

Contents

Acknowledgments	ix
Abbreviations	xi
Chronology	xiii
1. Introduction	1
2. Friel and the Irish Art of Lying	13
3. Enabling Fictions: The Short Stories	49
4. Apprenticeship: <i>The Loves of Cass McGuire</i> and the Early Plays	64
5. The End of Innocence: <i>The Freedom of the City</i> and <i>Volunteers</i>	96
6. Family Matters: <i>Living Quarters</i> and <i>Aristocrats</i>	135
7. Postmodern Memory: <i>Faith Healer</i>	158
8. (De)mythology: <i>Translations</i> , <i>The Communication Cord</i> , and <i>Field Day</i>	177
9. <i>Making History</i>	210
10. Dionysus in Ballybeg: <i>Dancing at Lughnasa</i>	234
11. Blindsight: <i>Molly Sweeney</i>	248
12. Conclusion, Resistances and Reconsiderations	281
Texts Cited	299
Index	309

Index

- Adams, Henry, 238n. 3, 246
- Anderson, Benedict, 4n. 2, 7, 41, 65, 215
- Andrews, John: *A Paper Landscape*, 179, 180, 189, 193, 225
- Aristotle, 20, 21, 35, 103, 155
- Arnold, Matthew, 20, 24, 174, 234, 245
- Barry, Kevin, 224, 225–27
- Barthes, Roland, 81, 155
- Beckett, Samuel, 71, 73, 79, 125, 158, 195, 275; *Murphy*, 90–91, 275, 281; *Not I*, 278
- Belfast Agreement, 4, 285, 285n. 3
- Berkeley, George, 251–55, 259, 261, 277, 282; linguistic idealism of, 3, 5, 19, 276
- Bhabha, Homi, 4–7, 10, 26, 225, 231, 284; and feminism, 290, 291–94; and hybridity, 6, 7, 12, 15, 22, 23, 27, 43–45, 185, 188–93, 201–2, 278, 283, 285, 291, 295, 297; and linguistic idealism, 5, 41–42; and mimesis, 22–23, 48; and performative enunciations, 5, 6, 11–12, 22, 23, 27, 30, 41–42, 43, 44–45, 134, 175, 182, 184–85, 192–93, 195, 197, 202, 291, 296; and rewriting of master narratives, 6, 7, 30, 45, 93, 197, 284, 285, 291, 295–96; and settler nationalism, 295–97; and *Translations*, 182–93, 195
- Bloody Sunday (Derry 1972), 17, 97–100, 106, 112–13, 118, 119, 120, 123
- Boland, Eavan, 291–93
- "The Bonny Labouring Boy," 128–29
- Brecht, Bertolt, 116
- Carleton, William, 179, 193
- Civil Rights Movement (Northern Ireland), 2, 97–98, 100, 101–3, 106, 110, 115, 117, 123, 147, 178, 232, 286
- Colby, Colonel Thomas, 179, 193
- Coleridge, Samuel Taylor, 141
- Collins, Michael, 133
- Conrad, Joseph: *Heart of Darkness*, 187–88, 192
- Corkery, Daniel, 194
- The Crane Bag*, 178
- Derrida, Jacques, 19, 23, 38, 188
- Devlin, Anne, 288–90, 293
- Dewey, John, 104
- Diderot, Denis, 266–67
- Dowling, P. J.: *The Hedge Schools of Ireland*, 179, 193
- Doyle, Roddy: *The Commitments*, 286–87
- Eagleton, Terry, 4, 4n. 2, 9–10, 32, 36n. 10, 44, 75, 246; and irony 7, 10; and linguistic idealism, 19n. 2; on nationalism and modernism, 9–10, 245; and performativity, 22, 24n. 4, 27, 32n. 9
- Eliot, George: *Middlemarch*, 246
- Eliot, T. S.: *Four Quartets*, 141
- Engrams, 254, 265, 268–69, 273, 275, 279–80
- Euripides: *Hippolytus*, 135, 136

- Fanon, Frantz, 7, 8, 26, 283, 286; on the inevitable success of decolonization, 51, 123, 294
- Faulkner, William: *The Sound and the Fury*, 158
- Feminism, 287–94, 297
- Fennell, Desmond: *The Revision of Irish Nationalism*, 280
- Field Day Theatre Group, 16, 48, 75, 98, 178, 195, 197, 198, 202–9, 211, 212, 213, 217–18, 231–33, 284, 290, 294–95
- Forster, E. M.: *A Passage to India*, 187
- Foucault, Michel, 19, 217, 224
- Freud, Sigmund, 36, 90, 93, 167, 234, 239, 279
- Friel, Brian: aesthetics of, 17–19, 38–48, 50–51, 66, 96–100, 202; birth records of, 14–15; on directors, 143–45; early writing of, 1, 18, 49–95, 210; on history, 45–46, 92–93, 126–31, 134, 146, 182, 192–93, 195, 210–33; and hybridity, 15–16, 18, 43, 47, 48, 134, 157, 175–76, 182, 184, 188–93, 197, 201–2, 212–13, 215, 216, 230–32, 245–46, 278, 282–83, 284, 297; and Irish English, 40, 178–79, 195, 203–9; and Joyce, 39, 73; and language, 1–3, 17–18, 120, 205; linguistic idealism of, 3, 10–11, 14, 19, 38–48, 174; mature writing of, 1–2, 18, 59–60, 62–63, 65, 72, 96, 98–100, 210; on memory, 38–39, 59, 69, 70, 79, 81–82, 83, 93, 137–41, 144–45, 149–50, 158–76, 243–44, 246–47, 281; and narrative techniques, 62–63, 73, 79–81, 92–93, 137–46, 277–78; and nationalism, 16–18, 65, 67–68, 74–77, 146, 195–202, 279–80, 284; (post)colonialism of, 1, 10, 15–16, 51, 66–67, 72, 74–75, 79, 82, 92–94, 122–23, 134, 157, 174–76, 182–93, 195, 197, 231, 245, 254, 278–80, 282, 283–84, 297
- Anton Chekhov's "Three Sisters": A Translation, 40, 61, 178–79, 208–9
- Aristocrats, 2, 3, 72, 145, 146–57, 210, 244; and conflicting narratives, 254, 278; and "Foundry House," 60, 63, 156; and linguistic idealism, 18–19
- The Communication Cord*, 46–48, 197–202, 230, 254, 282
- Crystal and Fox*, 64, 68, 72–73, 74, 77, 86, 88, 134, 136
- Dancing at Lughnasa*, 177, 199, 234–47, 278, 282; and narrative technique, 72, 277
- "The Diviner," 54–56, 174
- The Enemy Within*, 64, 67–68, 110, 197, 278
- Faith Healer*, 2, 3, 68, 72, 121, 145–46, 158–76, 177, 210, 282; compared to Molly Sweeney, 250–51, 254, 268, 277; and conflicting narratives, 254, 278, 281; and linguistic idealism, 18–19, 39, 59, 138; and narrative technique, 63, 277
- "Foundry House," 52–53, 60, 62–63, 156
- The Freedom of the City*, 39, 72, 96, 97, 99, 100–123, 125, 127, 130, 135, 137, 139, 155, 158, 210, 254, 282; and conflicting narratives, 133, 254, 278; as marking beginning of Friel's mature drama, 1, 17, 18, 96, 281
- The Gentle Island*, 1, 64, 65, 66, 74, 76–77, 93, 95, 121, 136, 246, 282
- Give Me your Answer, Do!* 248–49
- "The Illusionists," 56–59, 60, 136
- Living Quarters*, 135–46, 149, 158; and narrative technique, 63, 72, 277
- Lovers*, 61, 64, 68, 72, 77, 86, 95, 278
- The Loves of Cass McGuire*, 1, 64, 68, 71–72, 73, 77, 78–95, 96, 97, 122, 141, 174, 175, 249, 278, 282
- Making History*, 45, 63, 68, 126, 210–33, 245–46, 278, 282, 284
- Molly Sweeney*, 248–80, 281–82
- The Mundy Scheme*, 1, 64, 66, 74–75, 77, 93, 96, 282
- Philadelphia, Here I Come!* 1, 15, 38, 62, 64, 68–71, 75, 82, 95, 97, 136, 141, 177
- "Self-Portrait," 3, 38, 70, 168, 172, 244, 281–82
- Translations*, 2, 3, 126, 177–98, 199, 200–201, 202, 209, 210, 212, 220, 225, 230–31, 233, 281, 282; and conflicting

- narratives, 254, 278; and cultural hybridity, 15, 212, 232, 245–46, 282, 284; and linguistic idealism, 42–46, 59; and rewriting master narratives, 65, 282
- Volunteers*, 123–34, 135, 146, 278, 282
- Wonderful Tennessee*, 234, 248–49
- Gandhi, Mahatma, 101, 108, 123, 286
- Gramsci, Antonio, 7
- Hamlet*, 33–34, 126–27. *See also* Shakespeare
- Heaney, Seamus: “Bogland,” 130, 131, 131n. 6, 192
- Hedge schools, 179–80
- Hegel, Georg Wilhelm Friedrich, 19, 21n. 2
- Heidegger, Martin, 2, 6, 7, 10; and language, 14, 18, 19, 30, 38, 155, 210, 254, 276
- Hume, John, 75, 178, 217, 284, 285
- Hybridity: and feminism, 287, 288, 289, 291, 292, 294; of Irish culture, 32n. 9, 285, 285n. 3, 287; and unionism, 294–95. *See also* Bhabha, Homi: and hybridity; Friel, Brian: and hybridity; Joyce, James: and hybridity
- Irish Republican Army (IRA), 106, 107, 110, 123–34, 288. *See also* Republicanism
- Jameson, Fredric, 4n. 2, 7
- Joyce, James, 39, 73, 134, 195, 217, 230, 234, 239; and hybridity, 31, 36, 36n. 10; and Irish English, 204–5, 206; linguistic idealism of, 3, 10–11, 19, 31–38, 174, 276; and nationalism, 16, 68, 127; *A Portrait of the Artist as a Young Man*, 31, 167, 204–5; *Ulysses*, 10, 11, 15, 17, 31–37, 36n. 10; 37–38, 121, 230
- Jung, Carl G., 24
- Kant, Immanuel, 19, 38
- Kavanagh, Patrick, 76
- Kearney, Richard, 2
- Keats, John, 276
- Kiberd, Declan, 4n. 2, 4–5, 10, 21, 32n. 9, 48, 173n. 1, 174n. 2
- King, Martin Luther, 123, 286
- Leonard, Hugh: *Da*, 286
- Lessing, Gotthold, 264
- Lewis, Oscar, 112–18, 122
- LIP Pamphlets, 290
- Lloyd, David, 4, 4n. 2, 7–9, 10, 24n. 4, 32, 36n. 10, 75, 92–93
- Locke, John, 251–52, 253–54, 255
- Lojek, Helen, 2
- Loyalism, 285. *See also* Unionism
- Markievicz, Countess Constance and Count Casimir, 150n. 2, 157.
- McAleese, Mary, 290
- Miller, Arthur, 79, 81
- Mimesis, 5, 10, 20, 22–24, 25, 29, 32, 32n. 9, 34, 36, 36n. 10, 37, 48. *See also* Realism
- Molyneux, William, 251, 253–54, 255
- Nacheinander/nebeneinander*, 264, 277
- Nationalism, 5, 8–10, 16, 18, 74–76, 92–93, 146, 195–202, 211–12, 215, 216, 217–18, 223, 224, 227–28, 229–30, 279–80, 282–85, 290–93, 296–97. *See also* New nationalism; Republicanism
- New nationalism, 16, 75, 178, 217, 284
- Nietzsche, Friedrich, 157, 234, 239
- O’Connell, Daniel, 191, 194
- O’Donovan, John, 179, 180, 193
- O’Faolain Sean, 202, 282, 283; *The Great O’Neill*, 210–32
- O’Neill, Eugene, 79, 82
- O’Neill, Hugh, 210–32
- Parker, Stewart, 199, 291, 291n. 5, 294–95
- Pater, Walter, 239
- Paulin, Tom, 205–8
- Peace Movement, 291, 291n. 5
- Performativity, 22, 24n. 4, 36
- Pinter, Harold, 47n. 11, 158
- Pirandello, Luigi, 79, 80, 135, 141, 142

Platonism, 20, 20n. 3

Postcolonial theory, 4–12, 217, 284–97. *See also* Bhabha, Homi; Eagleton, Terry; Friel, Brian: (post)colonialism of; and Lloyd, David

Racism, 286–87

Realism, 5, 20–24, 31–32, 32n. 8–9, 34, 36n. 10, 50, 57–58, 83, 89, 101, 103, 120–22, 139. *See also* Mimesis

Republicanism, 123, 131, 285, 288, 290. *See also* Irish Republican Army (IRA)

Robinson, Mary, 290

Rushdie, Salman, 188–89, 192

Said, Edward, 4n. 2, 7

Sacks, Oliver, 251, 255–56, 258–67, 276

Schiller, Friedrich von, 19

Settler nationalism. *See* Unionism

Shakespeare, William, 33–34. *See also* *Hamlet*

Shaw, George Bernard, 194

Smith, Robert, 2

Social Democratic and Labour Party (SDLP), 75, 178, 217, 284, 285

Spivak, Gayatri Chakravorty, 47, 287–88, 290, 293–94, 293n. 6

Steiner, George: *After Babel*, 3, 3n. 1, 5, 11, 204, 227; influence on Friel of, 2–3, 10, 40–48, 178, 182–92, 195, 224–25, 255

Style, 21, 37–38, 58–59

Synge, John Millington, 39, 55, 195, 200, 205, 234; linguistic idealism of, 3, 10, 19, 27–30, 174, 276; *Playboy of the Western World*, 27–30, 45, 134, 174; *Well of the Saints*, 27–28, 29, 276

“There Is a Tavern in the Town,” 128

Unionism, 294–97. *See also* Loyalism

Virgil: *Aeneid*, 193–95

White, Hayden, 224

Widgery Report, 100, 105–7, 111, 114, 123

Wilde, Oscar, 48, 134, 194–95, 231; “The Decay of Lying,” 18–24, 38; and Joyce, 30–35; linguistic idealism of, 3, 10–11, 18–24, 174, 276; on style, 58–59, 155; and Synge, 29–30

Williams, Tennessee, 79, 82

Women’s Coalition, 290

Wordsworth, William, 38, 172

Yeats, W. B., 29–30, 31, 53, 75, 148, 198, 209, 234, 283; and Apollonian-Dionysian opposition, 239, 244, 245; influence of Wilde on, 24–25, 24n. 5; linguistic idealism of, 3, 10, 18, 24–27, 174, 276