mumbai, which became Bombay, and nowadays both versions are used by locals in casual conversation (Taylor). Aside from the names of cities, numerous streets and squares were named after English viceroys and governor-generals, which were then renamed (Roy).

Precisely like the names of cities, titles such as that of national capital are laden with implications and importance; as such, they should be handled with care. Suddenly, in 1911, the British moved the Indian capital from Calcutta to Delhi. Locals were voiceless and were not consulted on the issue, although the change of capital brought about noticeable changes for the two cities and their lives. This event is tackled by the poet and

writer Janice Pariat in one of her novels, partly written from the perspective of an English girl who reaches India at the beginning of the twentieth century:

> Evie hears often that it is a tremendous loss, of power and prestige [...]. More than a few officers are now considering a transfer. If the center of power shifts, so will they. Except that Delhi is yet ill-equipped to accommodate the British. They have heard it will take twenty years or more to complete laying out a "New Delhi" [...]. "What might the Indians think?" Evie would like to ask, even though she suspects this is not what anyone else considers an important question. (Pariat 128-129)

I am of the opinion that there is a sound reason why Lieutenant Yolland and Maire, an Irish girl, manage to understand each other without words and fill the linguistic chasm that has opened between them by – oddly – listing Irish place-names. By calling the place-names out loud in their correct Gaelic pronunciation, it is as if the British Lieutenant were acknowledging their uniqueness, beauty and dignity, thus legitimating their right to exist and be known under the names that were attached to them by their people. As Chigozie Obioma writes in *An Orchestra of Minorities*: "*That everything we say, everything, lives. I just am sure*" [italics in the original] (Obioma 276). By extension, the listing of Irish place-names might be seen as a praise of Maire's beauty as well and, therefore, a declaration of love (Martanovschi 82). Defined as a language that does not exist but that is more than real (Randaccio 118), the list of Irish place-names becomes a viable means of communication due to its deep implications.

Since I have highlighted that names have profound meanings, a final reflection ought to be made on people's names and their treatment by colonisers. In *Sea of Poppies*, two Indian characters' names are poked fun at and transformed into insults: it is the case of the previously-mentioned raja (a king or princely ruler) and gomusta (an Indian clerk). Raja Neel Rattan Halder and Baboo Nob Kissin Pander respectively turn into "Raja Nil-Rotten" and "Baboon" (*Sea of Tide* 105, 208). It should be specified that Irish names were not altered to such an extent. Nonetheless, it may happen that they were anglicised. Seamus Heaney recalled that when he was taking his first steps as a poet, one of his early poems was published in *The Irish Times* under the name "James Heaney" (Heaney), James being the English version for Seamus. Interestingly, in *Translations*, the name of one of the main characters is replaced by another that has no relationship with his own. As a matter of fact, "Roland" is the name with which both Captain Lancey and Yolland address Owen. To reiterate, place-names and names generally are not meaningless labels but are

invested with identifying cultural and political connotations. As Holstein highlights, we "almost viscerally" recognise the power of naming, which is an entitlement to identify ourselves and designate what we think belongs to us (Holstein 1). Addressing Owen with a wrong name, albeit by misunderstanding, and naming the Irish toponyms with different anglicised names means denying his identity as an individual and traumatically wiping away the places' long history. In the end, tired of being "mis-called," Owen reacts and from his words we may even think that it is Ireland itself that is shouting at Britain through the Irish man's voice:

> OWEN (*Explodes*) George! For God's sake! *My name is not Roland!*
> YOLLAND What?
> OWNE (*Softly*) My name is Owen. (*Pause*) [italics in the original] (*Translations* 461, act II, scene one)

The tight link between Owen's name and place-names is further strengthened by a following passage, in which Yolland and Owen playfully try to decide which variation of his name to choose (Rowen or Oland) as they had previously done with the toponyms (Holstein 3). It seems particularly appropriate to end this section on names with Owen's and Ireland's desperate cries and requests of acknowledgement that are mingled in the above-quoted excerpt and heightened by their very simultaneity.

III. Schooling and Language

> HUGH[My book] is entitled: 'The Pentaglot Preceptor or Elementary Institute of the English, Greek, Hebrew, Latin and Irish Languages; Particularly Calculated for the Instruction of Such Ladies and Gentlemen as may Wish to Learn without the Help of a Master. (*Translations* 458, act II, scene one)

Given that up to this point my analysis has focused on linguistic issues such as mapping, translations, toponyms and names, it seems important to conclude by shedding light on one institution that particularly promotes language and can shape people's minds, namely school. The above-quoted passage may surprise for the length of the title of Hugh's book; nevertheless, the most striking word is certainly the last one: Master. Indeed, Hugh's book will allow men and women to study languages on their own, without a Master, whose spectral presence hovers over another kind of education system; that is, the new national school that the British are planning to build. When reflecting on colonialism and teaching, it is almost impossible not to recall some famous lines from Shakespeare's *The Tempest*:

> CALIBAN You taught me language; and my
> profit on't
> Is, I know how to curse. The red
> plague rid you
> For learning me your language! (Shakespeare, act I, scene two)

Shakespeare's play has been considered a key text for the application of postcolonial analysis (Quayson) and it throws paramount insights into the relationship between teaching and colonisation. Deprived of the control of his island, Caliban is taught to speak the coloniser's language by Miranda. As a result, he is forced to "translate" his thoughts into a language that is not his own. The fear of the influence that the English language will wield over people's minds is also reflected by Bridget's words: "You'll be taught to speak English and every subject will be taught through English and everyone'll end up as cute as the Buncrana people" (*Translations* 432, act I).

In India, the knowledge of English was fundamental for anyone who wished to have access to higher positions (Merani) and it was also introduced in schools, which paved the way for its "eminent role – both detrimental and favourable" in India (Bedi 9). In her *English Language in India*, Bedi examines the introduction of English in the subcontinent and the British figures who played an important role in the process. Aimed at creating "a class of persons Indian in blood and colour, but English in tastes, in opinions, in morals and in intellect" to use as interpreters (Macaulay) and aimed at imparting western knowledge, the English Education Act of 1835 introduced English as the language of instruction, which created knowledge that was limited to the upper and middle classes of urban society, though (Bedi 22). Thus, the English language became a means of empowerment which created a social chasm. In *Sea of Poppies*, one of the reasons why Baboo Nob Kissin's employers appreciate him is "his fluency in English" (*Sea of Poppies* 160). Retaining its empowering role even today, the English language figures in a telling passage from a novel by Aravind Adiga which is set in contemporary times. Ibrahim, a man from a respectable neighbourhood, is so familiar with the English language that he is able to make jokes with it, as evidenced by the fact that he alters a sign reading "Work in Progress Inconvenience is Regretted BMC" into "Inconvenience in Progress Work is Regretted BMC" (Adiga 33). After a while, Mrs Puri, one of Ibrahim's neighbours, passes by and spots the altered sign. She then questions Ram Khare, the guard of their building:

> 'Who did *that* to the municipal sign?' 'Mr Ibrahim Kudwa, [...] He asked me what I thought of the joke and I said, I can't read English, sir. Is it a good joke?'

> 'We are impotent people in an impotent city, Ram Khare [...]. Jokes are the only weapon we have.' [italics in the original] (Adiga 33)

While Ibrahim and his neighbour master the English language, the guard does not. In the same novel, other references to the importance of knowing English and its appreciation soon abound: Ajwani, a real-estate broker, gauges the linguistic ability of one of his customers and ponders that "Her English was better than his; he noted this with pleasure" (Adiga 71), while a cleaning lady observes that she is very likely to lose her job and never be able to be hired again because "they'll have maids who wear uniforms and speak English. They won't want me" (Adiga 187). Incidentally, it ought to be pointed out that the English-speaking Ajwani's and Ibrahim's professions deal with the field of services – real-estate and a cyber cafè, respectively – whereas Mrs Puri is the wife of an accountant, thus offering a literary confirmation of Bedi's observation that English retains prestige due to its status as the language of communication with clients in the service sector and due to the fact that Indian economic growth is mainly service-driven (Bedi 34, 35).

As Yolland strikingly points out, "Just before Doalty came up to me this morning I was thinking that at that moment I might have been in Bombay instead of Ballybeg" (*Translations* 454, act II, scene one) – which directly establishes a relationship between Ireland and India. Yolland's words can have a twofold meaning: they might mean, as Yolland then explains, that he was actually bound to sail for India, had he not missed the ship. However, they could also hint at a blurred distinction between the two places, which puts Ballybeg at the same level of Bombay, thereby further emphasising its status as a colony. Added to this, the introduction of Bombay offers the audience a shift of perspective in order to evaluate their potential reactions in a different context: perhaps, if Yolland really were in India, they would deem the translation and alteration of Indian toponyms as necessary, albeit regrettable (Holstein 5).

That the Irish are treated as colonial subjects is made even clearer by Lancey's behaviour towards them. When it comes to explaining to the locals why he and Yolland are there, the Captain talks in a very strange way, as if the Irish were children or impaired in their mental faculties: "You may have seen me – seen me – working in this section – section? – working. We are here – here – in this place – you understand? – to make a map – a map – a map and –" (*Translations* 443, act I). Were the impression of speaking to children not exhaustively conveyed by the Captain's exaggerated prosody, Friel himself clears every doubt by adding the indication "*He speaks as if he were addressing children*" [italics in the original] (Friel 443, act I). Provided that one bears in mind that there are noticeable

differences between the two contexts, Frantz Fanon's words in *Black Skin, White Masks* might be applied to this situation as well, in that there is no denying Lancey's obnoxious feelings of superiority in his affected prosody: "A white man talking to a person of color behaves exactly like a grown-up with a kid" (Fanon 14).

Conclusion

This paper has attempted to show similarities and differences between linguistic colonialism and its features in Ireland and India, by analysing excerpts from *Translations* by Brian Friel and other examples from contemporary Anglophone Indian literature. Although every process of colonisation is different, comparing forms of colonialism can highlight certain widespread processes, behaviours and frames of reference which, if duly recognised, might be avoided in the future. While interviewing Seamus Heaney, Paul Muldoon recognised that the American model in civil rights was very "instructive" (Muldoon) for the Irish. I would like to conclude this paper by showing that, in turn, the history of Ireland and the Irish people was important for the Indians. Amitav Ghosh's words bring together the U.S., the Indians and the Irish:

> I've really become completely fascinated by the part that Indian émigrés in the U.S. played at the turn of the century in generating a certain anti-imperialism and certain ways of resisting colonialism. Often their mentors in this were the Irish. ("An Interview" 88)

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"The Incest Plot" in John Banville's Ancient Light

"O enredo incestuoso" em Ancient Light *de John Banville*

Karen Anne McCarthy

Abstract*:* Ancient Light *(2012), the third and (to date) final book in the Alexander and Cass Cleave series by John Banville, is a text in which characters who died in the previous books are recycled and brought back as roles in a film, played by characters whose characterisation itself blurs with the roles they are playing. Banville's established preoccupation with returning to the past and retracing old ground takes on an intriguingly excessive dimension in this novel.* Ancient Light *presents a heightened version of what Neil Murphy has referred to as an "interlocked intertextual Banvillean world" (86). This article will examine the book using Stephanie Insley Hershinow's ideas around "the incest plot." She calls this structure a "model of tautological self-enclosure – the embrace of self-sameness, repetition, even redundancy, over change" (150). My claim is that the novel's very infrastructure is one of "tautological self-enclosure." The features of "self-sameness, repetition [and] redundancy" are inescapable in this novel, and the "change" conventionally offered by third books in trilogies is simply not to be encountered in Banville's relentlessly self-referential third instalment. In her discussion of incest as form, Hershinow contends that "highlighting form is the only way to see the ways that incest exceeds its literal manifestations" (156). She further suggests that incest "is a way for the novel to explore the minimal amount of difference required for narrative to continue to function as such, to experiment with narrative minimalism" (ibid.). The plot structure, as well as a more literal interpretation of 'incest' will be mined, given that the narrator's desire for his dead daughter Cass is the primary animating force behind the narrative.*

Key words*: John Banville;* Ancient Light*; Incest Plot; Women.*

Resumo: Ancient Light *(2012), o terceiro e (até hoje) livro final da série Alexander and Cass Cleave de John Banville é um texto no qual os personagens que morreram nos livros anteriores são reciclados e trazidos de volta, como papeis em um filme, interpretado por personagens cuja caracterização em si se confunde com os papeis que estão interpretando. A preocupação estabelecida de Banville com o retorno ao passado e o retrocesso do passado adquire uma dimensão intrigantemente excessiva*

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neste romance. Ancient Light *apresenta uma versão mais acentuada do que Neil Murphy chamou de "mundo intertextual banvilleano entrelaçado" (86). Este artigo analisará o romance usando as ideias de Stephanie Insley Hershinow sobre "o enredo incestuoso". Ela chama esta estrutura de "modelo de autoencerramento tautológico - o abraço da mansidão, da repetição, até mesmo da redundância, sobre a mudança" (150). Afirmo que a própria infra-estrutura do romance é um "autoencerramento tautológico". As características de "auto-samudez, repetição [e] redundância" são inescapáveis neste romance, e a "mudança" convencionalmente oferecida por terceiros livros em trilogias simplesmente não deve ser encontrada na terceira parcela incessantemente auto-referencial de Banville. Em sua discussão sobre o incesto como forma, Hershinow afirma que "destacar a forma é a única maneira de ver as formas que o incesto excede suas manifestações literais" (156). Ela ainda sugere que o incesto "é uma forma de o romance explorar a quantidade mínima de diferença necessária para que a narrativa continue a funcionar como tal, para experimentar o minimalismo da narrativa" (ibidem). A estrutura da trama, assim como uma interpretação mais literal do "incesto" será minada, dado que o desejo do narrador por sua filha morta Cass é a principal força animadora por trás da narrativa.*

Palavras-chave: *John Banville; Ancient Light; Enredo incestuoso; Mulheres.*

This article examines *Ancient Light* (2012), the third and (to date) final book in the Alexander and Cass Cleave series by John Banville. Like *Eclipse* (2000), the first book in the trilogy, *Ancient Light* is narrated by Alexander Cleave. Both the first text and *Shroud* (2002) alert the reader to the suicide of Cleave's daughter Cass, and the novel under examination occurs ten years after this loss. This reading will investigate the novel's narrative trajectory that circles in on itself and will not go anywhere because of its compulsion to return to Cass, who is dead. This dynamic is clarified through the lens of Stephanie Insley Hershinow's recent work on what she terms "the incest plot", which is the more established "marriage plot's" "countervailing model of tautological self-enclosure – the embrace of self-sameness, repetition, even redundancy, over change" (150). I contend that it is this impulse and underlying desire that animates the plot of Banville's 2012 novel, and indeed the entire trilogy. Cleave's desire for his dead daughter, his overwriting of every woman he meets with elements of her, as well as his recounting of a relationship he had with his best friend's mother at the age of fifteen, all drive the narrative toward the precipice – but never over the line – of literal incest. Banville appears to have an interest in the closed dynamic of the theme. This closed dynamic will also be shown to resonate with structural choices that shape the narrative.

Ultimately, this examination explores the utility to which the character of Cass Cleave is put. This corresponds with a trend in Banville's work in which the characterisation of women, particularly women viewed through the warping lens of the erotic desire of male narrators, is limited and subservient to the novels' primary preoccupations.

The plot includes Alex Cleave's bizarre commission to play the role of Axel Vander, his "anagrammatic alter-ego" (Chattopadhyay 235) and "dark double" (D'hoker 6) in a film about the latter's life, who according to the biography upon which the film will be based, died two years after Cass. Alex delves into the text on the character and finds out that Vander was also in Portovenere, where Cass died, at the time of her death, and he approaches but never grasps the knowledge that Vander and Cass were intimate. Cass features prominently, being the primary loss that Alex takes into this narrative, as well as the missing link between Alex Cleave and Axel Vander, which the narrative fitfully circles but never lays bare. (Perhaps gaining and processing this knowledge would be too like closure and completion for a work that has no inclination towards definitive endings.)

While Cass's presence is always spectral, she features in all three novels and is a primary concern of each. Cass is doubly absent in *Ancient Light*, by which I mean that she is physically absent, and information pertaining to the final period of her life spent in Italy is markedly absent. Interestingly, the reader is positioned as a knower of information of her last days in Italy and disastrous relationship with Axel Vander (assuming that the reader has read *Shroud*, which is a prequel of sorts). *Ancient Light* is therefore intriguingly positioned within the reader's own reading, and that reader encounters references to Cass equipped with knowledge that escapes the narrator, and the text therefore remains open to correction, being narrated by Cleave and read by someone who, presumably, knows more than him. This positioning of the reader as one who can revise is welcomed by a text that demands to be read more than once. A first reading may take the text at face value, however the knowledge with which a reader is equipped can and should be applied to the text in a supplementary reading.

The compulsion to return forged by a restless state of perpetual longing for what has been lost, is built into the architecture of *Ancient Light*. The text demands a second reading, and therefore folds back in on itself, asking that the reader also attempt something like the return (to Cass) that Alex wants. The representations of women in the text are predominantly caught up in and influenced by this structure. The primary reason the text requires a second reading is that it is revealed at the end of the novel that for the duration of their relationship, Mrs Gray was terminally ill. The most glaring omission of his narration, that the woman at the core of it was terminally ill and in

debilitating pain, is one that a reader is bound to fill in to a narrative that remains in error. This knowledge is to be folded over the narrative as the self-same narrative is re-encountered. Hershinow remarks that the structure of the incest plot, which can be observed in *Ancient Light*, welcomes "the model of novel reading book historians have increasingly urged us to adopt [which is] characterized . . . by rereading, flipping back, skipping around, returning to the beginning" (150). This invitation to perform a second reading, and several more, is implicit in *Ancient Light*'s very layout. I also contend that the blind spots of the narrator are deliberately cast as such. That is, Banville has built the presentation of failure into his representations of women narrated by men.

The novel begins with the sentence "Billy Gray was my best friend and I fell in love with his mother" (Banville 3). At first glance, this beginning promises narration animated by what Peter Brooks calls "the desires that connect narrative ends and beginnings, and make the textual middle a highly charged field of force" (xiv). The first sentence is charged with desire, and the narrative structures that are shaped by and seek to contain desire may be assumed to follow such an opening. *Ancient Light*'s first paragraph even includes the narrative allure of the words "[w]hat if I were to set off in search of her? That would be a *quest*. I should like to be in love again, I should like to fall in love again, just once more" (Banville 3, my emphasis). When using his own name, John Banville has not authored many narratives that may be called "quests" (*Mefisto* [1986] and the far more recent *Snow* [2020] and *April in Spain* [2021] are exceptions), and the appearance of this reference to an older form of narrative in the introductory paragraph is bound to disappoint a reader who takes it as a sign of a starting point that initiates unambiguous movement towards a definitive end. Indeed, Alex Cleave's desire to "fall in love again", in spite of the appearance of a frank articulation of desire, is not a precursor to a conventional marriage plot. Such a plot remains a powerful structuring force of many novels, and a term popular among scholars of eighteenth-century narrative in which societal convention necessitated the beginning of courtship and end of marriage, and a proprietary containment of desire such as that conveyed by the words "I should like to fall in love again". According to Hershinow, the marriage plot "is the novel's surest model for teleology – the propulsive forward movement that has long been understood to be built into the novel's very form" (150). Her illuminating article offers an explanation not of the marriage plot, but of what she terms "the incest plot", which is the marriage plot's "countervailing model of tautological self-enclosure – the embrace of self-sameness, repetition, even redundancy, over change" (ibid.). I contend that it is this latter impulse and underlying desire that animates the plot of Banville's 2012 novel, and indeed the entire trilogy. The relationship the narrator

recounts having at fifteen with Mrs Gray has features of incest, and the representation of Cass that will be looked at here is also structured by this theme. My claim is that the novel's very infrastructure is one of "tautological self-enclosure". The features of "self-sameness, repetition [and] redundancy" are inescapable in this novel, and the "change" conventionally offered by third books in trilogies is simply not to be encountered.[1] Readers accustomed to the characteristics of quests, marriage plots, and trilogies are to have their expectations disrupted by Banville's relentlessly self-referential third instalment to the Alexander and Cass Cleave trilogy. While not commenting on an incest plot per se, Neil Murphy also notices a "narrative minimalism" when commenting on the incest-like relationship between Freddie and Athena in Banville's 1995 *Athena*. He remarks that what the reader encounters when engaging with this author is an "interlocked intertextual Banvillean world" (Murphy 86). His use of the term "intertextual" is apt, and Banville's broad literary allusions are well explored in Murphy's chapter. It is his use of the word "interlocked" that draws my eye here, however. The wording alludes to a kind of trap, and the impossibility of escape. This is a particularly striking aspect of Banville's trilogy, in which not even death grants escape to the characters in this "interlocked" world.

In her discussion of incest as form, Hershinow contends that "highlighting form is the only way to see the ways that incest exceeds its literal manifestations" (156). She further suggests that incest "is a way for the novel to explore the minimal amount of difference required for narrative to continue to function as such, to experiment with narrative minimalism" (ibid.). The world of *Ancient Light* is indeed one in which a "minimal amount of difference" can be detected from previous iterations of that world. The selfsame characters are recycled, and even the dead ones are brought back as roles in a film, played by characters whose characterisation itself blurs with the roles they are playing. The decision to have Axel and Cass played by Alex and Dawn Devonport enables a new character to simply revivify an old one, and the off-screen relationship Alex forges with Dawn is a restaging of his relationship with his daughter as well as what comes close to a romantic affair. When first introduced to Dawn, Alex remarks that "[t]he script calls for some strenuous grapplings between her and me, which cannot be an appetising prospect for one so lovely, so delicate, so flagrantly young" (Banville 92). The taboo of the "grapplings" with the "flagrantly young" woman is heightened by the implication that her character and Cass, his daughter, are the same person. The desires that shape the text tend not to propel it forward, but rather towards itself. This complex arrangement of characters inhabiting characters certainly has the inclination, if not the form, of literal incest. It is also a result of a fair amount of recycling and return, and may be understood as an "experiment

with narrative minimalism" that is a feature of "the incest plot". This plot, Hershinow stresses, while often characterised by literal incest, is also a form of narrative architecture, or as she writes, "a centripetal force of formal arrangement" (151).

Neil Murphy comments that "Alex textually echoes Axel, in a perfect anagrammatic relationship, and their relationships with Cass, as father and lover respectively, are repeatedly blurred, stretched beyond the limits of literal characterization" (120). Murphy reaches back to *Shroud* to recall a scene in which Cass imagines her father walking about the room when she is in bed with Vander, but stops short of calling this what Patricia Coughlan has cited as proof of "incestuous feelings" (Coughlan 96). He remarks that "while there is certainly validity in Coughlan's identification of such a thread it is also perhaps to assign too firm a material substance to characters that more closely resemble variations of each other than specific pretend humans" (Murphy 120). It seems here that Murphy understands the blurred lines delineating the characters as a reinforcement of the fact that they are "pretend humans" without "too firm a material substance". They are indeed fictive forms, and his reading is valid and well argued. Banville's interest in the delineation of "pretend humans" has for many years extended to a preoccupation with the ethics of their representation. We cannot forget Freddie Montgomery in Banville's earlier novel *The Book of Evidence* and his aside about the woman in the painting he stole while murdering a "real" woman, "[t]here is no she, of course. There is only an organisation of shapes and colours" (Banville 105). Both women are an organization of shapes, and, "pretend humans" whose representation can be interrogated. In addition, the relations between overlapping and "interlocked" creations can be seen as what Hershinow calls "partnerships [which] dramatically replicate consanguineal ties in joining partners who are effectively social relations, suggesting that the principles of narrative economy and formal unity are themselves inherently incestuous" (160). As if riffing on this "narrative economy", Banville inserts a figure into the final novel in the Cass Cleave trilogy that has been indispensable and present throughout the books, but never named beyond the front matter. The characters in *Ancient Light* are joined by Banville, who has inserted himself as the scriptwriter and author of the biography of Axel Vander. This writer is called JB (initially misheard by Alex as "Jaybee" [Banville 93]) – and is a barely-disguised proxy for John Banville. This seemingly endless cycle of self-reference gives the novel, and indeed the whole trilogy, the character of the incest plot, given its insistent "self-enclosure [, ... and] embrace of self-sameness, repetition, even redundancy, over change" (Hershinow 160).

If the overtly stated desire of *Ancient Light*'s narrative is to recount and possibly reconnect with Mrs Gray, the less conscious desire (the one with which the narrative positively bursts) is to remember and attempt to return to Cass. Cass as a little girl features prominently, and descriptions of other women repeatedly become descriptions of Cass. When Dawn Devonport is holed up in Cleave's home after her own suicide attempt (likened repeatedly to Cass's suicide), she sits in the room in which Cleave writes, "in a huddle in the chair with her legs drawn up, hugging herself. She wears no makeup and binds her hair back with a bit of ribbon. She looks very young with her face bare like that" (Banville 232). He writes that he "treasure[s] her presence, secretly", and then without preamble, as though the two descriptions are one, he recalls "how Cass as a little girl used to lie on her side on the floor while I paced, reading my lines aloud from a script held up before me" (ibid.). He admits outright that "I see Cass in every young woman I meet, not Cass as she was when she cut short her own life but as she might be now, these ten years later" (77). Even Billie Stryker, a woman he goes to some lengths to demote from the category of desirable and therefore attention-worthy woman, has her description interspersed with that of Cass. He writes that Cass "would be about Billie Stryker's age, as it happens, though that, surely, is the extent of what they would have in common" (78). Billie Stryker is the one woman in the novel whose characterization is not merely a means to attempting a return to Cass. Indeed, the only connection Alex makes is this one: a remark that Billie is of an age that Cass never reached.

In her brief description of the movements that have shaped fiction that centres around domestic concerns, Hershinow describes the "work" of many such novels, which "might be to funnel multifarious human experience into the sharply delimited narrative of courtship and companionate marriage", and this would have "subordinated or foreclosed [...] the remainder of domestic life outside of the marital bond" (149). Cass is a "remainder" in several senses of the word. She is an element of Cleave's narrative that exceeds his primary marital bond, as well as the roughly-hewn abortive marriage plots that dictate the trajectory of his relationships with other women (aside from Billie Stryker). In addition, the subtraction of her presence has not resulted in her absence, and her persistent presence in Cleave's thoughts, dreams, and in every interaction Cleave has with women is a feature of this novel that puts one in mind of the incest plot. The persistent and helpless way in which the narrative "is turned toward her" (Banville, 2000b) insinuates the narrative's primary desire, which given its object, stages repeated return. Very like "the incest plot," *Ancient Light* is an example of "the novel at its most static and, therefore, at

its most resistant to plot as we've tended to understand it (that is, as the kind of desire that moves us inexorably forward)" (Hershinow 150).

Recounting another memory of Cass as a child, Cleave recalls the following:

> When Cass was a little girl she used to say that as soon as she was grown-up she would marry me and we would have a child just like her so that if she died I would not miss her and be lonely. Ten years; she has been dead ten years. Must I set off in search of her again, in sorrow and in pain? She will come no more to my world, but I go towards hers. (Banville 235–36)

Hershinow articulates "the persistent pressure of incest as both a governing ideal of attachment and a centripetal force of formal arrangement" (151). She is certainly intrigued by the connections it forges between characters, but perhaps more so by the "centripetal force of formal arrangement" it gives rise to, and the implications of this force for plot structure. In the passage reproduced here, the young Cass engages in a not uncommon fantasy to marry her father, and she cannily factors reproduction as well as her own death into the scenario. Cass seems aware of what happens to women in stories; a fate well-articulated by Rachel Blau Du Plessis, who remarks "[o]nce upon a time, the end, the rightful end, of women in novels was social – successful courtship, marriage – or judgemental of her sexual and social failure – death" (282). An interesting addition to Cass's fantasy is that by having "a child just like her", she can replace herself, and prevent any pain her father might feel as a result of her loss. This child does not serve the usual narrative purpose of children, that is, as projections into the future. This non-existent child, a pure articulation of desire, would be more of the same, another Cass, and a kind of return. Hershinow remarks that the incest plot, as she understands it,

> is a form of over-closure, a hermetic sealing of narrative desire. [... I]ncest (and, as often, the "specter of incest") acts as a reminder of the procedures of the marriage plot's closure not by resisting them but by putting them into overdrive, thereby exposing and even destabilizing their coercive effects. We might consider the work of the incest plot to be aestheticizing marriage as camp: stylized, always "in quotation marks", faintly ridiculous. (153)

Cleave's treasured memory of Cass's proposal does have the "faintly ridiculous" character of a marriage plot in "overdrive". The loop of desire that shapes it (loss mitigated by return and replication) is indeed a kind of "over-closure, [or] a hermetic sealing of narrative desire". It is also a sealing of the desire of mourning: in this fantasy the possibility of

replacing the one lost by another who is the same obliterates the need for mourning, or any acceptance of loss. This memory, recounted in the narrative present-tense, also results in Alex being whipped back around from any future of his own to this recollection of absence and unconsummated desire. His words "[m]ust I set off in search of her again" echo the quest-like language that opens the novel, only it is apparent upon first reading that the desire that propels this language will not be assuaged. Only upon a second reading is it clear that the same is true of the first instance of such language, "[w]hat if I were to set off in search of her? That would be a *quest*. I should like to be in love again, I should like to fall in love again, just once more" (Banville 3, my emphasis). These two instances of quest-like language both begin and end the novel (the first appears in the first paragraph, the second a few pages from the end, just before the revelation that Mrs Gray is dead, which amounts to a narrative call for a second reading, and indeed, a return to the beginning. There are therefore two articulations of the onset of a quest that bookend the content of *Ancient Light.* Admittedly the second of "[m]ust I set off in search of her again" bears the marks of it having been attempted before, without success, and the reluctance of "[m]ust I", however it is no less an expression of desire than the first. The arrangement this bracketing produces is very like what Hershinow identifies as "centripetal force", or the movement of an object towards its own centre. Two articulations of intended movement begin and end Banville's 2012 novel, and they both articulate desire that results in the book turning in on itself. The movement of narrative that may be labelled a "quest" is summed up by Jacob Reed, who writes that a "narrative pattern of romance [is one in which] a questing hero successfully achieves his or her or goals, often with a psychological transformation, and the overall pattern affirms a positive moral order" (iii). Rose Marie Beston writes that "the hero of romance is fated to pursue the quest of unattainable desire in a setting invested with an air of mystery" (5). What she calls a "quest of unattainable desire" resonates quite well with Cleave's interminable version of mourning. As far as any quest pertains to Mrs Gray, Cleave admits:

> I did not dream about her, after she was gone, or if I did I forgot what I had dreamed. My sleeping mind was more merciful than the waking one, which never tired of tormenting me. Well, yes, it did tire of its sport, eventually. Nothing so intense could last for long. Or might it have, if I had truly loved her, with selfless passion, as they say, as people are said to have loved in olden times? Such a love would have destroyed me, surely, as it used to destroy the heroes and the heroines in the old books. But what a pretty corpse I would have made, marbled on my bier, clutching in my fingers a marble lily for remembrance. (Banville 226)

Cleave does not have the clarity of purpose or the "selfless passion" that that such teleology requires. He does lament the loss of an exquisite performance as a "pretty corpse" however. He casts himself as a hero in a section penned towards the end of the novel:

> Other people's motives, their desiderata and anathemas, are a mystery to me. My own are, too. I seem to myself to move in bafflement, to move immobile, like the dim and hapless hero in a fairy tale, trammelled in thickets, balked in briar. (231)

Insofar as he is a hero on a quest, he is baffled, "immobile", "trammelled" and "balked", and will therefore stay precisely where he is. Indeed, while both intentions of questing appear to reach beyond himself, they are in fact desires to return to what has been lost, and what no longer exists beyond his memory, and beyond himself. Importantly, Alex's desire to see Cass in all other women is both incestuous and narcissistic. That is, it is a desire for the same rather than a desire for the other. What trammels him and renders him immobile is his own inability to quest out towards the other; his desire, in other words, is only to love what he has created and what is therefore a part of him.

In another passage in which he describes his longing for Cass, Cleave writes:

> When I think of Cass – and when am I not thinking of Cass? – I seem to sense all about me a great rushing and roaring, as if I were standing directly under a waterfall that drenches me and yet somehow leaves me dry, dry as a bone. This is what mourning has become for me, a constant, parching deluge. (78)

Alex's description of a "parching deluge" is an apt description of the paradoxical core which animates this endlessly self-referential, compulsively returning, demanding to be reread, text. The consciousness at its core cannot be parched because he refuses to actually let Cass be dead. Instead, she is rendered spectral by being found in all the women around him. So he mourns her in a way that denies that she is dead and properly gone. This renders his mourning endless and unsatisfying. This mourning without end determines the structure of the book, given that (as I have mentioned previously) a desire for Cass is the primary animating force behind the narrative. Importantly, Cass is dead. Her loss is built into the narrative from the start. What Cleave desires is to cease to mourn by making all other women into Cass. But he can't do this. Which means he must mourn without end. Or endlessly seek a way to make mourning cease, which ironically is why his mourning has no end.

Mrs Gray has the most room devoted to her in the narrative, and the quest-like language that begins the novel and articulates a desire to go in search of her and "fall in love again, just once more" (3) comes up against the limit of its reach when it is discovered at the end of the novel that she is dead, and was dying throughout Alex's relationship with her. The second reading tacitly required by this revelation can fill in those oddities in her behaviour with the imagined motivations of a dying woman, but this return will not yield a complete and satisfying encounter with a woman seen and remembered only by the myopic Alex. The text engenders the desire to return, and presents a limited representation that leaves that desire unsatiated.

Cass has been known to be dead in all three of the books examined here. I have shown that a desire to return to her is so integral to Alex's narration that all other women in the text have their edges blurred with remembrances of her. This is true of almost all the women in the trilogy. Axel (a character blurred in his own way with Alex) blends the representations of Cass and Magda, and Alex sees Cass when he sees Lily, Dawn Devonport, and even Billie Stryker. Cass is deeply desired, dead, and unattainable. A yearning for her animates the narrative, and results in what Hershinow calls a "centripetal force of formal arrangement" (151). She is the primary reason why the novel turns in on itself, and employs only "the minimal amount of difference required for narrative to continue to function as such" (156). The desire that forges the trajectory of the novel is a desire to go nowhere, and to return to what cannot be returned to. Incest has been explored as a theme (which resonates with a desire to return) and also as a structuring mechanism, and this is best understood alongside an analysis of Cass as she appears in *Ancient Light*. Cass's allure, coupled with the utter lack of any substance (she was mad, and was once a child, is the sum of what is to be discovered) makes her both elevated and vacant. She is a tool, and her utility is to be an elevated and vacant centripetal force around which the three novels in the trilogy can perform their obsessive desire to return. Her presence facilitates a structure that loops back on itself and goes nowhere. Her representation is that of a trapped woman who can never be known. She exists only to be dead and ineffectually longed for, and to never escape the being longed for, even by way of death. She is reanimated and longed for again as a role in a film played by someone whose representation is merged with hers. The circling of Cass does not end, and this movement does not require that she be fleshed out enough to be known.

Notes

1 In his analysis of the teleology inherent to the layout of serialised novels, Robert Allen remarks that "serial novels employ a serialised structure in which a linear, plot-driven story is told across subsequent installments which often end with moments of marked suspense and which encourage readers to acquire the next installment, and analyse previous ones, to find out what will happen next" (184).

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Food is a Love Language: An Analysis of Connection and Desire in Stir-Fry[1]

A comida é uma linguagem do amor: Uma análise da conexão e do desejo em Stir-Fry

Esther Borges

Abstract: *This paper aims at analysing the Irish contemporary novel* Stir-fry *(1994), written by Emma Donoghue. The story is set in rural Ireland in the early 1990s, and this study focusses on how food, and the room of the kitchen, is used throughout the novel as a way to represent the emotional connections between the characters as well as the sexual awakening of the main character, Maria. The parallels between Maria's relationship with food and the kitchen back at her original home in opposition to her new home in Dublin help create an understanding of how the character changes perspective on society and her own sexuality, exploring her new Self away from suffocating expectations and prejudices imposed by a highly religious, misogynistic and homophobic society.*

Keywords: *Queer Studies; Irish Literature; Food; Lesbian Erasure.*

Resumo: *Este artigo tem como objetivo analisar o romance irlandês contemporâneo* Stir-fry *(1994) escrito por Emma Donoghue. A história se passa na Irlanda rural no início da década de 1990, e o estudo se concentra em como a comida e o espaço da cozinha são utilizados ao longo do livro para representar as conexões emocionais dos personagens entre si, além do descobrimento sexual da personagem principal, Maria. Os paralelos entre o relacionamento de Maria com a comida e a cozinha na sua casa de origem em contraste com a sua nova casa em Dublin ajudam a compreensão de como a personagem muda a sua perspectiva sobre a sociedade e sobre a sua própria sexualidade, explorando o seu novo "eu" longe das expectativas sufocantes e preconceitos impostos por uma sociedade altamente religiosa, misógina e homofóbica.*

Palavras-Chave: *Estudos Queer; Literatura Irlandesa; Comida; Apagamento lésbico.*

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Stir-fry, by Emma Donoghue, tells the story of Maria, a religious, shy and naive girl from rural Ireland after she moves to Dublin to start university. Maria lives with two roommates, Jael and Ruth, to whom the girl grows close. As the year goes by, Maria starts to explore who she is away from her small town and her family beliefs, leading her to question many of the subjects she had tied to her identity, such as her religious beliefs as well as the moral attachments that had come with it. More specifically, while the character starts the book presenting extremely homophobic ideals and not even knowing that lesbian women existed, as the story progresses Maria starts questioning her own sexuality. The beginning of this arc of self questioning and discovery is triggered by Maria learning that Jael and Ruth are a couple. While her initial reaction is of complete rejection, as she grows closer to her roommates, Maria starts to realize that their sexuality does not make them bad people, and that they are, in fact, only human just like her. She empathizes and cares for them and, as they bond with time, her feelings develop from friendship to sexual desire and romantic affection. Multiple moments of bonding presented in the novel are centred around food, either the act of cooking or eating together, presenting food as a bridge, and act of caring, and a motif for both emotional connection and desire through the novel.

Cooking, either by stir-frying or through any other technique, is one of the final steps in a recipe, moving it further towards the complete dish. It is putting all the ingredients together in one pan, mixing and frying them, in order to turn them into something new altogether, joining all different layers and ingredients.

Cooking requires understanding of fire – too hot, and it will burn, too cold and the food will be undercooked. It means to put the ingredients under the influence of heat. It requires the fire being dominated to be tied to two different main aspects in the novel. Firstly, the ability to control and manipulate fire that humanity managed to evolve, a Promethean development that brought us freedom and agency before our environment. The same can be seen in Maria's development through the novel, as the character starts to stand up more and more for herself, distancing herself from the conservative and prejudiced beliefs that had been shoved down her throat her whole life.

Secondly, fire can also be tied to desire. Maria's biggest breakthrough comes not only because of her exposure to her roommates and realizing that they are normal people and their sexuality is not actually something bad, but also through the realization of her own sexual desire and romantic feelings towards them. The events start unfolding in the chapter "Heating" of the novel, and are only even more developed in future chapters, all deal with the matter of desire, of wanting and being wanted physically – something

that Maria had failed to present regarding her male counterparts throughout the entire novel, even though she had been set to find, to date and eventually marry one of them.

Maria starts with specific views of a divided society, having preconceptions against her hometown, how she should act and relaying a moral alignment to different identities, categorizing groups that were not commonly presented to her through her youth as the Other, and more often than not seeing them negatively. Much like the act of stir-frying, throughout her time in Dublin the character ends up slowly mixing more and more with different individuals, gradually erasing the strong barriers and spaces in between her and what she had considered being the Other. As a direct consequence of having her world views challenged, her view of her own Self also suffers a transformation.

Mixing together and new perspectives

Maria's shift in perspective and behaviour can be first noted shortly after she confesses to Yvonne, her college friend, that Ruth and Jael are a couple.

> 'Have you decided whether you'll be moving out?' . . . 'You are still upset about them, aren't you?'
> 'I wish you wouldn't call them *'Them'*, like they're *Martians* or something.'
> 'I know their names, that's not the point [...] The point is, they got a month's rent out of you on false pretenses.'
> 'Ah, for god's sake, it wasn't a financial scam or anything. . . . They probably *assumed I knew*.'
> 'That's *outrageous*. I mean, it's not the first thing that's going to spring into your head when you go house-hunting, is it? I mean, you don't say to yourself, oh, yes, must check whether my flatmates are *lesbian lovers*, just in case!' (80)

As Yvonne pushes her about moving out and away from her roommates, Maria is specifically upset about her use of pronouns – "Them," referring to the girls as if they were "Martians." This is the first time in which Maria presents a discomfort with the prejudice that becomes clear through Yvonne's tone in her use of the pronoun. We can see Maria slowly change her perception of what is the Other, seeming to feel closer to her roommates than she does to her heterosexual friend, annoyed by the clear prejudice in her statement. She does not feel uncomfortable or attempts to create more space and separation between herself and her roommates solely because of their sexuality:

> "What's to keep you there?"
> "For one thing, *I like them*."

> . . . 'But they're *hardly your sort*. I mean, don't you find them *a bit, you know*? . . . *Butch and ranty.'*
> 'I can't believe I'm listening to such *clichés.* You've never even met them.'
> 'Well, I know a girl who had one in her school, and apparently she was really aggressive. Like Martina Navratilova.'
> 'Jael wears *mascara* sometimes. And Ruth is a *dote,* I wish you knew her. OK, they're *feminists,* well, Ruth is anyway, but they don't rant. Like, the other night for example, they had no objection to my watching the Miss World contest.'
> 'Well *of course.*'
> 'What do you mean, of course?'
> Yvonne leaned toward her and cooed, 'All those semi-naked women.'
> 'You're sick." She shrugged her shoulders.'
> 'I just can't believe you're being so *naive* about this, Maria. You're defending them as if they've been your bosom pals for years.'
> 'At least I know them, which is more than you do. And they never wear boiler suits or'–she scanned her memory frantically–'studs in their noses or get their hair shaved off or any other clichés you might care to dredge up.' She grounds to a halt. "And neither of them has even a shadow of a moustache, so there.' (81)

Yvonne continues to push and make offensive comments regarding Maria's roommates, even though she has never met them. She talks as if Maria was purposely deceived, which Maria argues that they probably assumed she knew, as she is very aware that she lacked social awareness and observation skills. Despite having used stereotypes herself, Maria replies with frustration to the use of those words, calling them clichés. Maria tries to defend her roommates the only way she knows: by pointing out how her roommates *do not* fit those stereotypes, all to which Yvonne argues against. These, paired with her previous comment implying that Ruth and Jael had purposely deceived Maria, infer a much more problematic mentality: Yvonne does not only see them as the Other and a completely separate group of society because of their sexuality, she seems to assume that they would engage in almost predatory behaviour. This is possibly the most dangerous stereotype portrayed until this moment, as it goes far beyond simply assuming non-heterosexual women would look, dress or talk in a specific way, but actually assumes that they are, by default, bad people. They go from being something never even considered existing on a regular daily basis to being portrayed as evil, as an enemy.

It is also important to call attention to the fact that while Maria does appear to be very bothered by the stereotypes used by Yvonne and tries to disapprove of her friend's negative assumptions regarding her roommates, her own speech still presents a lot of prejudice and misconceptions. The character does not even notice the issue in her own statements, having completely internalized these ideas. This is, of course, a direct

consequence of being raised in a highly patriarchal and misogynistic society that considers anything that questions the system established until then, as something that deserves to be ruled out or even punishable.

The Kitchen: a place of change and discovery

If Maria eventually learns to dismantle her internal prejudices, it is due to her getting to know and getting closer to her roommates – and a large part of these bonding moments and breakthroughs happen in the apartment, more specifically in the kitchen, the place in which they prepare and share their meals. The kitchen is the place of revelations in the novel, and Maria's relationship with the same space back at her family's home holds a significant contrast with the kitchen in the flat in Dublin.

Maria's mentions of the kitchen and food back home reveal her lack of interest in cooking and evoke memories that associate this space with negative emotions. Maria feels constricted, and the feeling perpetrated is of stagnation in general, suffocation by her family that stops her from growing, leading to a possible eternity of her eating the scraps from her mother's cooking. It comes in complete contrast with the feelings of freedom, intimacy and familiarity that are later on introduced in the kitchen in Dublin:

> She had always disliked the moment when her mother would send her to turn on the overhead kitchen lamp and snuff out the day . . . it choked her to snap the light switch down and admit that the day was over, with no possibilities left but . . . cereal with hot milk for supper. . . . She used to fear she would always be four foot four as long as she stayed under the thrall of the kitchen light bulb, eating the spirals of sharp peel her mother tossed aside as she made apple pie. (82)

This particular reflection comes to Maria while she is helping Ruth with cooking – which is an aspect that holds relevance on its own, considering her previous explanation of lack of talent and patience to it. Her own mother does not teach her to cook and Maria also does not care for it, avoiding it even, but Ruth is patient and understanding enough to try to teach Maria all the steps. Not only that, Ruth is also more alluring, and Maria joins her willingly and voluntarily, not once but multiple times through the novel. During the brief moments in which Maria is back home visiting her family, we do not see her willingly cook once. In fact, besides the moment of eating or to gather her correspondence, Maria is barely in the kitchen at all, instead choosing to isolate herself back in her bedroom. If in Dublin the kitchen becomes a place of gathering and socialization that she welcomes

and anticipates, back home the kitchen becomes smothering, with unwanted comments, gossip or possible judgment.

In terms of edible food items, the ones from back home do not seem to excite Maria nearly as much as the food back in Dublin. She mentions bland foods, such as cereal for dinner, or heavy with flour and heavy with sage – all cooked exclusively by her mother, who is constantly in and out of the kitchen.

> The savour of something cooking drifted in from the kitchen: mince tarts? Cursing under her breath . . . After ten minutes Maria staggered up, stretched, and went into the kitchen for a mince tart. (194)

In this specific scene, Maria smells mince tarts being prepared and curses, making it clear that she is not pleased with the prospect of eating them. Regardless, she relents and eats one, as she is well aware that although it is not something delicious or wanted, it is what is available. The dish in itself is also quite different from the foods made back in Dublin, usually filled with colourful vegetables and sauces. The parallel represents Maria's feelings regarding both of the rooms that serve the same purpose in different houses, but evoke completely different meanings and feelings for the character and her story.

In contrast to the kitchen back home, the one in Dublin is lively and warm. It is where Maria first meets Ruth and Jael, where she realizes they are a couple, where Ruth teaches Maria how to cook, initiating the development of Maria's feelings for her, and where later on Ruth indirectly confesses her own interest in Maria:

> 'I used to be more like you when I was younger,' [Ruth] remarked.
> Maria took a cautious bite of cucumber. 'Like me how?'
> 'Oh, you know. . . . Good at saying no to things.'
> . . . 'It's mostly just cowardice.'
> 'No, *I've been watching . . . You say no to most things, to make room for the things you really want*."
> She held a slice of cucumber up to the light bulb; it glowed white, like a cell under a microscope. *She fed it to Ruth*. 'So what happened?'
> 'Came to college, got happy. Figured I was getting what I wanted, so it would be mean not to give other people what they wanted.' (...) She bent to Maria's hand, taking another sliver of cucumber into her mouth. (84)

The scene is a development of their previous interactions, in which Ruth has cooked for Maria and then, later on, has taught her to cook. In this instance, Maria not only joins Ruth in the cooking, actively wanting to be in her company and helping her, but also feeds

Ruth small pieces of food, in an act of intimacy and care.

The kitchen is the soul of the apartment, the place where change happens, where matter becomes something else, different and improved and tastier. Going even further back, it is the place where all three main characters have their first dinner together and get to know each other. Although an introductory scene, where it was easy to see and explore Maria's cultural background and influenced on her, it is also a scene that introduces Maria's change.

On her way to dinner, Maria snacks on a bag of crisps – childish, highly processed food, almost an example of an anti-cooking food. Later, at the dinner table, Maria is confronted by Jael regarding her drinking choice, as she refuses the wine being served to her:

> She wrenched the corkscrew from the wine bottle gripped between her knees and bent toward Maria.
> Automatically, Maria covered the glass. 'None for me, thanks.' Jael trickled the wine through Maria's fingers. Maria snatched her hand away. *Red drips scattered on the table*; one ran along a crack in the wood. 'I said I—'
> 'I heard what you said.' The round-bellied glass was two thirds full. 'But you can't insult Ruth's cooking by drinking water, especially not plague-ridden Dublin tap water.'
> Maria *sucked* her fingers dry one by one as the conversation slid away from her. (12)

The wine dribbling through her fingers, staining the table, and then sucked from her fingers in an unintentional but sensual act, can be seen as an introduction to Maria's change, a glimpse of her boundaries that will be pushed by her living and relationship with her roommates. Her act of covering the glass displays her initial resistance to change, but it is served regardless, and Maria has no option but to allow it to be served and taste it. It can almost be read as a metaphor for virginity, or even tied to a more sacred level, an almost religious experience, offering a facsimile of the Last Supper. If in Dublin, Maria finds a new home, in the kitchen of that apartment she finds a new religion – leading to her rebirth, the rise of a new Maria.

Under heat: discovering desire

As it slowly becomes more and more obvious, Maria's external change in perspective of the Other, is a mere reflection of her internal realizations of her own Self.

Although there are multiple subtle indications through the novel, the most clear one comes in one specific scene in which Maria, after finding herself alone and unable to sleep, ventures into her roommate's bedroom. In an impulsive act, she opens their closet and looks through their clothes, running her fingers through them with her eyes closed, identifying who the clothes belong to by their shape and texture, and breathing in the smell of the clothes, until she enters the closet, sits down and locks the door behind her, immersing herself in the scent and soft touch of her roommates clothes:

> Something infinitely soft touched her cheek. She twitched away in fright, then turned back to find it with her *lips*, but it was gone. Whatever was cutting into her foot mellowed to a gentle ache. Perhaps ten minutes passed in this way, with her breath getting deeper and the slow boom of her heart the only sound. Then Maria reached under her nightshirt and *touched herself* for the first time since she could remember.
> Eventually there was a small, familiar sound, like a bird pecking at a tree. The sound of a key in the front door. Maria lifted her head off her knees so fast that a heavy winter coat was pushed backward, and several hangers jangled in protest. She held her breath. The front door was shut, very gently. Footsteps at the top of the corridor. *Remember* 'O Most Gracious *Virgin Mary* that never was it known that anyone who fled to thy protection, implored thy help or sought thy intercession'. (184)

Although there are no words being said or a big "eureka" moment, this is the instance that first solidifies and confirms Maria's attraction to women. For the purposes of the narrative, it is not specified to whom the clothes that she is hanging on belong to, only a brief mention of the smell of lavender that is tied to Ruth. Maria then proceeds to masturbate for the first time, while inhaling their smell and holding their clothes. It is not only a sexual scene, but a sexual awakening, as it is implied that it is the first time she has ever done anything sexual at all.

Through her entire life, Maria has felt like an outsider to her own Self due to the traditional normative culture in her upbringing. The erasure of Queer people, and more specially Lesbians, from history is intentional. As pointed by Hall "Every regime of representation is a regime of Identity power formed . . . It is one thing to position a subject or set of peoples as the Other of a dominant discourse. It is quite another thing to subject them to that 'knowledge' . . . by the power of inner compulsion and subjective conformation to the norm." (225-226)

The lack of lesbian representation not only denies and erases a group of women from history and human rights, leading them to either being invisible or seen only through

the lens of stereotypes, but it also denies Maria's knowledge of her own self. If the sense of estrangement is there from the beginning, the character feels displaced, but never quite knowing why. By denying her representations of the previous existence of women that liked women, and how those women and relationships looked like, the character is denied a part of her own self that she only comes to know and elaborate in adulthood.

When we connect this sentiment of estrangement that is extremely present through the novel, in her interactions to her family and even to Yvonne, to the contrasting feelings of comfort, intimacy and familiarity that Maria finds in her new apartment back in Dublin, we can connect to Tina O'Toole's (2013) description of "'home as not-home' in the narratives of lesbian/gay people", explaining the concept of Queer people who experience "estrangement in the original home," such as Maria, and whose process of moving away to an unfamiliar place becomes "a movement away from being estranged" (136). In her work, O'Toole further develops her analysis by giving the example of the novel "As music and Splendour" (1958) by Kate O'Brien. Clare, the main character, struggles to free herself from the Irish cultural expectations and standards, and when the character visits Ireland in her adulthood she realizes that she does not feel "back home," as she does not belong there anymore as she has developed into a different woman after exploring and finding out more about her sexual identity. It is only by moving away from her "home," and finding supportive queer kinship in a different country, that Clare finds freedom and herself. We can see this same process in Maria, in her awkward conversations and lack of connection regarding her own family, especially when dealing with their comments and expectations regarding marriage and her own future. She doesn't know herself before leaving home to move to Dublin, and she does not feel comfortable under the guides and beliefs that she has grown up with, back in her family's home.

All of this operates together to shape one's social practice, and are not always constantly related: the cultural emphasis of some goals varies independently of emphasis upon institutionalized means. There is a social structure that must be followed, and the proper adaptation to it works as a permit – if one achieves the aspirations determined by this structure, then they have a positive value or worth. This can be seen in Maria's thoughts on marriage and heterosexuality and her need to get in relationships with men regardless of her attraction to them, all due to her trying to manage society's expectations and values. If unsuccessful, then she is to be set apart and excluded, being treated as different and foreign, becoming the Other.

The lack of collective memory/identity created by the erasure of Queer existence, more specifically Lesbian existence, aids to further develop the feeling of estrangement from "Home" by simply denying their past existence completely. Donoghue touched on the subject herself, in an interview back in 2008:

> Imagine living in a city where there are no monuments, no buildings from before 1970, no proof that you had grandparents or parents, no history at all. Wouldn't that make you feel like you were just a passing fad, that you could be blown away like leaves? . . . For any community to feel substantial and able to change without losing themselves, a history is absolutely crucial.

These conflicting sentiments of knowing that you do not quite fit in, without being able to look back into history and to locate your "place" and others similar to you in society, is present throughout Maria's journey, and it is at the very root of her internal conflict. The erasure of the Lesbian identity from Irish history due to both homophobia and misogyny leads to subjects whose Subjectivity and understanding of Self is not fixed and also not completely fragmented, but instead moving between identifications, places, and categories – it illustrates subjectivity within the process of moving between and across the traditional boundaries that had been until then associated with categories such as gender, class, or sexuality – for example, the disrupting of the traditional understandings of womanly identity of the binaries of heterosexuality and homosexuality. Maria embodies these concepts through her growth and reformulation as a subject and identification, being profoundly affected by the surrounding influences, not only human but also physical, considering her move from rural Ireland to central Dublin.

In a second moment, one in which Jael once again pushes Maria's boundaries and her desires are brought to light, Maria finds herself voiceless. Jael kisses her, and Maria can not find it in herself to say no (or yes, for that matter). She is silent and still as she is kissed, as she is discovered by Ruth, and she is still silent after Jael leaves:

> Maria stood still. She craned her neck back to see the full bowl of luminous clouds, satellites and stars. Dizzy, she had the impression she might topple right off the building. Gradually she became aware of Jael standing just behind her, holding a strand of holly high in the air.
> 'What's that for?' she asked.
> 'No mistletoe,' said Jael briefly, and bent round to *kiss her*. Later, trying to remember whether it was a short or a long kiss, an acceptable peck or a dangerous fusion, Maria had *no idea*. It was somehow balanced on the knife edge between these definitions when Ruth's head came through the skylight. (188)

Maria's reaction to being kissed, even though there was no explicit consent, is interesting. Despite the circumstance, she does not reject the kiss. She thinks about it, and reflects on what it was or could be, before it got interrupted by Ruth, but at no moment she feels disgusted or even upset. There's no hatred in her thought process when it comes to it, only curiosity and desire. Later on, she is also plagued by guilt, however this feeling comes out mainly due to the cheating nature of the kiss, and not due to the gender of the person kissing her. Adding on to the previous scene, it's clear that although not openly saying it, Maria is slowly becoming aware and coming to terms with her non-heterosexuality:

> 'What I wanted to say,' [Jael] murmured at last, 'is that *I want you*.'
> A great weariness came over Maria. She longed to lie down on the couch and sleep for a hundred years. 'I thought it might be that,' she said. Then, the silence stiffening between them, she added, 'Since when?'
> 'Since now.' Jael's eyes were glowing in the firelight.
> Maria avoided them. Stirring herself to anger, she went on. 'Twenty hours is your idea of a decent interval, is it?'
> 'I have been waiting quite a while,' she said in her most gentle tone.
> 'It wouldn't be worth the wait,' Maria protested.
> Instead of the expected denial, Jael said bluntly, 'I don't care what it's like, I just want you.' To make matters worse, she slid over beside Maria and put her arm *aroun*d her. Maria was furious to find herself dissolving into tears like the worst of Hollywood heroines, but it was unstoppable. No one had ever put a hand on the back of her neck like that. Gulping, she *leaned* against Jael's *warm* frame. (227)

As the novel, and Maria's arc of self discovery, comes to an end, honesty and realization start to seep through the pages. Jael and Maria talk, after Ruth has left the apartment for over a week now, and Jael confesses her attraction to Maria, and approaches her, putting her arm around her. Maria initially cries, arguing with herself that it does feel good to be around Jael, because she has never felt wanted like that. It's not only a matter of if she feels attracted or not, but also a matter that it is the first time that she has felt as if someone truly wants her, which definitely has an influence on her reaction. After all, being wanted has a sensual appeal on its own. However, Maria denies right after that she would ever be with Jael, and that her feelings for her are not enough:

> . . . 'The answer is still no. You should have realized that it couldn't happen. . . You know I'm not—'
> 'You don't know what you are.'
> 'Don't patronize me.'

> 'Maria, I've watched you for three months. You've changed under my eyes, you've come so far. You can't be too afraid to jump off the mountain.'
> 'It's not fear, you stupid woman. I couldn't care less whether I turn out to be a lesbian or whatever. . . . I just don't want to go to bed with you. This isn't the right mountain for me to jump off.'
> . . . 'I don't believe you feel nothing for me.'
> 'I care about you.' . . .
> "So you don't actually want me at all?'
> Jael's lips were so close, the sound reverberated in her ear, and the scorch of breath made her shiver. 'Yes, a bit.'
> 'Which bit?' Her lips met on Maria's cheekbone, then landed lightly an inch below and slid downward. Tiny hairs came alive as they passed. The lips paused, just to the side of her mouth.
> 'All right, quite a lot, to be honest.' Maria's mouth was itching to turn into the kiss. All at once, she angled her head away, so the lips brushed her ear and were gone. 'But not enough.' (228)

After being pressed by Jael, Maria admits that she does feel sexual attraction to her, but that is all it is. She openly says that she does not want to be with her, not because she is not attracted to women, but because she is not in love with Jael. And although Maria might not be a fan of the conservative typical scene of marriage and children, she still cares about love and being in love. She does not deny loving women, she is simply not in love with Jael:

> 'Listen, what do you want to do?'
> Her mind was blank. She scrambled for times, places, names. And then at once she knew exactly what to do. 'I have to find Ruth.'
> 'To tell her all this? You should know, she won't be coming back anyway.'
> 'No, not to tell her. Just to find her.'
> Jael began speaking, then stopped herself, and realization crept across her face. 'I see. God, I hadn't even thought of that.'
> 'Of what?" And then Maria stopped, because she knew.
> 'That makes sense of a lot of things.'
> They looked at each other in bewilderment. 'It does, doesn't it,' said Maria, mostly to herself.
> Jael cleared her throat. 'How come I never saw?'
> 'I didn't either, till now.' (230)

The closing passages – after Jael's questioning why she came back, and what does she want after all, Maria realises and openly states that she has come back for Ruth, that she wants Ruth, inferring that she is in love with her, ending once and for all the idea that she might be heterosexual or simply confused – she wants another woman, she loves another

woman. With her words "I didn't either, till now," Maria concludes the end of this process in change of identification of what is the Self and what is the other. She had become the foreigner, the different, the Other.

The character, due to her human nature, is under constant change, as her identity is not a final product but rather the process of production itself – As put by Hall (2006), identity is a "production" that is never complete, but instead always being processed, and constituted within representation and not outside it (54). Maria's identity, as detailed by the plot, is a matter of "becoming" as well as of "being" – her self discovery through exposure to the Other and questioning of her beliefs is as important as the feelings of sexual and romantic attraction to women that she had suppressed and ignored until then. If "identities are the names we give to the different ways we are positioned by, and position ourselves within, the narratives of the past" (Hall, 2002, 226), then it becomes even more evident how relevant her change in scenario and environment impact Maria's self awareness and self identification.

Maria starts the novel with a world-view representative of higher social powers that dictated the knowledge she had accessed until then – which, when regarding minorities, was mostly reflected through stereotypes and a general negative lens. These dominant social structures, in the novel being represented by the church and the rural environment, have the power to make one see and experience themselves as "Other" – leading Maria to have a feeling of estrangement and dislocation that only seems to be relieved in the very end of the novel, as she finally admits to herself, and to Jael, out loud, that she has feelings for another woman and that she does not care if that means she is a lesbian – she just wants to find Ruth. She is hungry for the woman she loves, and tired of denying herself from it – and who could blame her for that?

In the end, unforgiving Gods and restrictive rules of gender and sexuality stereotypes aside, humans are extremely simple.

We tamed fire because we wanted to be warm on the outside, and learned to dominate it into cooking because we wanted to be warm on the inside as well. We cook for the ones we love, because we want them to be healthy and well-fed, and we let them in return feed us too, with food and their words and their presence. In the words of the American poet Christopher Citro (2015): "I love you. I want us both to eat well".

It makes sense, then, that the kitchen becomes the heart and soul of the house, the place in which love is created and developed. Maria herself states that "The flat smelt empty already, and Ruth was only gone a day." (211). Although her comment is directly linked to the smell of Ruth's cooking, it is also a representation of an olfactory memory of Maria's

feelings for Ruth, her love experience that has been created and developed in the kitchen. Food, and the shared act of cooking and eating, are then undeniably a love language - meals become then, not only a pleasant experience regarding nutrition, but a moment to feed the soul, encompassing the human experience and connection. In an interview in 2010, Chef and food critic Anthony Bourdain stated that "Food is everything we are. It's an extension of nationalist feeling, ethnic feeling, your personal history, your province, your region, your tribe, your grandma. It's inseparable from those from the get-go." This becomes especially relevant as Donoghue's novel is built around the premise of a recipe, filled with symbolism regarding food and relevant small acts of cooking and feeding, both others and the self. In Dublin, Maria goes through a long process of self discovery, necessary for her to grow and become the final dish that titles the book – A stir-fry made of multiple ingredients that must be mixed together and put under heat – but she does not start as an empty plate. She comes already filled with a long historical background granted to her through her family, religion and geographical placing. Although such knowledge and beliefs will never truly be erased, as they are part of her history as well as her country's history, by gaining new knowledge and being exposed to different perspectives she now has the tools to select which beliefs and actions she actually wants to apply in her life. By being exposed to the new, Maria unintentionally deconstructs the wall previously created between Self and Other, first by changing the extremely negative image of Others into a neutral image, by dismantling stereotypes, and changing her own positioning regarding the group of others, through indulging and exploring her own desires that had been suppressed until then. Much like the act of cooking, of putting mixed ingredients under heat, Maria is under constant 'becoming', making a full transition and presenting an almost complete opposite perception of Self and Other than she had at the beginning of the novel.

Notes

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Voices from South America

Presented to the Editor of the Edinburgh Review with the Author's Compliments.

INSTRUCTIONS FOR YOUNG IRELAND

HOW TO CONCILIATE THE PROTESTANTS,

AND

REPEAL THE UNION:

DEVELOPED IN

TWO LETTERS,

RESPECTFULLY ADDRESSED TO

DANIEL O'CONNELL, ESQ., M.P.

BY MICHAEL M'CARTAN, B.D.,

Successively Parish Priest of Segoe, Clonallen, and Dromara, in the Diocese of Dromore, Ireland; of Mandisovi, in Entrerios, and Alegrete, in Brazil, South America.

"Now, therefore, go to, speak to the men of Judah, and to the inhabitants of Jerusalem, saying, Thus saith the Lord, Behold, I frame evil against you, and devise a device against you; return ye now every one from his evil way, and make your ways and your doings good."—JEREMIAH xviii. 11.

"The Catholics must conciliate the Protestants, proving to them, not by empty words, but by their whole lives and acts, that there is no Catholic bigotry in Ireland, and that religious liberty is as dear to one Church as to the other. The Protestants, almost to a man, admit England's injustice to Ireland, and sympathize with the cry for self-government; but they dread Catholic ascendancy."—THE NATION.

DUBLIN:
JOHN KEOGH, 35, LOWER SACKVILLE-STREET;
AND SOLD BY ALL RESPECTABLE BOOKSELLERS.
1845.

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Michael McCartan's Books Luminary or Lunatic?

Os livros de Michael McCartan: Visonário ou lunático?

Edward Walsh and Laura P. Z. Izarra

Abstract: *This is a first attempt to put Fr. Michael John McCartan in the cartography of the Irish chaplains in Argentina under the shadow of Fr. Anthony Fahy, a renowned priest leader of the Irish community in that country. The aim of this article is to motivate historians to look for more information and contextualize McCartan's actions and impact in the diasporic Irish communities of nineteenth-century Latin America. This is a work-in-progress, and we are indebted to Roberto di Stefano for his generous assistance with this topic and for providing Edward Walsh with a copy of McCartan's opus in the Mitre Museum, Buenos Aires.*

Keywords: *Michael McCartan; Irish Diaspora; Latin America.*

Resumo: *Esta é a primeira tentativa de inserir a figura do Padre Michael John McCartan na cartografia dos capelães irlandeses em Argentina, sob a liderança do reconhecido Padre Anthony Fahy, líder da comunidade irlandesa nesse país. O objetivo deste artigo é motivar jovens historiadores a buscar mais informações e contextualizar as ações do Padre McCartan na América Latina do século XIX. Esta é uma pesquisa em andamento e agradecemos a Roberto di Stefano por sua generosa ajuda neste tema e por providenciar para Edward Walsh uma cópia da carta de McCartan que se encontra no Museu Mitre, em Buenos Aires.*

Palavras-chave: *Michael McCartan; Diáspora irlandesa; América Latina.*

Over the course of the twenty-seven years of his priestly life in Argentina, Fr Anthony Fahy[1] regularly met with other priests. If his own lifestyle was austere (and it was) he was nevertheless by no means a kill joy being blessed with an excellent and rather droll sense of humour. Renowned for being direct of manner, almost to the point of apparent gruffness, there were times nonetheless when he was not always exactly very complimentary in what he had to say about some fellow clergy. One such individual who came into contact with

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Fr Fahy from 1862 onwards was the very eccentric Fr Michael John McCartan (1798-1876). McCartan suffered from an extreme form of paranoia and a persecution mania which today would be described as a serious mental illness. In modern parlance he would probably be described as being very mentally unbalanced. Though his malady would be treated nowadays by a combination of drugs and specialist psychiatric care, those were other times. As a young man, McCartan was living in a somewhat hostile religious environment.

Michael John McCartan (1798-1876) was born at Ryan, in the parish of Saval, County Down, and studied at Maynooth College where he was ordained on 16 June 1821 by the Archbishop of Dublin, Dr Daniel Murray.[2] He was parish priest of Seagoe (1821-26), an ecclesiastical parish of the Church of Ireland that is located in Portadown, County Armagh, Northern Ireland. Apparently, owing to trouble with the Orangemen he was living in Newry, he was appointed Administrator at Clonallon in December 1826, and then he went to Dromara as parish priest on 20 March 1829 where he would minister until 1836. Between 1835 and 1836 some of his letters appeared in the columns of the *Northern Herald* and the *Newry Examiner*.[3] By now, he was in conflict and at loggerheads with the bishop of Dromore, Dr Michael Blake (1833-1860), and was removed. Writing to Dr Blake from 36 Ormond Quay, Dublin on 8 June 1836, McCartan advised the bishop – "I am sorry to trouble you so much as a correspondent, but I know you are too reasonable not to allow that my present circumstances sufficiently please my apologies. In the unhappy difference between us, I acknowledge your urbanity as a gentleman, but pardon me if I take exceptions to your conduct as a judge..."

Here after, the chronology of McCartan's life is a little confused – it seems that he arrived in Buenos Aires on his own account, in 1835 and is noted in the *Guía de Forasteros* for 1837 as one of the two Irish Chaplains ministering at San Roque.[4] The other priest was Father Michael Gannon.[5] Thomas Murray (1919) wrote "they were not Irish chaplains in the sense that we ordinarily understand" (ed. 2012, 190), but they attended the Irish people whenever called upon (6). McCartan left Buenos Aires soon after and he returns in the early sixties. However, according to Murray, McCartan "came here in '85 and remained for a few years, went up to Entre Ríos and Brazil where he knocked about for some years and returned to Buenos Aires" (91). This is certainly a misprinting of [18]'58, as a sketch of his life published in *The Standard* says he arrived in Buenos Aires around 1862. Murray also adds that McCartan "seems to have been even then [when in Ireland] of a somewhat unsettled disposition for he travelled in England, North America, the West Indies and Chile before coming to Argentina" (ed. 2012, 91). Everywhere he went, he differed with

the church authorities believing that he was the prophet and tried to prove it writing two books which are perhaps now best remembered.

The first, *Instructions For Young Ireland, How To Conciliate The Protestants, and Repeal The Union*, was published in 1846, in the format of two letters addressed to Daniel O'Connell MP – the first letter (1-71) and the second letter (72-84) including the author's poem "To My Dromara Flock" (76-77) – and a final text which is a letter of the Rev. John Ronge[6] about the famous Holy Tunic at Treves (85-86). Daniel O'Connell, called in his time as The Liberator, was a political leader of Ireland's Roman Catholic majority. He advocated for the poorest class of tenant farmers securing the Catholic Emancipation in 1829 and taking a seat in the UK Parliament. McCartan rebukes Daniel O'Connell (1776-1847) for giving counsel to a church capable of so much injustice. In nineteenth-century Ireland, diocesan clergy could be dismissed, and he was sacked by the bishop from Dromore, a Catholic diocese in County Down in today's Northern Ireland, with no compensation or explanation. Thus, he resents the church's attitude towards priests and mentions numerous injustices perpetrated by the Catholic Church from earliest times. McCartan also resents the bishop's renunciation of the *Nation* newspaper and states the church oppressed the Protestants first. He cites a letter of support from his parishioners (published originally in the *Newry Examiner* 13 August 1836). In a formal Address, the parishioners of Dromara presented McCartan with a Bible asking that he "receive it from us, as an expression of the approval in which we hold your public conduct, and as a proof of the affection and veneration with which we treasure up your private worth and exalted spiritual character" (Op. cit.). McCartan replied from Dublin on 7 July 1836,

> ... the Address you did me the honour to present me with, I accept with sentiments of gratitude....The splendid Bible which accompanied your Address, I accept with sentiments of the liveliest gratitude and affection; and I beg to assure you that I will ever treasure it up as the most precious gift, not only on account of the inestimable truths it contains, but also on account of the kind and good people by whom it was bestowed.

A copy of this first book is in the British Library in London[7] with the following dedication: "Presented to the Editor of the *Edinburgh Review* with the author's compliments." The *Edinburgh Review* is the title of four distinct intellectual and cultural Scottish magazines: the first was published between 1755 and 1756; the second, between 1773 and 1776; the third was the best known, regularly published between 1802 and 1929; and, the fourth, between 1984 and 2014.

The second of McCartan's books, *La actualidad o la solución de las cuestiones de Roma, del Oriente y del Poniente, demonstrada en las Profecias Divinas, por un Presbítero Cristiano VIII* (102 pp.) [*The present or the solution of the questions of Rome, the East and the West*] was published by Imprenta Alemana in Buenos Aires and, although the book itself is undated, there is a note "El Sacerdote Irlandés, Buenos Aires Noviembre de 1866" [The Irish priest, Buenos Aires, November 1866] (vi). McCartan declared "Esta obrita está muy respetuosamente dedicada a la juventud ilustrada de Buenos Aires" ["This tiny work is dedicated with respect to the illustrated youth of Buenos Aires"][8] and was on sale at the Hotel Italiano as well as at some other booksellers noted on the frontspiece. The theologians, (then resident in Buenos Aires) Anglican Minister Dr Ford,[9] Presbyterian Minister Dr Smith,[10] Methodist Minister Dr Goodfellow,[11] Luthern Minister Dr Goerke, Bible seller Dr Corfield[12] and Canon Fahy Irish Chaplain are mentioned on page xvii and he signs as "Miguel" three times (xxii, xxxii and 102). Santiago Ussher, an important member of the Irish Catholic Association in Argentina, said of McCartan: "hizo algunas publicaciones en que con múltiples citas bíblicas, sostenía, entre otras ilusiones y rarezas, que por intermedio del arcángel San Miguel se le había confiado 'la mission divina de purificar el santuario y librar al pueblo de la maldición'." ["he published many texts in which he affirmed, based on multiple biblical quotations among other illusions and strange things, that Archangel St. Michael has given him 'the divine mission to purify the sanctuary and free the people from the curse'."][13] McCartan advised readers that "esta obra es propriedad de su autor, y se perseguirá la reimpresión por las leyes del país" ["this book is the author's property and its reimpression will be done according to the country's laws"]. There is a copy of this book in the Mitre Museum, Buenos Aires.[14]

If Santiago Ussher's assessment of McCartan was harsh and a tad critical of the priest, then the historian Thomas Murray was no less so when commenting that "the poor man was as mad as a March hare" (91). Murray adds that Father Fahy, whom McCartan always called, Mr Fahy, "helped to support him for years before that truly good man [Fahey] died." (ed. 2012, 91-2). In the light of those stinging critiques maybe it is Edward Mulhall[15] who provides a gentle, kinder, more charitable and less jaundiced perspective in a short sketch of McCartan's life published in *The Standard* on 24 June 1876:

> We regret to announce the demise of an eccentric old clergyman well known to our readers during the last ten years, Rev. Michael McCartan, who was born near Belfast in 1798, and came to South America about forty years ago. His first charge was as cura[16] at Gualeguaychu, from which place he was banished for extreme political opinions. For some years he was P. P. of Alegrete, Rio Grande

> do Sol [sic.], [Brazil], and afterwards went to Cuba and the Southern States as tutor in a planter's family. Later on he was assistant cura in a town in Chili [sic] from which he crossed over to San Luis, in this Republic. About 1862 he arrived in Buenos Aires and came direct to our office to warn us that the end of the world was at hand. His numerous vicissitudes and trials had affected his mind. This explanation is only just to the memory of the deceased gentleman, as people unduly censured him for some pamphlets which ought not to have been printed. During the last year he was quite lucid, and Canon Dillon[17] gave him hospitality and kindly attended him in his closing days. He died calmly and with perfect resignation, and his funeral will take place today from Archdeacon Dillon's residence, 235 Corrientes, at half past twelve.

The Archbishops of Buenos Aires always assisted the Irish in providing chaplains and teachers and conferring privileges to Irish priests. Due to the long distances, they travelled on horseback under difficult weather conditions, where roads hardly existed and rivers had very few or no bridges in the remote camps. The Irish Chaplains were "the only priests in the country" that were "allowed to dress in any other than the prescribed ecclesiastical garb" (Murray 193).

To complete his life information, Edward Walsh has found one unpublished McCartan letter addressed to William Dougal Chistie,[18] then Consul General to the Argentine Confederation, in the UK National Archives, Kew.[19] Here McCartan claims the ownership of a property in Entre Ríos which was sold by the government:

> Santiago de Chile,
> 14 April 1857
>
> W. D. Chistie Esq., H. B. M., M. P.,
>
> Sir,
>
> Herewith I transmit to you the authenticated copies of the legal documents, to which attest my ownership of a house and two lots of ground in the town of Concordia and province of Entre Rios. In 1840 during the civil wars, not finding Concordia [a] very agreeable residence, I left it, entrusting to the alcalde Don Juan Peneyro, the care of my property, who has since died without being able to communicate with him. But so early as 1840 and only some months after my departure the government took possession of my house and made it a *quartel*[20] or military hospital. Since then being absent in Brazil, Ireland, United States and Cuba I [had no] means of obtaining any information in respect [of

my] property, till I arrived here in Chile, when [_________] written to my friend Mr Campbell, an English [settler] on the Yeruá, he informs me that [the] Government [of] Entre Ríos sold my property during the civil [war for] one thousand dollars. Now what I respectfully so[licit] Sir, is to present my claim for this sum [and leg]al interest since the *Entrerian* Government [po]ssession of my house. The legal interest then [ten] or twelve percent per annum. But regarding this point, you may [act] as your own discerning prudence may dictate.

Personally, I require this money very much, having nearly reached my 60th year, without friends, or parish or permanent situation, and suffering so severely from rheumatism that I am now incapable of undergoing fatigue.

Please to address information to the Hon. Captain Harris H.B.M., Chargé d'Affairs, Santiago de Chile.

I have the honor to remain
Your most obedient servant
Michael McCartan,
Presbiter.

PS. I also transmit an affidavit that I never sold or disposed of this property,
M. McCartan.

Mr Campbell was Scotsman Donald Campbell who purchased the estancia Rincón del Yeruá in Estancia Grande, Concordia, in 1835. He started sheep farming and exporting high quality wool direct to the Manchester textile mills. He lost livestock during the 1839-40 invasion by Lavalle's troops and, like McCartan, would also request the intervention of the British Minister on his behalf. Captain Harris was one Admiral Edward A. J. Harris, RN, MP for Christchurch 1844/1852, Chargé d'Affairs and Consul General in Peru in 1852 and in Chile from 1853. Did Chistie reply to McCartan? He may have, but we will never know for a note in the Chilean Register Index at Kew remarks: "the Legation House at Santiago and its records were destroyed by fire in 1891."

Luminary or lunatic? Wherever he went, McCartan differed from the Church authorities; undoubtedly, he certainly considered himself to be something of a prophet whilst his erratic behaviour inevitably caused contemporaries to view him as a harmless lunatic – doolally. Hopes remain that future scholars will search for more Irish-South American relations following the threads provided either by the Chaplains' history or by governments' diplomatic documents from the countries where McCartan lived in.

Notes

[1] Fr Anthony Fahy O.P. (1805-1871) legendary chaplain to the Irish in Argentina who arrived in Buenos Aires 11 January 1844 on the brig *Plata* from Liverpool. See James Ussher *Father Fahy – A Biography of Anthony Dominic Fahy O.P. Irish Missionary in Argentina (1805-1871),* Buenos Aires, 1951.

[2] See Patrick J. Hammell, *Maynooth Students and Ordinations List 1795-1895*, Cardinal Press, Maynooth, 1982, No.4889.

[3] McCartan's correspondence was published in the *Northern Herald* 11 July 1835, *Newry Examiner* 26 December 1835, 16 March 1836, 13 August 1836.

[4] Capilla San Roque – a smallish chapel at the corner of Defensa and Alsina streets, Buenos Aires, part of the Franciscan complex which dates from the 1750s and was much used by the Irish community.

[5] Father Gannon was an intimate friend of the O'Gorman family and knew the love affair of Camila O'Gorman and Father Gutierrez. When they eloped and went to the parish Goya in Corrientes, where Gannon was being appointed, he had them arrested and handed over to the Federal authorities who executed them following Dictator Rosas' orders. See *Camila O'Gorman.* Colección Félix Luna. Buenos Aires: Editorial Planeta, 1999.

[6] John Ronge (1813-1887) priest from Upper Silesia in Prussia who was suspended from the priesthood for his criticism for the Church. Principal founder of the New Catholics. Ronge's *The Holy Coat of Treves, and the New German-Catholic Church.* Harper & Brothers, New York, 1845.

[7] There is also a copy of this book in the National Library of Ireland, Dublin, Call Number P 674.

[8] It cost 20 $ m/c, one *peso fuerte* abroad. The Hotel Italiano was on 118 Calle San Martin, room 10, Buenos Aires.

[9] Dr John Chubb Ford, English chaplain at St John's Church, 1854-1870.

[10] Dr James Smith, Presbyterian minister at St Andrews, 1850-1883.

[11] Dr William Goodfellow, minister at the American Methodist Church 1856-1889.

[12] Probably Richard Corfield (1810-1885) native of Shrewsbury. Resident in Buenos Aires 1876-1968 and Secretary to the British and Foreign Bible Society in South America. See *Richard Corfield – The Corfields and their Relations* in corfield.port5.com/web/70.htm accessed 27 February 2016.

[13] See Santiago Ussher, *Los Capellanes Irlandeses en la colectividad Hiberno-Argentina durante el siglo XIX*, Buenos Aires, 1854, p.176.

[14] Andrew Graham-Yooll wrote an interesting piece "Trying to breathe new life into Mitre Museum" in the *Buenos Aires Herald,* 20 June 2015.

[15] Edward Thomas Mulhall (1832-1899) from Dublin, who emigrated to the USA in 1852 and subsequently Argentina where he started sheep farming at Ranchos. He was joined by his brother Michael George Mulhall and in 1861 they founded *The Standard* first English language newspaper in Buenos Aires. The brothers were co-proprietors and co-editors of the newspaper. Edward married Sarah Eliza "Eloisa" Eborall in 1856 and they had eleven children. The brothers were politically very well connected.

[16] In Spanish "cura" means priest. Murray used to write some words in Spanish.

[17] Canon (subsequently Dean) Patrick Dillon (1841-1889) from County Mayo. Ordained October 1863. Ministered in Buenos Aires, Professor of Theology 1866. Appointed Dean 1869 and accompanied Archbishop Escalada to First Vatican Council. Founded *The Southern Cross* newspaper in 1875. Elected a State Deputy and Senator. Travelled to Europe 1881 as a special agent for nation and provincial governments to promote emigration from Ireland.

[18] William Dougal Chistie (1816-1874), British diplomat, politician and man of letters educated at Oxford and Cambridge, barrister. Appointed Consul General to the Argentine Republic 1854, Minister

Plenipotentiary 1856, Envoy Extra Ordinary to Brazil 1859-63. Retired on full pension 1863. See Michael Stenton's *Who's Who of British Members of Parliament: A Biographical Dictionary of the House of Commons,* The Harvester Press, Hassocks, 1976, Vol.1, 1832-1885, p.76.

[19] NA: FO 118/85, 274. This letter is slightly damaged and the text between brackets is missing.

[20] A military headquarter.

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Reviews

ABEI Journal – The Brazilian Journal of Irish Studies, v. 24, n. 2, 2022, pp. 113-116.

A Flight from Reality: Chris Arthur's *Hidden Cargoes*

ARTHUR, Chris. *Hidden Cargoes*. Rochester: EastOver Press, 2022, p.230. ISBN 978-1-958094-03-7.

One of the most important references for literature researchers today is Erich Auerbach's *Mimesis* (1946), a collection of essays on works whose aesthetics are, for him, somehow representative of crucial moments in the formation of western literature. These essays are admirable for a number of reasons, but one of them deserves special attention: they are all written following an analytical method known as *Ansatzpunkt*—a German word that can be roughly translated as "starting point." Simply put, this method consists in providing a thorough analysis of a given artwork based on a very specific point of its development—normally a peculiar scene from which the critic can formulate a complex hypothesis about the artwork as a whole. The best-known case in *Mimesis* is "Odysseus' Scar", an essay in which Auerbach examines the constancy of the present tense of the *Odyssey*'s narration based on a recognition scene towards the end of the story: the moment when Euryclea, Odysseus' old maid, recognises on his leg the scar from a hunting accident when he was a young boy. This is a truly peculiar scene, not only because at this point Odysseus' past conflates with the present tense of his homecoming narrative—a structural peculiarity masterfully noticed by Auerbach—, but also because it triggers in the maid a chain of memories long forgotten that enliven in her a new sense of hope about the future.

I revisit Auerbach's analytical method because it helps us understand the logic of Chris Arthur's reflections in *Hidden Cargoes* (2022), his latest collection of essays. Right in the beginning of his book, Arthur illustrates this logic through the fragment of a poem by William Blake:

> To see a world in a grain of sand
> And a heaven in a wild flower,
> Hold infinity in the palm of your hand
> And eternity in an hour. (11)

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What Blake's verses do is invite us to think about our process of coming into existence through a reconsideration of the very existence of mundane elements of our material reality—a grain of sand, a wild flower—, a method of thinking afresh about life that ultimately leads to a stasis and to a new and more sublime perception of time. In our ordinary days, overwhelmed by the frenzy of our routines, we ignore the weight of the existence of trivial things such as a grain of sand or a wild flower. These mundane elements, however, are themselves products of long and complex processes of coming into existence, processes which the more we try to comprehend, the more they push us towards a sublime feeling of incomprehension of the passing of time.

Arthur's essays deal precisely with this tension between the apparent banality of elements of our ordinary reality and the imponderability of all the revolutions in time that eventually culminated in their existence: an owl's skull, a piece of furniture, a tulip's leaf, a vulture's egg—these and many other equally unlikely objects of reflection become for Arthur *Ansatzpunkte* from which all the process of coming into existence and all the configuration of material reality can be rearranged. It is not always to be better understood, for it is not always possible to fully understand them, but to be better misunderstood, for, as Arthur makes clear in his texts, it is precisely our eagerness to understand, our anxiety to decipher the world, what systematically makes us blind to all the beauty in it.

The title *Hidden Cargoes* refers to these unlikely objects of our existence—to this "baggage" that the world carries with it in its material manifestation as well as to the weight of coming into existence that these objects carry with them in their overlooked presence in material reality. This title, however, carries in turn something else with it: these neglected objects are themselves capable of turning *us* into *Ansatzpunkte*. In his reflections on the owl's skull (*Asio otus*) or the tulip's leaf (*Liriodendron tulipifera*)—the terms in Latin root the objects in our material reality—, Arthur often finds himself carried back to moments of his past in Ireland and Northern Ireland, moments that, he finally concludes, first contributed to his realisation that these objects hide and carry complex beauties within them:

> The way I've come to think of these periodic floodings of the mind—how it can be filled in an instant with a burgeoning network of connections—is to see the dam walls of consciousness as only *just* managing to contain what lies behind them. Reservoired in the invisible honeycomb that walls the psyche are huge volumes of life-water, categorized, corralled, confined, but always ready to escape. (67-68)

Now, Arthur's use of the essayistic structure in his collection is crucial to the consistency and the refinement of this reflections.

In *The Essay as Form* (1954-58), Theodor Adorno explains that one great importance of the essay is that it challenges the hegemonic form of the scientific article—objectifying, structuralising, universalising, and therefore normally consistent with Capitalism's intentions—by exploring a creative freedom to think about the world—which makes it subjective, spontaneous, ephemeral, and therefore resistant to Capitalism itself. The purpose of a scientific article, in fact, especially in the hard and natural sciences, is to be informative and instructive, so that its content can be replicated and reproduced. The purpose of an essay, conversely, is to be reflective and intuitive, so that its content actually proves to be irreproducible: the essay is not teleological, as most scientific articles are, because the essayist does not write it aiming at a practical horizon beyond her own interests; the essay is autotelic, as most artworks are, because the essayist writes it as a singular object to be enjoyed for its own form and sake. In practical terms, the purpose of the essay is not to retell events, it is not to provide a structural investigation of facts to establish their universal principles; its purpose, rather, is to reflect on certain events of interest to reveal how peculiar they truly are—to reveal characteristics that we normally overlook, so immerse that we are in the materialism, utilitarianism, and consumerism that govern the order of our days.

What Arthur's *Hidden Cargoes* does, therefore, is surprise us with hitherto inconspicuous beauties from our own realities, beauties that we instinctively overlook because we are completely mechanised in the productivist redundancy of our lives. Arthur's essays interrupt for a moment the passing of time so that we can grasp the cruel artificiality of these realities. He chooses fragments of our existence that we educated ourselves to assume as insignificant and invite us to analyse them with due calmness so that we can realise how unique and complex we all actually are.

Fábio Waki[1]

Notes

[1] Grant 2022/09946-3, São Paulo Research Foundation.

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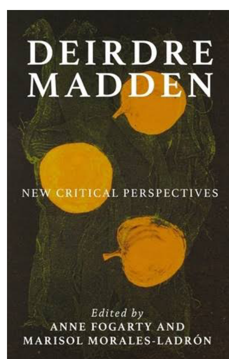

Fogarty, Anne & Morales-Ladrón, Marisol (editors). *Deirdre Madden. New Critical Perspectives.* Manchester University Press, June 2022, pp.280. £80.00.- Hardcover ISBN: 978-1-5261-1892-9

Deirdre Madden's *oeuvre* is reputed by scholars as outstanding, original, and "magnificent" as Frank McGuinness states in his Preface to *Deirdre Madden. New Critical Perspectives,* Manchester University Press, June 2022. McGuinness praises the author as well as her novels, from her beginnings back in the 1980s to the present, shows his admiration for her work and presents Deirdre Madden as someone who "knows her stuff," selecting, crafting, and giving the right and original shape and content to the stories she chooses to tell as the artisan she indeed is. A writer in control of her art all throughout her career. Revisiting some of her well-known novels –*Hidden Symptoms, Nothing is Black* and *Authenticity*– McGuinness anticipates some of the key issues about her work that will be developed in detail in the following articles by highly reputed scholars from Ireland, Europe, the U.S.A. and Canada. Her concern for issues of place and time, the relevance of memory, the fragility of humanity.

However true the preceding statements are, in the Introduction to *Deirdre Madden. New Critical Perspectives*, the editors of this impressive volume on Madden´s career seek to establish that her excellence in writing has not received the full attention it deserved by critics and reviewers, especially in Ireland, even though her novels have been translated into many different languages and are regularly taught in universities around the world. To compensate this lack of balance they commissioned a comprehensive set of essays which account for almost forty years of "writing Ireland, especially Northern Ireland, Belfast, Donegal, The Troubles, and in doing so also writing about social change and upheaval in the South." Madden´s critical eye and the way in which she weaves her narratives is a recurrent motif in almost all essays. Madden´s novels- the only genre she has devoted herself to- as this book strongly proposes, are novels of being but mostly of becoming, pointing at the multiple possibilities of the self in relation to time and place. Secrets, lies, loneliness but above all Madden's understanding of human failure make her novels unique; they depict survivors, overcoming-or at least attempting to do so- traumas of different kinds, real traumas experienced by real people.

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Madden's writing style and versatility is suggested in several of the essays written in this collection together with the echoes that her novels bring of eighteenth and nineteenth century novelists and their concerns and topical choices, such as Jane Austen, Emily Brontë, and George Eliot but also of twentieth century modernist writers such as Virginia Wolf and Katherine Mansfield and even of postmodernist ones as may be the case of Jean Rhys. Despite the fact that Madden has gradually achieved more attention from critics and thus more visibility, the fact that her writing is difficult to fit a given category has played against her acquiring greater prominence.

The first Part of the book "Memory, trauma, and the Troubles" collects essays by Stefanie Lehner, Elizabeth Chase, Catriona Clutterbuck and Brian Cliff who, through a careful reading and analysis of Madden's novels *Hidden Symptoms, One by One in the Darkness,* and *Time Present and Time Past,* approach the complexities of forgetting and remembering the past, especially when the past involves traumatic experiences such as The Troubles in Ireland, but not limited to them. Other mechanisms related to memory and its way of coping with difficult times or hardships are also examined.

Part II, "Art and objects" in Madden's works comprises five articles written by Sylvie Mikowski Heather Ingman, Hedwig Schwall, Teresa Casal and Julie Anne Stevens which explore Madden's preference for art, artists and their productions but also the relation between art, identity and the psychology of human beings.

In the last Part of this comprehensive volume, "Home and place" Jerry White, Elke D'hoker, Anne Fogarty, and Derek Hand explore *Nothing is Black, Hidden Symptoms, The Birds of the Innocent Wood, Authenticity, One by One in the Darkness, Time Present and Time Past,* and *Remembering Light and Stone*, from the perspective of the concepts of home and place. The section ends with an illuminating interview with Deirdre Madden by Marisol Morales-Ladrón which, while recovering past interviews given by the novelist also demystifies several assumptions that critics or readers alike might have made and taken for granted about her writing, sources of inspiration, preferred topics and the relationship between the artist´s personal life and the lives of her characters.

Madden has also proved an amazing writer of novels for children and young adults, and in relation to this there is one aspect I would like to mention not as a weakness but as something this reviewer would have liked to see expanded. Given the importance of literature as a vehicle to transmit values to the younger generations, other essays beyond the one included in this volume could have asserted Madden's deconstructive way of presenting a more egalitarian, less violent world. Her children's novels might well be analyzed from both a sociological and pedagogical perspective and considered as suitable readings to form

part of a given educational curriculum due to the fact that they entertain and amuse while at the same time teach deep lessons of conviviality.

Last but not least, selecting "Autumnal Fruits" (1968) by Anne Yeats for the cover is deemed a perfect choice since it announces that fruits are not only collected in summer but all along the seasons of our lives and especially when they are not perhaps even expected.

Deirdre Madden. New Critical Perspectives is a must not only for those scholars, followers of this exceptional writer´s works and impressive career, but for literary critics, lecturers on Irish contemporary literature, and Irish literature graduate and post-graduate students. Also for Irish Studies cohorts that seek to "understand" Ireland, its contemporary history and culture and who will, through Madden's incredibly well-crafted works, find answers to the many questions, this volume asks and attempts successfully to answer.

María Graciela Eliggi

ABEI Journal – The Brazilian Journal of Irish Studies, v. 24, n. 2, 2022, pp. 121-124.

Michiles, Aurélio; Bolfarine, Mariana; Izarra, Laura P. Z. (Eds.). *Segredos do Putumayo: O diário da Amazonia de Roger Casement.* São Paulo: Colmeia, 2020.

It is great to see that discussions on genocide, enslavement, massacres and ethnocide of Amerindians in South America have increased lately. Here we would like to refer specifically to the Indigenous population of the Amazon in the area between Putumayo River and the Caquetá River, a region in the border of Brazil, Peru and Colombia, who suffered under the hands of the *Peruvian Amazon Company*. At this moment, when we see that slavery, genocide and massacre of Indigenous people is still a common practice in the Amazon it is urgent to discuss the matter. Books, films, videos documentary will never be too much! We really need to pay attention to what is going on with these people and it is very urgent to discuss human and nature rights.

Segredos do Putumayo is a book, written in Portuguese,[1] entitled after the documentary film *The Secrets from Putumayo* (83'), directed by Aurélio Michiles. The documentary is based on Roger Casement´s journal (*Amazon Journal of Roger Casement*) which was released in 2020 but due to the pandemic, it was nationally released in September 2022. Since then, the film has been praised and awarded in Festivals in Brazil and abroad. Besides, it has warned scholars, students in the Amazon and in the world about the crimes committed against Amerindians caused by the extractive system of rubber.

Michiles's documentary is based on research developed on the life of Roger Casement (1864-1916), an Irish man considered to be the pioneer of international human rights inquiries. Casement's work in Africa, Brazil and his native Ireland still have repercussions today. In 1910, Casement was the British Consul General in Rio de Janeiro/Brazil when he undertook an investigation into accusation of crimes against Amerindian communities in the Region of Putumayo, Peru-Colombia. The violent crimes against the Putumayo people were practiced by the British-registered *Peruvian Amazon Company*. In this context, Michiles' documentary is narrated following Casement´s journals; recounting the horrific treatment against native people, Casement revealed that the rubber extraction by the British company was responsible for killings and slave labor in the midst of the Amazon rainforest.

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Mariana Bolfarini and Laura Izarra's book offers the reader good information on the production of the film widening our understanding of the documentary. The book *Segredos do Putumayo* opens the opportunity for the reader not only to know about the production of the film, but, much more than this, it gives the reader the opportunity to deepen her or his knowledge about the whole context of Roger Casement's life and his connection to the Amazon and the Amerindian from the Putumayo region during the rubber extraction in the beginning of the twentieth Century.

In her presentation of the book, Mariana Bolfarine and Laura Izarra inform us that the Cátedra de Estudos Irlandeses W.B. Yeats has been developing research projects, courses, publications and exhibitions about Roger Casement, his life and work, aiming to disclose the presence of Casement in Brazil and the whole Amazon. By reading the book, the reader learns that Casement is nowadays acknowledged by the Amerindians who survived from the massacre. We learn that Casement worked in order to be able to reveal to the world the colonial atrocities of the Rubber company and the appalling human cost of the rubber industry. The preface written by Stephan Rea, who took part in the documentary, highlights the film and tells us more about Casement as a diplomat and a man invested by the best sense of justice and humanity.

Mentioning Casement and his work of resistance, Rea affirms that "no empire will ever be destroyed without resistance" stating that Casement's resistance was not only a military resistance, but also cultural one. By telling the process of filming *Secrets* and interviewing the people who took part in the production and the Indigenous people who still feel the ghost of that brutal system of rubber extractive system, the film director Michiles lets us have a broader comprehension of that massacre.He offers us a relevant look to be appreciated by readers.

In his chapter "Filmando Segredos" or "Filming secrets" Aurélio Michiles, a man from Manaus tells the reader about his life, his career, his origins and the significance of "rubber" in the Amazon. He lets us know about the interest in Casement's life and his struggle to produce the documentary, his trip to Putumayo, La Chorera, the contact with the Amerindian people, including some pictures.

The interview with Angus Mitchell by Aurélio Michiles is very significative as he discusses Casement´s role in the Irish revolutionary movement, playing a central role in the Irish Voluntaries. About Casement´s report on the Amazon, Mitchel suggests that it got its own life, as a "Master´s stroke of subversion" against the British Empire.

The chapter "Voices from La Chorera" offers us the opportunity to listen to voices not heard in other times. The interviews with leaders of Amerindian communities in the

region of Putumayo make the book very interesting. As one leader says, the Indigenous lost their blood because of the milk of the tree. In some interviews we learn about slavery and how some Indigenous people beat their own fellows in their own communities. As the reader is informed "it was the Indigenous land, but the rubber trees belonged to Arana," Amerindians say, referring to Julio Cesar Arana the owner of *Peruvian Amazon Company* and considered the baron of the rubber. We also learn about the everyday life of people in the region, and how "Casa Arana" nowadays is kept as a school. The place of massacre is a place for educating the people.

Luz Marina Zaita, a Uitoto woman leader, asserts that "the rubber holocaust" occurred because "the majority of our people, we can say 80% to 90% of our *abuelos* (grandparents), of the clans, were enslaved and killed in this territory of La Chorrera, on the banks of the Caraparaná river." And she adds: "we are the last one of the resistance".

In his interview to Aurélio Michiles, Milton Hatoum contends that Casement's journals are different from journals at that time because they do not carry stereotyped concepts about the Indigenous people and about the Amazon; Casement has a more anthropological view of the other. Hatoum refers to Casement's project as a humanitarian project, because it warned humanity to pay attention to "the other." Milton Hatoum relates the journals with literary pieces such as Euclides da Cunha´s *The Amazon* and *The Lost Paradise* and Joseph Conrad´s *Heart of Darkness*.

Angus Mitchel, speaking about the Rubber boom, affirms that the mark of the opening of the Suez Canal in 1869 inaugurates the extractive system in the Amazon because it helped the British Empire in its commercial transactions. These transitions opened the possibility to exploit and enslave people such as in Putumayo. Angus mentions the importance of Casement in denouncing the atrocities and makes references to filmic productions at that time, which did not reveal the exploitation of people, but just on the contrary were produced to hide the crimes of the Rubber Companies, as is the case of Silvino Santos' film sponsored by Arana.

Esther Hamburger in her chapter "Life is Fragile" mentions the importance of Michiles's film in order to reveal the necessity nowadays, but it is also a challenge: how to approach violence without contributing to reproduce discrimination in a visual way? How to contribute to the imagination of new relationships, or, on the other hand, ignore the disastrous marks inscribed on broken, burned, violated bodies? Yes, it is a great challenge.

We are very happy to have a book such as *Segredos do Putumayo* as we can realize that more people are warned about the necessity to respect the history of the people in the Amazon. In our time, when we see extermination of the communities,

when it is possible to realize the government's total disrespect for Indigenous peoples, the abandonment imposed on those living in frontier areas of South America, books, films, documentaries, reports can sound like a cry. A cry for us to stop and look with more respect at their history, their culture, their lives. That is why we can say *Segredos do Putumayo* brings a new contribution to a broader understanding of the Amazon, its history, its cultures and its people.

Miguel Nenevé and Hélio Rocha

Notes

[1] The English version is *Secrets from Putumayo* by Aurélio Michiles. Eds. Mariana Bolfarine and Laura P. Z. Izarra. São Paulo: Outside Co., 2021. 104 pp.

ABEI Journal – The Brazilian Journal of Irish Studies, v. 24, n. 2, 2022, pp. 125-128.

Carregal, José. *Queer Whispers: Gay and Lesbian Voices of Irish Fiction*. Dublin: University College Dublin Press, 2021. pp. 218.

Published in 2021 by the University College Dublin Press, *Queer Whispers: Gay and Lesbian Voices of Irish Fiction* is a comprehensive but not exhaustive book by the Spanish scholar José Carregal. Based in the University of Huelva, Spain, Carregal has focused his research on gender and sexuality in Irish writing, particularly in the works by Keith Ridgway and Colm Tóibín. In *Queer Whispers*, Carregal analyses a selection of twenty-four novels and eleven short stories published between 1982 to 2018. Borrowing the term agnosia, the "cognitive inability to recognise or understand the significance of what is being seen" (Pine qt. Carregal 3), from the critic Emilie Pine, Carregal explores how fiction provides a space for recognition and resilience to render homosexuality in Ireland. For Carregal, the narratives negotiate the relationship between the silence (and silencing) of same-sex experiences in Irish society and the search for a language capable of embracing these experiences.

Chapters one, two and six delve into the lives of lesbians in Irish fiction from the late 1980s to the Celtic Tiger period in the 2000s. Concerned with the relationship between silence and language, the chapters present a development in the politics of representation, from the lack or refusal of the characters to identify themselves as lesbians to the liberal subjectivity of homonormative identity. Themes such as the invisibility of lesbian social experience and desire under a Catholic and patriarchal ruled country are addressed in the three chapters. In this regard, "'I Don't Even Know How to be a Lesbian': Isolation and Vulnerability in the 1980s and early 1990s Irish Lesbian Fiction" is a good representation of how the characters negotiate their identities and sexual desires within a social environment that negates and silences lesbian identity. In the first chapter, Carregal analyses the novels *Interlude* (1982) by Maura Richards, *The High Road* (1988) by Edna O'Brien, Linda Cullen's *The Kiss* (1990), and *A Woman's Love* (1994) by Padráig Standún.

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The author dedicates chapters two and six to the fiction of Mary Dorcey and Emma Donoghue, respectively. "'Coming Clear of Years of Camouflage': The Feminist Politics of Mary Dorcey's Lesbian Fiction" focuses on the short stories "A Country Dance," "The Husband," and "Introducing Nessa" from the 1989 collection *Noise from the Woodshed* and the novel *Biography of Desire* (1997). Different from the overall perspective of lesbianism taken by the narratives in chapter one, Dorcey's novel and short stories adopt a language that highlights the potentiality of solidarity and a sense of community through sexuality, imbued within feminist politics.

In "'The Room Feels Warmer When You're In It': Lesbian Relationships in Emma Donoghue's Contemporary-Set Novels," the analysis of the novels by the prolific writer Emma Donoghue centers on lesbian identity in the 1990s and 2000s, marked by the tensions between the politics and discourses of feminism and liberalism. The novels analyzed by Carregal, *Stir-Fry, Hood,* and *Landing*, represent a range of situations, such as coming-out struggles, grief, lesbian widowing experience, migration, and long-distance relationship.

Chapters three, four, five and seven tackle gay lives represented in Irish fiction. In a similar approach to the chapters dedicated to lesbian representation, Carregal presents a range of social and historical moments through the narratives analysed, from coming-out stories, followed by sexual subcultural practices, the effects of AIDS to the Celtic Tiger. Silence aquires another meaning in chapter three, "'Men Without Refuge': The Subculture of Cruising in Irish Gay Short Stories." Silence and silent codes are an invitation to sexual intercourse, essential to the gay sex subculture in public spaces. Carregal explores how the short stories "Graffiti" by Keith Ridgway (1994), Joseph O'Connor's "The Hills Are Alive" (1992), and "At the Station" by Michéal Ó Conghaile (2012) provide a representation of gay cruising beyond the sexual act per se as a way of forming bondings and affective connections. The analysis also points out internalized homophobia and the dangers of sex in public spaces in a homophobic society.

Chapter four, "'Love is War': The Irish Fay Coming-Out Novel," consists of narratives crossed by coming-out and coming-of-age structures, having as background the upbringing environment within a Catholic educational system, gender normative policing, and social and familial homophobia. For Carregal, the novels tackle mental health issues, such as depression, as a direct result of the sexual repression in gay lives. The author analyses Desmond Hogan's *The Ikon Maker*, Damian McNicholl's *A Son Called Gabriel*, Tom Lennon's *When Love Comes to Town*, Jarlath Gregory's *Snapshots*, and *G.A.A.Y.: One Hundred Ways to Love a Beautiful Loser*.

The AIDS epidemic and its effects on Irish society is the main topic of the fifth chapter. The language about homosexuality discussed in the narratives of the previous chapter appears in "'The Only Real Way to Fight Evil is to Hold Someone's Hand': The Cultural Narratives of AIDS in Irish Fiction" charged with the Catholic ideology of AIDS as a punishment, shame, silence, as well as the stigma of seropositive gay Irish men endured as the consequence of the social misinformation. Keith Ridgway's "Andy Warhol," Anne Enright's *The Green Road*, and Desmond Hogan's *Farewell to Prague* explore the effects of AIDS epidemics abroad, reinforcing the migration and exile of much of the queer Irish population had to face in order to live and express their sexuality. Nonetheless, Micheál Ó Conghaile's short story "Lost in Connemara" and Colm Tóibín's *The Blackwater Lightship* shift from the experience of the city to the parts of the Irish countryside.

The representation of gay sexuality and identity during the Celtic Tiger beyond the tropes of gay identity as the epitome of Ireland's modernity is the theme of chapter seven. The works analyzed articulate the representation of the historical present marked by the liberal ideology of individualism and consumerism and the consequences of such ideology on the lived experience of gay people in Ireland. Carregal assertively encapsulates the experiences represented in the narratives by choosing the expression used by Keith Ridgway in his short story "Angelo" in the title "'He Did Not Fit the Bill as a Gay Man': Narratives of Gay Life and Identity in Celtic Tiger Ireland." With few exceptions, the gay lives narrated do not fit economically as a successful example of the Celtic Tiger and they do not perform the neoliberal lifestyle celebrated and diffused by the Irish media as gay identity. The chapter discusses topics such as the Catholic Church sex scandals (Belinda McKeon's *Tender*, Colm Tóibín's "The Pearl Fishers," and Keith Ridgway's *The Long Falling*), same-sex paternity (Tom Lennon's *Crazy Love*), gay prostitution (Keith Ridgway's "Angelo" and *The Parts*), and gay immigrants in Ireland (Frank McGuinness's "Chocolate and Oranges"). Thus the focus is less on the celebratory aspects of economic success during the Celtic Tiger than the rendering of how social class affects and intersects with sexual identity, gay subjectivity, and desire.

The last chapter delves into queer characters in Irish historical fiction written by Emma Donoghue, Sebastian Barry, Jamie O'Neill, and John Boyne. The novels discuss historical events such as the 1916 Rising (O'Neill's *At Swim, Two Boys*), the Great Famine and Irish migration to the United States (Barry's *Days Without End*), and the aftermath of the Irish Civil War and its implication to homosexual people (Boyne's *The Heart's Invisible Furies*). Although the invisibility of lesbian sexuality appears again

in *Life Mask*, Donoghue reclaims the story of the English sculptress Anne Damer in order to redress the historical silence on lesbian sexuality.

As highlighted in the book's introduction, the study still lacks a discussion on the representation of bisexual, transgender, and intersex identities, as well as the fiction produced by queer authors who do not conform to the paradigm of nationality and race established as the Irish literary canon. However, this conscious silencing cannot be considered as a critical issue but as an invitation for this topic to be expanded. With *Queer Whispers*, José Carregal becomes an authoritative figure in the studies of gay and lesbian fiction produced in Ireland. His book, written in an accessible and straightforward style, is both a foundational step for those starting their academic research on queer literature in Ireland and also an entry-level reading guide for gay and lesbian Irish fiction itself.

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Notes

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