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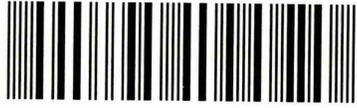
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The In-Between:

Film Adaptation, Irish Cinema and Diaspora

Emmie McFadden

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Abstract

The In-Between: Film Adaptation, Irish Cinema and Diaspora

This thesis draws on Film Adaptation Studies and Irish Diaspora Studies, two interdisciplinary fields that are fundamentally concerned with the concept of 'origin'. It focuses specifically on the notion of the 'unacknowledged adaptation', namely films that do not declare formally their status as adaptations. In terms of Irish Diaspora Studies, my interest lies in the phenomenon of the 'hidden' Irish diaspora in England. This thesis will offer a new perspective on the significance of the 'unacknowledged adaptation' by creating a parallel between a film's ambiguous enunciation of its sources and the ambivalent national identity of its characters.

Drawing on critical methodologies from film adaptation studies, postcolonial studies, and diaspora studies, I seek to create a rigorous analytical framework for exploring the notion of the 'hidden' Irish diaspora in the 'unacknowledged adaptation'. This framework specifically combines the theories of postcolonial and diasporic theorist, Homi Bhabha (1994) and film adaptation theorist, Kamilla Elliott (2003), each of whom respectively undermines claims of pure cultural identities and aesthetic forms in order to foreground the notion of 'hybridity'. Combining the theories of Elliott and Bhabha not only enhances discussions on hybridity, but it also enables the recognition of a process of adaptation and of diasporic identities that would otherwise be left unacknowledged.

Focusing on three case studies, *Mary Reilly* (dir. Stephen Frears, 1996), *Liam* (dir. Stephen Frears, 2001), and *Breakfast on Pluto* (dir. Neil Jordan, 2005), this thesis argues that the obscuring of origins in these films not only paradoxically draws attention to the act of adaptation, but it also serves to highlight themes of diaspora. I argue that the cultural hybridity evoked in the film adaptations is specifically signalled through word/image hybridity: the syntactical relationship between the word and the image enables the emergence of a liminal space 'in-between' the designations of identity, thus creating a hybrid dialectic that functions to draw attention to the act of concealing origins.

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Contents

Chapter 1. Irish Cinema: Images of Ireland and the Irish

Chapter 2. Negotiating Hybridity: Repetition, Variation, and Postcolonial Theory

Chapter 3. Irish Diaspora in England: In-Between Visibility and Invisibility

Chapter 4. Film Adaptation: A Hybrid Space

Hyde and Seek: English-Irish Hybridity in Stephen Frears' *Mary Reilly*

Memory to Film: Reviving the Irish Diaspora in Stephen Frears' *Liam*

Text of Kin: Relocating Origins in Neil Jordan's *Breakfast on Pluto*

Illustrations

Chapter 5.

Conclusion

Introduction

> It [is] no longer a question of starting or finishing. The question [is] rather, what happens "in-between"? [1]

Adapted from Irish writer William Trevor's novel of the same name (1994), Atom Egoyan's *Felicia's Journey* (1999) tells the story of seventeen-year-old Felicia (Elaine Cassidy) who travels from Ireland to Birmingham in search of Johnny Lysaght (Peter McDonald), the father of her unborn child. Before leaving for England, Johnny tells Felicia that he has secured employment in a lawn mower factory in Birmingham, when in truth he is leaving Ireland to join the British Army. Knowledge of Johnny's association with the British Army generates anger from Felicia's deeply nationalistic father (Gerard McScorley). Felicia's father responds to his daughter's pregnancy as 'carrying the enemy' within her, and in a bid to convince his daughter to disassociate from Johnny, he reminds her of Ireland's struggle for independence against the British. Unable to contact Johnny from Ireland, Felicia steals money from her ill great-grandmother and emigrates to England with the intention of beginning a family life with the father of her unborn child. During her quest to locate Johnny, Felicia comes across Mr Hilditch (Bob Hoskins), a middle-aged man who works as a catering manager in a local factory in Birmingham. Hilditch looks kindly on Felicia and offers his assistance in locating Johnny. As the narrative progresses, Hilditch's private life is granted greater attention: the quaint English bachelor who goes out of his way to help a troubled Irish girl is actually a serial killer who targets teenage girls in need of help, murders them, then buries them in his back yard.

The jarring combination of the narratives of the Irish girl who travels to England to seek a better life with the father of her unborn child and the psychotic killer who preys on young women received mixed reactions from film critics. In particular, English and Irish responses to Canadian Egoyan's depiction of Irish and English life led to *Felicia's Journey* being branded an 'outsider's' representation of both England and Ireland.

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[1] Gilles Deleuze, 'Mediators', *Incorporations* (New York: Urzone, 1992), 281.

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English critic Jonathan Romney commented on Egoyan's 'foreign' view on the English landscape,[2] arguing that *Felicia's Journey* 'is a prime example of a director exploring an unfamiliar country'.[3] Irish reactions were summed-up by Ruth Barton who referred to the film's depictions of Ireland as 'quaint [and] unconvincing', adding that there is 'something unbelievable about the Irish scenes', and concluding that the film offers 'a tourist's eye view of Ireland'.[4] In her extensive examination of *Felicia's Journey* for the 'Ireland Into Film' series, Stephanie McBride argues that 'while the novel is clearly an Irish one, a story about Ireland and Irish matters, in most senses the film adaptation is not an Irish film'.[5] Although McBride labels the novel 'Irish', her characterisation of the novel's author, William Trevor, as 'the most English of Irishmen'[6] further puts emphasis on the idea that *Felicia's Journey*, both novel and film, defy neat categorisation. The hybrid genre of drama and thriller that is simultaneously familiar and unfamiliar serves not only to alienate the spectator from clichéd English and Irish narratives, but it also creates a viewing experience whereby the spectator is left to oscillate 'in-between' genres and national clichés as they create meaning from the drama on screen.

The sense of dislocation from 'real' or 'authentic' representations of England and Ireland expressed by critics in the reviews was largely in response to Egoyan's use of cliché in the telling of his story.[7] For instance, Romney argues that Hilditch is 'too obviously the popular stereotype of the English murderer, a suburban fusspot obsessed with respectability and his dead mother, whose house he still inhabits'.[8] By introducing nationally specific clichés to a genre hybrid, Egoyan purposefully disrupts the spectator's sense of familiarity, drawing attention to an act of narrative repetition only to lead the spectator into a false sense of genre security. This act of disturbing the

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[2] Jonathan Romney, *Atom Egoyan* (London: British Film Institute, 2003), 145.

[3] Ibid.

[4] Ruth Barton, 'Reviews', *Film Ireland* (1999), 33-34.

[5] Stephanie McBride, *Felicia's Journey* (Cork: Cork University Press, 2006), 5.

[6] Ibid, 5.

[7] Egoyan not only directed the film, but he also wrote the screenplay.

[8] Jonathan Romney, *Atom Egoyan*, 144-145.

spectator's familiarity with story conventions again occurs with Egoyan's intertextual allusion to Alfred Hitchcock's *Suspicion* (1941) in the scene where Hilditch carries a tray upstairs to Felicia with the intent to kill her. Although Egoyan admits to making the allusion, he also stresses that his film is 'anti-Hitchcockian' given that he does not grant the spectator the same range of story information characteristic of a Hitchcock film.[9] The paradox of drawing attention to a source while simultaneously disrupting that source as a secure point of reference is characteristic of the ways in which Egoyan repeatedly disrupts the spectator's viewing experience. Rather than conveying an unambiguous narrative, *Felicia's Journey* foregrounds a spectatorial activity of moving 'in-between' the familiar and the unfamiliar.

Relations between the Irish and the English have long been characterised as opposing, and in both novel and film the two characters, Hilditch and Felicia, are presented as opposites – Irish/English, male/female, young/old; however, within these sets of oppositions there emerges a series of similarities far greater than their differences. The patriarch that overshadows Felicia's life in 1990s Ireland is contrasted with Hilditch's memories of being raised by a domineering matriarch in 1950s England. Both characters are caught in the past and occupy a particular historical time: Felicia is unable to escape her father's stories of Ireland's struggle for independence and Mr Hilditch is unable to let go of the 1950s. In Egoyan's film, Hilditch is shown spending his evenings re-watching video tapes of his mother's cooking programme from the late 1950s. Hilditch has voluntarily become 'fixed' in a time warp, surrounding himself with mementoes from the 1950s, whereas Felicia is on the threshold of childhood and adulthood – pregnant yet retaining the innocence and naivety of a child. Therefore, not only is the film marked as a genre hybrid, but it also actively projects themes of the 'in-between'; whereas Felicia is in a state of transition in terms of adolescence and migration, Hilditch is middle-aged, middle-class, and living in the Midlands region of England.

Egoyan's paradigmatic presentation of the characters' life events is further contrasted via the visual alternation between images of rural Ireland and images of industrial England. Egoyan's camera captures the drab industrial locations of Birmingham – the

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[9] Richard Porton, 'The Politics of Denial: An Interview with Atom Egoyan', *Cineaste* (1999), 39.

cement cooling towers that are no longer in use (fig. 0.1) – and the idyllic pastoral visions of rural Ireland – a rustic landscape that is now practically unpopulated. The contrast in the visuals not only establishes difference between Hilditch and Felicia, but

Figure 0.1 The Midlands

it conveys the idea that these two characters have been abandoned by their own landscapes, and by extension they have been dislocated from the place they are meant to belong.

Like the novel, Egoyan's story is organised around a series of analepses that reveal the circumstances that led to Felicia's departure. The cutting between the past and the present is primarily motivated by Felicia's memories of the events that prompted her relocation to England. Unlike the novel, time in the film is also controlled by Hilditch, who re-lives past events through tape recordings of his mother's cookery programme. Hilditch's obsession with re-watching and re-living the past is stressed even further when he is shown viewing conversations he secretly filmed with his victims while in his car. When Hilditch watches the tapes he actively disrupts the presentation of time by stopping, pausing, rewinding and repeating moments from the conversations. The ability to manipulate and control the presentation of time bestows a sense of empowerment. Hilditch's fascination with video recordings replaces the collection of still photographs of his victims kept by Hilditch in the novel. The transition from still photography to video recordings not only marks a shift from still to moving image, but it also brings sound into the equation of Hilditch's obsession with his victims. As in Trevor's novel, it is Felicia's Irish accent that demarcates her as 'foreign', and,

4

paradoxically, it is the sound of her voice that prompts Hilditch to label her video recording, 'Irish Eyes'.

When Hilditch begins to obsess about Felicia in Trevor's novel, it is her national origins that dominate his mind the most.

> [H]e notices a solitary figure ahead of him [...] carrying two plastic bags. He notices when he is closer to her that she is round-faced, wide-eyed, and has an air of being lost. He doesn't recognize her; she doesn't belong. *Chawke's* it says on the plastic bags, bold black letters on green. He has never heard the name before; it doesn't belong, either. "I don't know am I in the right place", the girl says as he is about to pass her by, and Mr Hilditch smiles in his usual way. Irish, he says to himself.[10]

From this moment on, Felicia is repeatedly 'Othered' by Hilditch as the 'the Irish girl'. After his first encounter with Felicia he recalls his Uncle Wilf who was stationed in Ireland following the First World War to 'settle the unrest'.[11] The recalling of the English-Irish colonial narrative takes a reversal in power relations when the narrator imparts that 'the Irish girl has invaded him, as territory is invaded'.[12] While this line does not occur in Egoyan's film, the idea of Felicia as an occupying force, inhabiting Hilditch's obsessions, is conveyed strongly through the visuals.

Figure 0.2 On the threshold

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[10] William Trevor, *Felicia's Journey*, 11.

[11] 20.

[12] 179.

For instance, Egoyan's first image of Felicia is captured as she makes her journey across the Irish Sea to England. The presentation of the crossing from Ireland to England is significant for its use of the colours green, blue, white and red. The green sea is metonymic of Ireland, while the presentation of the blue, red and white image of Felicia standing by the railings of the ferry can be understood to connote the Union Jack (fig. 0.2). These colours function as a visual motif throughout the film with each character, Felicia and Hilditch, wearing the colours that symbolise the place that is associated with the other – indeed, the place that the other has been abandoned.

The two green carrier-bags that contain Felicia's luggage in Trevor's novel are replaced with a blue and white rucksack in Egoyan's film, and Hilditch is repeatedly captured
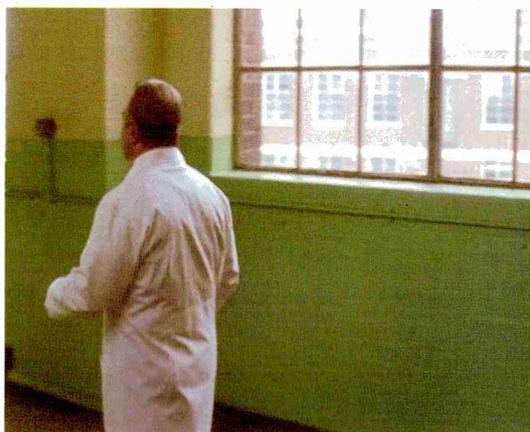
Figure 0.3 'the Irish girl has invaded him ....
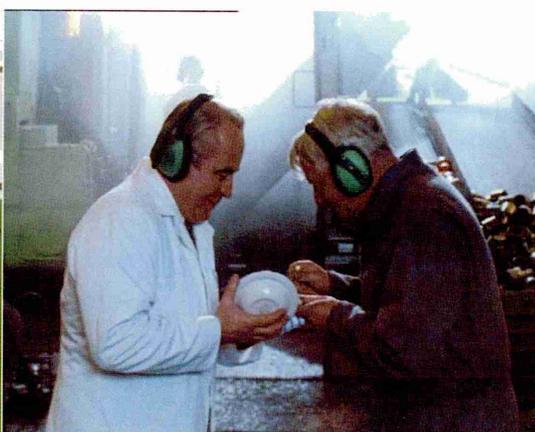
Figure 0.4 Hearing green

Figure 0.5 Tasting green

Figure 0.6 .... as territory is invaded'.

driving his 1950s racing green Morris Minor around post-Thatcherite Birmingham. In particular, Hilditch is constantly framed either against green and/or is wearing green such as his pyjamas, his house furnishings, his home telephone, and even the ear protectors he wears when he is in the factory (fig. 0.3-0.6). The colours function to link

6

the characters to each other, creating an internal coherence to what is seemingly a separate presentation of each character's story. In particular, the emphasis on the colour green can be understood as Egoyan conveying to the spectator that 'the Irish girl' is occupying Hilditch's thoughts.

Felicia and Hilditch represent English and Irish characters that are caught in a matrix of false dichotomies, and through the colour motif each is shown to inhabit the partial cultural identity of the other (fig. 0.7). The two identities are shown to be interdependent in meaning with the colours functioning to evoke the presence of the other in part, metonymically. Ergo, paradoxically, *Felicia's Journey* sets up a series of clichéd oppositions in order to foreground themes of interconnectivity and hybridity. The narrative oscillates 'in-between' different media conventions, genres, national

Figure 0.7 Inhabiting the other

clichés, territories, temporalities, prompting the spectator to concentrate instead on the ways in which these representations exceed a binary structure: neither wholly one nor wholly the other, but meaning relies on the relation between two identities and/or forms. It is on these kinds of interdependent relationships, alongside the subtle signifiers of interconnectivity, which this thesis seeks to draw attention to.

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The title of my thesis, 'The In-Between', borrows from Homi Bhabha's theorisation of a hybrid cultural space that is on the threshold of the designations of two seemingly opposing identities. The three act structure of leaving, journey, and arrival that frames the experience of migrant groups is conceptualised and re-framed by Bhabha as an experience that is 'in-between'. Importantly, the diaspora do not represent a simple dichotomy between 'home' and 'away', but the 'in-between' is a non-binary place that enables hybridity, interconnectedness, intersectionality, similarity and multi-commonality to emerge. It is from within this interstitial space that the politics of home, belonging, and identity are contested and re-imagined to foreground notions of hybridity. I argue that the study of the Irish in England is best achieved through a framework of interconnectivity and hybridity, and Bhabha's 'in-between' space can be used to positively re-frame English and Irish relations. Representations of the Irish in England are a crucial part of the multiplicity of voices of diasporic experiences in Britain, and this thesis seeks to uncover that 'voice' by borrowing specifically from an adaptation studies framework.

This thesis draws on Film Adaptation Studies and Irish Diaspora Studies, two interdisciplinary fields that are fundamentally concerned with the notion of 'origin'. In terms of adaptation studies, I am interested in intertextual and intersemiotic approaches to analysing literary film adaptations. I am particularly interested in a small body of work that is centred on the notion of the 'unacknowledged adaptation'.[13] Whereas the acknowledged adaptation declares formally its status as an adaptation, the 'unacknowledged adaptation' leaves a series of clues that encourages the 'knowing spectator' to track and trace the elusive allusions to an 'origin'.

In regards to Irish diaspora studies, I am interested in the notion of a 'hidden Irish' diaspora in England. I borrow from studies in the social sciences that identify the Irish in England as an 'invisible' migrant group given that the Irish are 'White' and whiteness functions as an unmarked identity. I argue that the position of whiteness as an invisible identity is extremely problematic not only because it renders White migrants

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[13] See Catherine Grant, 'Recognising *Billy Budd* in *Beau Travail*: Epistemology and Hermeneutics of an Auteurist "Free" Adaptation', *Screen* 43:1 (2002). Linda Hutcheon, *A Theory of Adaptation* (New York; London: Routledge, 2006), Christine Geraghty, *Now A Major Motion Picture: Film Adaptations of Literature and Drama* (Lanham, Md.; Plymouth: Rowman and Littlefield, 2008). The 'unacknowledged adaptation' will be discussed in detail in Chapter Four.

'hidden', but it also continues to position 'black' and 'white' identities on an unequal binary opposition. This thesis recognises that while the developing body of scholarly work on Black-British cinema and Asian-British cinema is approached through a diasporic framework, films that include or specifically focus on the Irish in England are not discussed as part of representations of a diasporic identity in England either in Irish cinema studies or British cinema studies. I argue that the one of the reasons why screen representations of the Irish in England have not attracted critical or academic attention is because the Irish identify as 'White' and whiteness functions as an insider/outsider marker for 'belonging' in England. Therefore, part of this study is concerned with discourses of 'race' and 'ethnicity', and it is specifically interested in generating a textual analysis that complicates and makes 'visible' representations of 'white' skin. A study of the Irish diaspora in England offers an excellent opportunity to re-examine representations of whiteness, and through my textual analysis I seek to re-negotiate the position of the Irish in England as neither 'visible' nor 'invisible' but somewhere 'in-between'.

My concern with the Irish in England is further generated by the fact that although postcolonial English and Irish identities have been hybridised through emigration, there is no recognised Irish-English identity as there is an established Irish-American, Irish-Australian and Irish-Canadian identity. I argue that the lack of attention towards Irish-English hybrid relations serves to distort re-imaginings of the narratives of these nations. Continued lack of attention towards English-Irish hybridity means that Englishness and Irishness will remain on the either/or identity binary inherited from the ideologies of British colonialism and Irish nationalism, both of which sought to establish notions of 'pure' national and cultural identity. Furthermore, the hybrid narrative of Ireland and England is not only based on British colonisation of Ireland, nor is it only a result of Irish emigration to England or vice versa. Many Irish participated in the British colonial occupations of India, Africa and Australia during the eighteenth- and nineteenth-centuries. The precarious position of the Irish as being both colonised and coloniser is discussed in the section on Rudyard Kipling's and Victor Saville's *Kim* (1901 and 1950) in Chapter Three.

In regards to the scope of the thesis, my concern is only with the Irish in England, as the inclusion of Welsh, Scottish and Northern Irish identities will further complicate what is already a complex identity debate.

Critics in adaptation studies argue that there is an inherent distrust of the visual image for literary scholars,[14] with both Sarah Cardwell and Kamilla Elliott recognising that within this sort of criticism there emerges a 'battle between image and word', in which the 'separation' of novel and films invariably results in a '"image versus word" stand-off'.[15] Cardwell argues that 'this assumption is long-standing enough to constitute a tradition in adaptation studies'.[16] I specifically outline Kamilla Elliott's intersemiotic analysis of words/image arts as a way in which to challenge conventional and/or fixed readings. Through Elliott's intersemiotic analysis, words and images take on the cognitive effects of the other – images give voice to words and words create images, and I argue that Elliott's intersemiotic approach to word/image texts enables us to unearth the 'hidden' aspects of a text's textuality.

This thesis combines the notion of the 'unacknowledged adaptation' and the 'hidden' Irish diaspora in England in order to investigate the ways in which unacknowledged adaptations can reveal the hidden politics and the hidden ideologies of a 'national' literature. It is interested in texts that are symbolic of the ways in which Irishness is 'hidden' and 'silenced' and it uses the 'unacknowledged adaptation' as a way in which we can redefine the relationship between culture, place and identity. Drawing on critical methodologies from film adaptation studies, postcolonial studies, and diaspora studies this thesis creates a rigorous analytical framework for exploring the notion of the 'hidden' Irish diaspora in the 'unacknowledged adaptation'. It specifically combines the theories of postcolonial and diasporic theorist Homi Bhabha and film adaptation theorist Kamilla Elliott to emphasise the importance of 'hybridity' in the construction of cultural identities on film. It is my intention to combine their theories in order to set up a critical methodology from which to approach the dual phenomena of the 'unacknowledged adaptation' and the 'hidden' Irish diaspora in England. In the concluding chapters, I

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[14] See Sarah Cardwell 2002; Kamilla Elliott 2003; Robert Stam 2000, 2004, 2005, 2005.

[15] Sarah Cardwell, *Adaptation Revisited: Television and the Classic Novel* (Manchester: Manchester University Press, 2002), 32.

[16] Ibid, 32.

offer three case studies to argue that a parallel emerges between the film's ambiguous status as an adaptation and the ambivalent national identity of its characters.

The contents of this thesis are unified through the notion of hybridity. Hybridity is a desirable concept for both adaptation studies and diaspora studies because it brings the notion of relationality to the fore. It challenges notions of fixed categories and stable classifications, contests arguments of purity, threatens discourses of homogeneity, destabilises assumed hierarchies of power, and it defies the existence of an unambiguous origin. My appeal to hybridity is specifically with a view to develop a methodological challenge to notions of 'purity' and 'false oppositions' that plague critical perspectives on both national identities and word/image arts.

The overall coherence and logic of the thesis is to move through various different sites of adaptation. It is, to use Paul Gilroy's expression, the 'intercultural positionality'[17] of film adaptation that I want to explore, and in each chapter I deal with a different kind of adaptation phenomenon.

Chapter One lays down the conceptual foundations of the thesis by offering a detailed survey of Irish cinema both in terms of cinematic production in Ireland as well as the critical debates that surround the notion of an Irish national cinema. It draws attention to the absence of scholarly work on representations of Irish migrants in England in both British film studies and Irish film studies. However, this thesis does not intend to offer a comprehensive study of cinematic representations of the Irish in England, although it does recognise that that story still needs to be told. Rather, it is interested in why representations of the Irish in England have been critically neglected, and it proposes a way in which we can begin to go about accounting for these representations in a positive and productive manner. This chapter thus sets up a series of debates that the various chapters of the thesis will grapple with, such as the construction of the colonial and the migrant body, acts of repetition, mimicry, iteration, and the importance of problematising 'White' just as other racial and ethnic identities have been and continue to be problematised.

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[17] Paul Gilroy, *The Black Atlantic: Modernity and Double Consciousness* (London: Verso, 1995), 6.

Chapter Two draws on the work of postcolonial and diasporic theorist Homi Bhabha in order to rethink representations of the anti-Irish stereotype. I highlight a trend of representations of the Irish in early English literature in order to draw attention to the ways in which the colonial authority demarcates the Irish as absolutely different from the English. This chapter argues that there is a process of adaptation at work in the intertextual recycling of these images, and I demonstrate that the insistent repetition of negative images of the colonised produced by the colonial enterprise paradoxically brings English-Irish hybridisation into existence. Drawing on Bhabha's notion of colonial mimicry, it is my intention to lift images of the anti-Irish stereotype out of the simple oppressor/oppressed dichotomy and instead identify a series of hybrid relations. For Bhabha, mimicry exposes points of similarity and sameness between two identity groups and has the power to subvert colonial rule in that it enables the re-articulation of identity that is beyond negation and essentialism.

Chapter Three draws attention to studies from the social sciences that acknowledge Irish migrants in England as 'invisible' given that the Irish are 'White' and whiteness functions as an 'unmarked' identity. In order to draw attention to the problematic ways in which a 'White' group is rendered 'hidden', the chapter moves through discussions on discourses of race, ethnicity and whiteness, and culminates with a detailed analysis of the UK Census. In order to challenge the ways in which we think about representations of whiteness on screen, the discussion borrows from Judith Butler's theorisation of identity as based on iterative practices. This chapter argues that while categories of race and ethnicity are discursively constructed, establishing 'difference' among all racial and ethnic groups is paramount if we are to destabilise the black/white skin colour binary. Indeed Paul Gilroy argues that 'the terms 'black' and 'white' are associated not only with the language of racial identity, but with a rhetoric for nationality and national belonging'.[18] I borrow from Butler's understanding of the linguistically constructed body in order to create an analogy between her theorisation of gender as performance and performativity and the construction of racialised bodies on a black/white binary. This chapter seeks to draw attention to the many kinds of identities that are contained within the monolithic presentation of the black/white categories; thus it concludes with a discussion of hybrid Irish identity in Rudyard Kipling's and Victor

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[18] Ibid, 2.

12

Saville's *Kim* and Gurinder Chadha's *Bend It Like Beckham* (2003). These short case studies focus specifically on the presentation of skin in order to create discourses of similarity *through* difference.

Chapter Four temporarily suspends the focus on 'hidden' Irish diasporic identity in England in order to outline the ways in which hybridity, repetition, mimicry, iteration, similarity, and difference operate within film adaptation. In particular, this chapter is concerned with intertextual and intersemiotic analyses in film adaptation. It begins by outlining debates surrounding the theory of intertextuality and approaches the concept of intertextuality as a way in which a film adaptation foregrounds interdependency with other arts. This chapter is primarily interested in the 'unacknowledged' relation an adaptation can have with its sources. The 'unacknowledged adaptation' draws attention to its status as an adaptation when it incorporates elements of other texts without acknowledging them, thus prompting the spectator to track and trace a series of clues to an 'origin'.

The notion of textual hybridity is further examined with Kamilla Elliott's argument on the word/image hybridity of novels, films and novel to film adaptations. In a bid to break down word and image dichotomies in novels in general and in films in particular, Elliott places aesthetic theory against aesthetic practice and her intersemiotic analysis provides us with new and interesting textual insights that foreground hybridity. Elliott is useful for the way she develops a methodology for close-reading adaptation based on analogies, and specifically, analogies for exploring difference.

The ideas of Homi Bhabha and Kamilla Elliott are then brought together and used to create an analytical framework for the study of the 'hidden' Irish diaspora in the 'unacknowledged adaptation'. The bringing together of Bhabha and Elliott results in a combination of hybrid ideas, with each marking different levels of hybridity: the level of the cultural and the level of the aesthetic. I link these two theories in order to create a reading for the 'hidden' Irish diaspora in the 'unacknowledged' adaptation.

Chapter Five, Chapter Six, and Chapter Seven present case studies demonstrating the various hybridities discussed throughout the thesis and offer historical, textual and contextual analyses of both literary sources and their film adaptations. The chapters

examine adaptation specificities such as casting decisions, production contexts, choice of director, as well as the marketing, promotion and distribution of the adaptations. These chapters not only seek to situate the films in the larger social, cultural, literary and filmic interrelations in which they are attached, but it also suggests ways in which we can develop a scholarly understanding of cinematic representations of the Irish diaspora in England.

Chapter Five analyses Stephen Frears' film adaptation of Valerie Martin's novel, *Mary Reilly* (1996). Martin's novel is an adaptation of Robert Louis Stevenson's *The Strange Case of Dr Jekyll and Mr Hyde*, and together the three texts offer a discourse on the notion of a buried Irish identity in England. The chapter argues that the layering of sources becomes symbolic of the ways in which Irishness is 'hidden' and 'silenced' in Victorian England. In a bid to unearth the film's Irish identity, it examines the effects of the casting of Hollywood stars Julia Roberts and John Malkovich and offers a detailed reading of the presence of Michael Gambon in the role of the anti-Irish colonial stereotype. Frears' use of the anti-Irish stereotype not only evokes colonial imagery such as that discussed in Chapter Two, but it also prompts the recall of acts of violent Irish nationalism in England. The chapter concludes by suggesting that the adaptation offers renewed readings of old discourses of conflict and opposition by foregrounding cultural hybridity.

Chapter Six probes the 'in-between' spaces of avowal and disavowal when exploring traces of James Joyce's *A Portrait of the Artist as a Young Man* (1916) in Stephen Frears' unacknowledged adaptation, *Liam* (2000). I argue that Frears creates a parallel between the film's ambiguous status as an adaptation and the ambivalent national identity of its characters. The chapter investigates the network of textual relations utilised in *Liam*, such as the influence of English writer Joseph McKeown's novel *Back Crack Boy* (1978), which is set in the Irish quarters of 1930s Liverpool, and the visual allusions to American director Joseph Strick's *A Portrait of the Artist as a Young Man* (1977). Although *Liam* actively incorporates narrative and visual elements from other texts, it only acknowledges *Back Crack Boy* as a source. At the same time, the distinctive copying of Joyce's *Portrait* together with the visual paraphrasing of Strick's *Portrait* hamper a straight-forward retrieval of *Back Crack Boy* as a source. This chapter argues that by rethinking the boundaries of Irishness from a transnational perspective,

Liam effectively generates a new kind of thinking about 'Irish' literary texts and the diaspora.

Chapter Seven draws attention to the ambiguous status of Neil Jordan's *Breakfast on Pluto* (2005) as an acknowledged adaptation. Set in a small town nestled under the Irish border, the film centres on the story of Patrick Braden: fostered from birth, a maturing Patrick seeks to uncover the truth regarding his biological parents, eventually emigrating to England in search of his mother. Unable to recall his parents through memory, Patrick invents parents from films, television and music, and he himself becomes the off-spring of popular culture. This chapter maintains that while on the one hand, the film openly and unequivocally signals its 'parent' text, on the other, it also evokes the spectator to acknowledge a series of surrogate texts that have no direct association with its source. The chapter argues that Jordan's adaptation creates a parallel between Patrick's quest to uncover the identity of his biological parents and the adaptation critic's task of unearthing the intertextual clues that signal a film's origins.

The Conclusion returns to the various debates on hybridity and repetition outlined in the thesis and argues that film adaptation is the 'in-between' space par excellence given that film adaptation offers a cultural intersection for critical and theoretical debates on repetition, iteration, mimicry, similarity, variation and difference, which in turn develop discussions on identity and diaspora. It argues that ambiguity and ambivalence respectively define the hybrid status of the Irish migrant and the unacknowledged adaptation, and that it is from this precarious 'in-between' position that the 'hidden' migrant and 'unacknowledged' adaptation 'speak'.

Chapter One

Irish Cinema: Images of Ireland and the Irish

This chapter examines the cinematic development of Ireland and the Irish on screen. It begins by drawing attention to the binary depiction of Ireland created by the film industries of America and Britain, in which Ireland was represented as either a bucolic or a violent place. It then offers a detailed historical survey of film production in Ireland, before moving on to outline academic debates surrounding the notion of an Irish national cinema in the face of Hollywood co-productions. After identifying that American representations of Ireland and the Irish have been reconsidered through the importance of the Irish diaspora in America, the chapter acknowledges a gap in scholarship on Irish cinema, namely that representations of the Irish diaspora in England have hitherto been ignored. It argues that the lack of critical attention to representations of the Irish in England on screen contributes to the subordination of the Irish experience in England as a migrant experience, and it stresses the need to develop a critical discourse on the various screen representations that deal with the Irish in England. The chapter argues that there are two dominant depictions of the Irish in England: the overt Irish, in which films have been marketed as films that are specifically about the Irish in England, and the covert Irish, whereby films in which Irish identity in England is unacknowledged either in the film itself and/or the critical material the surrounds the release of the film.

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Irish Cinema: Britain and America

Irish film historians have repeatedly observed that the vast majority of films which comprise the Irish film canon are 'foreign-produced'.[19] In 1996, Kevin Rockett pointed out that Irish film producers made only a hundred films over the last one hundred years, whereas more than 2000 films had been made in that time by other countries about the

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[19] Kevin Rockett, 'Irish Cinema: The National in the International', 'Contemporary Irish Cinema' (A supplement to *Cineaste*), *Cineaste* xxv, no. 4 (1999), 23. John Hill, 'Images of Violence', *Cinema and Ireland*, Kevin Rockett, John Hill, and Luke Gibbons (London: Croom Helm., 1987), 147.

Irish.[20] Throughout the first century of cinema, Ireland has been the visual product of Australia, Canada, America, and Britain, with Ireland only contributing to a small portion of the country's cinematic output. Until the late 1970s 'indigenous' Irish film production was almost non-existent and it was not until the early 1990s that Ireland developed a sustainable film industry. Fear that the domestic film market would fail to generate a return on investors' capital was principal in deterring Irish film financers from funding an 'indigenous cinema'.[21] Such a reality has prompted Irish filmmaker Bob Quinn to lament: 'We don't have an industry in Ireland, we have a filmmaking activity',[22] and Irish film academic, Kevin Rockett, to state:

> It is a bitter testimony to the history of film production in
> Ireland that even in the relatively inexpensive category of
> documentaries the best-known film, *Man of Aran* (1934), should
> be foreign produced.[23]

This consideration has led scholars of nascent Irish cinema studies to mourn the lack of 'native' contribution to the collection of Irish cinema.

At the same time, this is not to suggest that the scholarly exploration of Irish cinema is a paltry endeavour. In what is now regarded as the seminal work on Irish cinema, *Cinema and Ireland* (1987), the authors, Kevin Rockett, John Hill, and Luke Gibbons, identify the concept of Irish cinema as a group of films that are either set in Ireland or films that include Irish themes, Irish characters, and/or Irish subject matters. Again, Anthony Slide's *The Cinema and Ireland* (1988), which, although published one year after Rockett, Hill, and Gibbons, was the product of fourteen years worth of research, offered an identical understanding to the concept of Irish cinema concluded by Rockett and company. By considering 'cinema *and* Ireland' rather than 'cinema *in* Ireland', both Slide and Rockett et al. drew attention to the fact that rather than being a centre for industry, Ireland was primarily a choice of location for British and American production

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[20] Kevin Rockett, *The Irish Filmography: Fiction Films, 1896-1996* (Dublin: Red Mountain Media, 1996), i.

[21] Kevin Rockett, 'An Irish Film Studio', *Cinema and Ireland*, 95.

[22] Bob Quinn, 'Imagining Irelands' conference at IFI in Dublin, November 1992. Quoted in Lance Pettitt, *Screening Ireland: Film and Television Representation* (Manchester, Manchester University Press, 2000), 44.

[23] Kevin Rockett, 'Documentaries', *Cinema and Ireland*, 71.

companies. Their contributions subsequently identified the concept of an Irish cinema as a cinema that is inextricably linked with the cinemas of other nations.

Since the publication of the groundbreaking *Cinema and Ireland*, (groundbreaking in that it was the first book to offer a sustained account of the history of Irish film), Irish film studies has predominantly been concerned with how the Irish nation has been imagined by the cinemas of countries other than Ireland. The two dominant depictions of Ireland and the Irish have been by British and American cinemas. In response to British and American films about the Irish, John Hill has claimed that in general America has been largely responsible for presenting a romantic and idealised view of Ireland, while Britain has been chiefly accountable for representing a dark and troubled side of Irish history. As Hill remarks, '[o]n the one hand, Ireland has been conceived as a simple, and generally blissful, rural idyll; on the other, as a primarily dark and strife-torn maelstrom'.[24]

Hill argues that due to its troubled political relationship with Ireland, Britain has 'undoubtedly preferred a darker and more brooding vision', and he states that is it 'the British cinema, rather than the American, which has most consistently chosen to paint its Irish characters black'.[25] This binaristic understanding of British and American representations of Ireland and the Irish is re-emphasised by Rockett in 1995 when he says: 'British cinema itself has presented a dark and brooding image of Irish politics and history, with the focus on the Irish as gripped by irrational, ahistorical forces'.[26] The polemic is stressed further by Ruth Barton when she argues that Irish men are invariably shown to be violent in cinema, a trait depicted as 'harmless in the American films, and (self-) destructive in the British productions'.[27] When comparing British and American representations of Irish women on screen, such as Mary Kate (Maureen O'Hara) in *The Quite Man* (John Ford,1952) (fig. 1.1) and Kathleen (Kathleen Ryan) in *Odd Man Out*

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[24]John Hill, 'Images of Violence', *Cinema and Ireland*, Kevin Rockett, John Hill, and Luke Gibbons, (London: Croom Helm., 1987), 147.

[25] Ibid, 148.

[26] Kevin Rockett, in *Still Irish: A Century of the Irish in Film*, (Dublin: Red Mountain Press, 1995), 5.

[27] Ruth Barton, 'Feisty Colleens and Faithful Sons: Gender in Irish Cinema', 'Contemporary Irish Cinema', *Cineaste* xxv, no. 4, (1999), 40.

Figure 1.1. Mary Kate from *The Quiet Man*   **Figure 1.2. Kathleen from *Odd Man Out***

(dir. Carol Reed, 1947) (fig. 1.2), Barton uses the phrase '[t]he other side of the coin' [28] to stress the absolute difference between the two depictions.

John Hill argues that the violent image of the Irish found in British productions has its roots in historical accounts of the Irish such as that found in the writings of Giraldus Cambrensis.[29] The link to Giraldus suggests that the British 'civilising mission' filtered through to British cinematic narratives about the Irish, which further implies that colonial history and Irish cinematic development were very much entwined. Ruth Barton makes this connection explicit when she compares the female love interest in the American-produced *The Quiet Man* and the British-produced *Odd Man Out*. As Barton remarks:

> Mary Kate Danaher [in *The Quiet Man*] is an American frontierswoman in disguise, a figure who puts in many appearances in Ford's Westerns. Kathleen in *Odd Man Out* is the antithesis of the quintessential bourgeois heroine of British cinema, a reminder to British audiences of what happens to a country which lacks a class with a civilising mission.[30]

In Hill's portrait of British representations of the Irish he takes a number of IRA narrative films as examples that epitomise British cinematic depictions of Irish violence,

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[28] Ibid, 40.

[29] John Hill, 'Images of Violence', *Cinema and Ireland*, 148.

[30] Ruth Barton, 'Feisty Colleens and Faithful Sons: Gender in Irish Cinema', *Cineaste* xxv, no. 4 (1999), 40.

two of which are Basil Dearden's *The Gentle Gunman* (1952) and Carol Reed's *Odd Man Out*. Hill argues that in each case the political and historical explanation for violence is omitted from the narrative, and as a consequence the Irish characters are designated as violent simply because it is, as it Hill puts it, 'a manifestation of the Irish "national character"'(fig. 1.3).[31] Hill's contention emerges from the fact that both *The Gentle Gunman* and *Odd Man Out* are arranged around a conventional cause-and-effect narrative structure; however, if the cause is not explained to the spectator then the

Figure 1.3. *The Gentle Gunman*

effect, that is, the violence, is rendered unintelligible, and, by extension, the characters' motives are depicted as illogical. As Hill says, '[f]or what British films about Ireland maintain is not simply the traditional inclination to portray the Irish as violent but also the inability to provide a rational explanation for the occurrence of violence'.[32]

A further problem with this depiction emerges in that neither narrative constructs a sustained moral argument about the futility of violence. In *Odd Man Out* violence is exercised by authority figures such as the police, who first shoot dead two men from 'the organisation' before shooting dead the leader of the organisation, Johnny (James

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[31] John Hill, 'Images of Violence', *Cinema and Ireland*, 149.

[32] Ibid, 149.

Mason), and his love-interest, Kathleen.[33] This kind of violence is endorsed in the narrative through the fact that it removes the threat of further violence and brings a resolution to the story. Therefore, the film argues that violence is necessary only if it is exercised by the appropriate authorities. This position is again evident in Basil Dearden's *The Halfway House* (1944), with particular reference to Britain's reaction to Ireland's neutrality during World War Two. When the Irish character, Terence (Pat McGrath) argues in defence of Ireland's neutrality, he is met with firm opposition from his British and French companions as they dine in the Halfway House pub in Wales. At the film's end, Terence agrees that Ireland's neutrality should not stand before Britain's humanitarian needs and he vows to join the British Army (fig. 1.4).
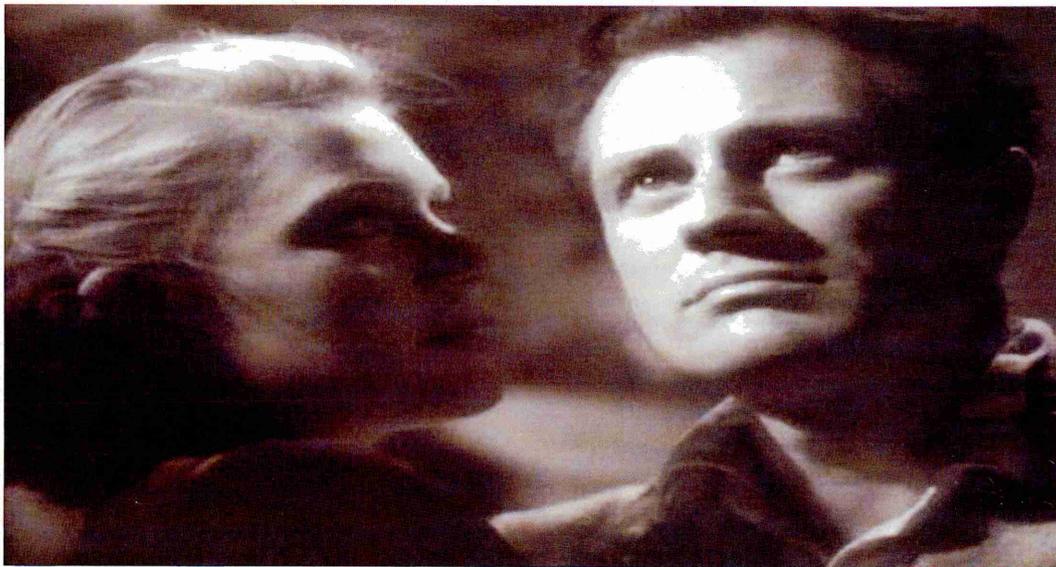
Figure 1.4. *The Halfway House*: 'I won't be the first Irishman to ask "is this a private fight or can anyone join in?"'

Indeed, the messages in these 1940 British productions suggest that Ireland should maintain passive obedience in response to British occupation but be violent in defence of Britain.

Ruth Barton also comments on Britain's post-war response to Ireland's neutral position during World War Two, and she draws our attention to a number of films in which the Irish were depicted as spying on behalf of the Germans, such as *Night Boat to Dublin* (dir. Lawrence Huntington, 1946), *I See A Dark Stranger* (dir. Frank Launder 1948),

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[33] The word 'organisation' is used throughout the film. IRA, although implied, is never used.

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and *The Man who Never Was* (dir. Ronald Neame, 1956). In 2006, Kevin Rockett summaries British depictions of the Irish on screen as:

> British cinema has tended to reproduce the traditional colonial stereotype of the Irish having an insatiable appetite for irrational violence, in which the fighting Irish are innately (and ideologically) flawed to the point of pathology. In such representations, contexts for their fighting, particularly in relation to the political geography and history of the island, the troubles and the continuing English presence in Northern Ireland, is [sic] erased or elided. Another British cinematic and general cultural tradition, especially pertinent within comedy, is the depiction of the Irish as a kind of pre-modern buffoon in need of civilisation and education by the British. While such representations have at times been accepted by Irish filmmakers, more recent representations by Irish as well as by British filmmakers distance themselves from such crude stereotypes.[34]

Importantly, Hill also argues that it is a limited view only to consider British representations of the Irish as adhering to the old stereotype, and he foregrounds the need to revise and to reconsider old images according to changing cinematic conventions.[35]

The other side of the representational binary are Hollywood depictions of Ireland and the Irish. Out of all the Hollywood representations of Irishness, John Ford's *The Quiet Man* has received the most critical attention; it is a film that has, as Ruth Barton elegantly puts it, 'exercised Irish scholars considerably over the years'.[36] Despite Luke Gibbons' efforts to argue that the film was intentionally drawing attention to fantasy and artifice,[37] Irish film academics failed to develop constructive critical analysis of the film. Lee Lourdeaux dismissed the movie stating: 'In the end, the film was little more than sentimental Irish faces and stereotypical fisticuffs';[38] Anthony Slide claims that

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[34] Kevin Rockett, *Irish Film and TV Research Online Booklet*, (Dublin: School of Drama, Film and Music University of Dublin, 2006), 11.

[35] John Hill, 'Images of Violence', *Cinema and Ireland*, 149-150.

[36] Ruth Barton, *Irish National Cinema* (London; New York: Routledge), 72.

[37] Luke Gibbons in *Cinema and Ireland*, Kevin Rockett, John Hill, and Luke Gibbons (London: Croom Helm., 1987), 225.

[38] Lee Lourdeaux, *Italian and Irish Filmmakers in America: Ford, Capra, Coppola, and Scorsese* (Philadelphia: Temple University Press, 1990), 109.

Ford's approach to the Irish is 'patronising';[39] Richard Schickel remarks: 'It is among the most witless and vulgar movies ever made by a supposed major director';[40] and Hilton Edward exclaims: 'I cannot for the life of me see that it has any relation to the Ireland I or anyone else can have seen or known'.[41] More dramatically, Harlan Kennedy considers the 'simple pastoral integrity' and 'picture book villages' found in American representations of Ireland, such as in *The Quiet Man,* as 'no less patronising and oppressive than the collar-and-lead colonialism long exercised by Britain'.[42]

Both the representation and the critical responses to *The Quiet Man* find resonance in reactions to the immigrant fantasy, *Smiling Irish Eyes* (dir. William A. Seiter, 1929). The *Dublin Evening Mail* criticised the film arguing:

> The people are all preposterous. The Kerrymen are shown as a truculent, stupid lot, and there are two brothers obviously lineal descendants of the stage Irishman who was so much in vogue in other countries a hundred years ago, who spend every moment of their time hammering each other.[43]

Smiling Irish Eyes caused such an outrage amongst Irish critics that on its opening night at the Savoy Cinema, Dublin, a group of angry protesters (including Irish film historian, Liam O'Leary, actor Cyril Cusack, and the would-be fourth president of the Republic of Ireland, Cearbhall O'Dálaigh) raided the cinema screaming: 'Take it off' and 'It's an insult'.[44] The protesters argued that the film was 'a travesty of the Irish life and an insult to the Irish people',[45] and demanded that the film be destroyed. Meanwhile, anger rose amongst patrons when the general manager of the Savoy, the Englishman, F. Knott,

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[39] Anthony Slide, *Cinema and Ireland* (London: Jefferson; McFarland, 1988), 82.

[40] Richard Schickel, 'The Man Who Shot the West', *New York Times Book Review*, January 9, 2000, 9.

[41] Brian McIlroy, *World Cinema: Ireland* (Flicks Books ,1989), 40.

[42] James MacKillop, *Contemporary Irish Cinema: From The Quiet Man to Dancing at Lughnasa* (Syracuse, New York: Syracuse University Press), 2.

[43] *Dublin Evening Mail,* 8 February 1930.

[44] Kevin Rockett, '1930s Fictions', *Cinema and Ireland*, 55.

[45] *Kinematography Weekly*, 20 February 1930, 31. Kevin Rockett, '1930s Fictions', *Cinema and Ireland*, 55. Ruth Barton, *Irish National Cinema*, 138.

took the stage and pointed out that the demonstrators had broken into his cinema, only for a member of the audience to retort: 'you broke into our country'.[46] Interestingly, both the patron's repost to the English manager of Dublin's Savoy and Harlan Kennedy's response to American depictions of Ireland as 'patronising', align American screen representations of Ireland to British colonialism.

It is considered that the dominance of US and UK film production in Ireland has in some way obscured an 'indigenous' Irish national cinematic style. Kevin Rockett remarks:

> A tension exists between the dominant international view of Ireland
> with its stereotypes usually located in the rural idyll and the attempt
> by indigenous film-makers to bring to the fore alternative versions
> of Irish history and society, an interaction with contemporary issues
> and an interrogation of these stereotypes themselves.[47]

Anxiety towards these so-called "'foreign" representations of Ireland' [48] has dramatically shaped how the study of Irish Cinema has developed. Although by the year 2000, British and American depictions of Irishness were still considered to be 'stagnating' by some Irish film academics,[49] these same depictions were beginning to be considered as 'liberating' by academics such as Martin McLoone (2000). Rather than continuing to express concern over 'foreign' representations of Ireland, Irish film academics began to question what exactly it means to be 'native'. Ireland's dependence on other national cinemas to develop an Irish national cinema has resulted in a re-evaluation of what 'national' means in the concept of Irish cinema.

Before I outline the debates surrounding the notion of an Irish national cinema, I want to first offer a survey of the history of film production in Ireland. The next section draws attention to the dominance of other countries, such as America and Britain, in the

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[46] Liam O'Leary, *At the Cinema Palace: Liam O'Leary*, written and directed by Donald Taylor Black (September 24, 1985), Channel 4.

[47] Kevin Rockett, 'Conclusion', *Cinema and Ireland*, 142.

[48] Kevin Rockett, 'Irish Cinema: The National in the International', *Cineaste*, 21.

[49] See Helena Mulkerns, 'Film in the Fifth Province', 24:2-3, 50-54,

construction of an Irish cinema: it is this dominance that has been, and continues to be, the concern of Irish film academics in the constant re-imagining of an Irish national cinema.

A History of Irish Cinema

As in most countries in Europe, the first cinematic images of Ireland were shot by the Lumière brothers. 'People Walking in Sackville St.' (fig. 1.5-1.6), 'Traffic on Carlisle Bridge', and '13th Hussars Marching through the City' were shot in 1897. These cinematic images of Ireland were welcomed by Irish audiences with the *Dublin Evening Mail* reporting that the first occasion of Ireland on screen was viewed in a house that was 'packed to suffocation'; [50] thus the Lumière brothers proved that there was an audience for cinematic images in Ireland.

Figure 1.5. 'People Walking On Sackville Street'   Figure 1.6. 'People Walking On Sackville Street'

UK productions

Following these French-produced images, British filmmaker and pioneer in filmmaking Arthur Melbourne-Cooper consecutively shot the films *London to Killarney* (1907) and *Irish Wives and English Husbands* (1907). The first was a travelogue piece that documented a journey from London to Killarney, while the second was a comedy that explored a 'love-across-the-boundaries' affair between English and Irish characters. [51] The British production company the Charles Urban Company also produced a

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[50] Eugene Watters and Matthew Murtagh, *Infinite Variety: Dan Lowrey's Music Hall, 1879-97* (Dublin: Gill and Macmillan, 1975), 166-167.

[51] Ruth Barton, *Irish National Cinema*, 16.

travelogue film about Ireland, *Beautiful Erin* (1907). These early depictions of Ireland comprised largely of composite films and would have required a lecturer at each screening to make narrative links between the different scenes.[52] In particular, *Beautiful Erin* was made up of seven different films, each of which offered 'tourist views' of the country, and were held together by a bare narrative so that exhibitors could purchase the film in parts.[53] In his extensive study on early Irish cinema, Denis Condon notes:

> As composite works, the films frequently bring the metropolitan tourist from London by train, then by steamship across the Irish Sea, and, in Ireland, by one (or more) of the rail routes that criss-crossed the country at the time. Their destination, however, is not the modern city, but the Irish countryside, a place of picturesque landscape and whimsical premodern people. They often portray the country's long established or emerging tourist resorts, such as the Giant's Causeway, Achill, or Killarney, frequently because a rail company has paid to have its tourist route publicized.[54]

Condon notes that tourist films such as *Beauty Spots of Ireland* (1909), *Picturesque Ireland* (1906), *Beautiful Erin* (1907) and the Pathé Company's *In Ireland - Excursion to Killarney* (1908) were very well received by Irish audiences and critics. The sense of 'travelling by the cinematic apparatus'[55] was part of the excitement of these early images; in particular, the tourist pictures offered positive representations of Ireland and were welcomed for advertising Ireland as a peaceful holiday destination.

These cinematic images of Ireland were then followed with a series of composite films by another British production company, R. W. Paul, whose Irish subject interests included fishing and cattle driving. In the early 1900s, the subject of cattle driving had generated enormous political press in Ireland. Ergo, when Paul released *A Cattle Drive in County Galway* (1908), it was met with considerable controversy. The real-life political tensions surrounding the film enhanced the drama of the cattle drives with *Bioscope* praising the film for depicting the controversial political rising that was taking place against British landowners in Ireland:

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[52] Denis Condon, *Early Irish Cinema 1895-1921* (Dublin: Irish Academic Press, 2008), 136.

[53] Ibid, 4.

[54] Ibid, 126-127.

[55] Ibid, 135.

> This lawless and exciting practice is adopted by tenant farmers in order to compel an obstinate land-owner to sell his pastures to them in place of renting them to a grazier. The tenants, banded together in a league, decide on concerted action, and, on a prearranged signal, collect together, and drive off the grazier's cattle to some remote spot. Usually, as in the case depicted, the occasion is taken advantage of for a general demonstration, in which the local drum and fife bands, as well as the women, dressed in their best, join.[56]

Interestingly, there is no evidence of the film having ever been exhibited in Ireland, and given advertisements of Paul's other Irish-topic films in the trade press, it suggests that *A Cattle Drive in Country Galway* was not popular with British exhibitors.[57]

Paul's fishing films included *Whaling Ashore and Afloat* (1908), *Lobster Catching* (1908), *The Falls of Donnas* (1908), and *With Rod and Fly* (1908), and together they offer a clear indication of the kind of attractions welcomed by Irish audiences. Condon points out that although Paul was making composite films, he showed a great deal of narrativisation between the different elements. As example, *Whaling Ashore and Afloat*, one of the few surviving early films produced in Ireland between 1900 and 1910,[58] opens with a whale hunt, followed by the stripping of the whale in the station, and it closes with a recreational dance by the fishermen after a hard day's work.

US productions

Following the success of these Irish-themed stories made by British production companies, the Florida-based Kalem Film Company (1910-1914) began filming in Ireland, and in doing so became the first American production company to shoot on location outside of America. Story has it that the company's most esteemed director, Sidney Olcott, was summoned to Hollywood for a meeting with Kalem's manager, Frank J. Marian. On Olcott's arrival, Marian took out a map of the world and informed Olcott that given his success with location shoots, such as his one-reel version of *Ben*

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[56] *Bioscope*, 24 December 1908, 22.

[57] Denis Condon, *Early Irish Cinema 1895-1921*, 188-189.

[58] Ibid, 132.

Hur (1907), Kalem were allowing him to make a movie in any country of his choice.[59] Canadian Olcott, who was of Irish descent, immediately pointed to Ireland, and the first American film to be made outside of America, *The Lad from Old Ireland* (1910), went into production (fig. 1.7). With only one camera operator and one scriptwriter as his crew, Olcott's *The Lad from Old Ireland* became the earliest of what was to be a long line of Hollywood representations of Irishness. The film, which tells a poignant story about Irish emigration, proved incredibly popular with the Irish audience in America, and the film was so successful that the following year Kalem and Olcott returned to Ireland for eighteen weeks and made seventeen more films: a remarkable achievement considering, as Kevin Rockett points out, 'the electricity-less environment' [60] in which they were filmed.
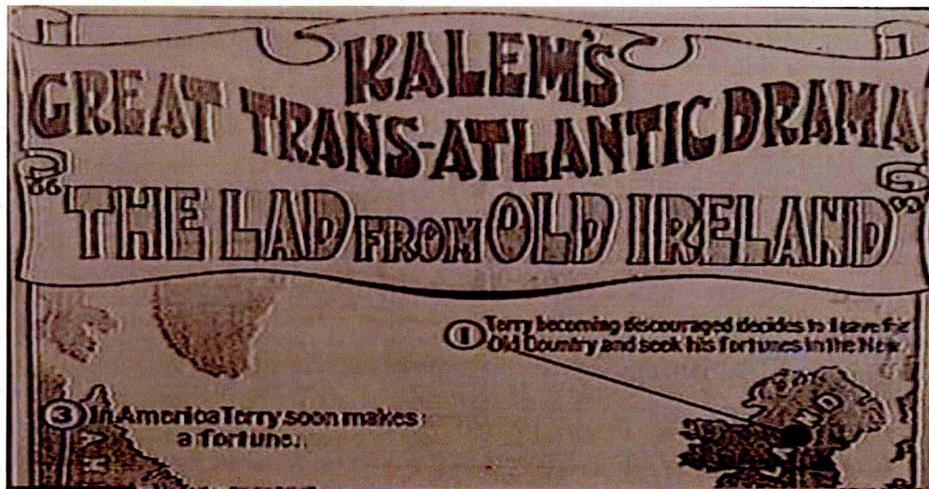
Figure 1.7. *The Lad from Old Ireland*

Olcott's films included the adaptation of Dion Boucicault's romance play *The Colleen Bawn* (1911), a story of an Irish revolutionary's escape from the British authorities called *Arrah-na-Pogue* (1911), and a war drama, *Rory O'More* (1911), which follows the activities of the leader of the 1648 rising against King Charles I of England (fig. 1.8-1.11). Many of Olcott's films focused on the Irish struggle for independence against the British establishment, and films such as *For Ireland's Sake* (1912), *Bold Emmet,*

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[59] Brian McIlroy, *World Cinema: Ireland* (Flicks Books, 1989), 9.

[60] Kevin Rockett, 'Introduction', *Cinema and Ireland*, 8.

Ireland's Martyr (1914), and, 'the provocatively titled'[61] *Ireland the Oppressed*, looked unfavourably on British rule in Ireland.

Figure 1.8. *Rory O'More*

Figure 1.9. 'Suffering Irish'
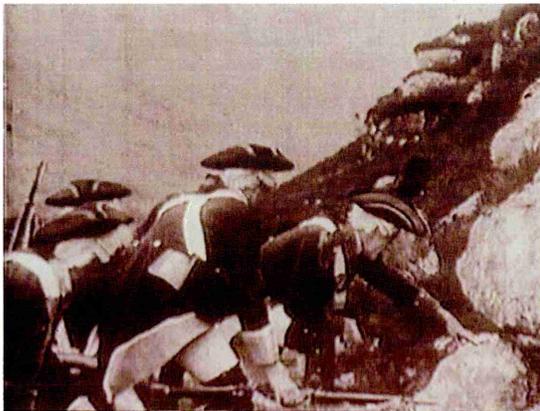
Figure 1.10. The hunt for Rory O'More

Figure 1.11. Violent Redcoats

Needless to say, Olcott's films proved controversial for British authorities, and the pro-nationalist messages in his narratives compelled the British censors to put pressure on the Kalem Film Company to tone down the extreme nationalism in Olcott's Irish films. While Olcott's productions looked unfavourably on British rule in Ireland, America was represented as the land of freedom and opportunity to which the Irish could successfully flee. When Olcott returned to America in 1915 he made *The Irish in America*, a film which focused on large Irish communities in America.

Irish productions

The success enjoyed by the Lumiére Brothers, Melbourne-Cooper, R.W. Paul, and Kalem encouraged Irish film pioneers Henry M. Fitzgibbon and James Mark Sullivan to

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[61] Ibid, 9.

establish The Film Company of Ireland (1916-1920), and create a domestic film production company that would enable Ireland to boast a film industry of its own (fig. 1.12). Over its four-year span, the Film Company of Ireland produced more than a score of films including *O'Neal of the Glen* (dir. J.M. Kerrigan, 1916), *The Irish Girl* (dir. J.M. Kerrigan, 1917), *When Love Came to Gavin Byrne* (dir. Fred O'Donovan, 1917), *Knocknagow* (dir. Fred O'Donovan, 1917), *In the Days of Saint Patrick* (dir. Norman Whitten, 1920), and *Willy Reilly and his Colleen Bawn* (dir. John MacDonagh, 1920) (fig. 1.13-1.15). These films chiefly comprised location shoots, Irish subject matters, and starred players from the Abbey Theatre. Like Olcott, Sullivan too had his eyes

Produced by the
FILM COMPANY OF IRELAND
IN IRELAND
by Irish Men and Women

Figure 1.32. Authentic Irishness?

Figure 1.13. *Willy Reilly*   **Figure 1.14.**   **Figure 1.15. his 'Coleen Bawn'**

tuned to the American market, and again these 'native' Irish films found a particular resonance with Irish audiences in America. The themes and images of rural peasantry, struggles for the land, and the forced exile of the Irish continued to enjoy success on the

big screen with the Irish diaspora proving to be a ready market for films concerned with Irish subject matters.

Films such as *Rafferty Rise* (dir. J.M. Kerrigan, 1917) and *Paying the Rent* (dir. John MacDonagh, 1920) (fig. 1.16-1.18) saw the Film Company of Ireland exercising their filmmaking skills in the genres of drama and comedy. The establishment of the Film Company of Ireland was well-received by the writers of the film magazine, *Irish Limelight* (1917-1920), who rejoiced in the thought that Ireland would be presented 'to the rest of the world as she had never been known before; to let outside people realise that we have in Ireland other things than the dudeen, buffoon, knee breeches and brass knuckles'.[62] Indeed, the declaration by the Film Company of Ireland on their title card (fig. 1.12) suggests that these films are 'authentic' Irish films and this can be understood as the Film Company's attempt to differentiate their films from the British and American representations of Ireland and the Irish.

Figure 1.16.   *Rafferty's Rise*   Figure   1.17.   Figure   1.18.
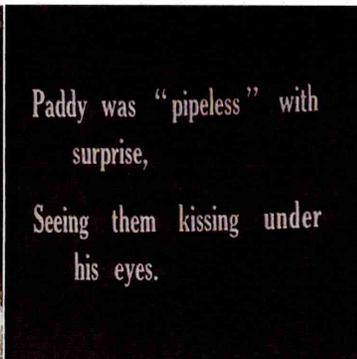
Sadly, all of the early films made by the Film Company of Ireland were destroyed by fire during the Easter Rebellion of 1916. In a bizarre occurrence of life imitating art, Sullivan, who had emigrated to America when he was young and then returned to Ireland with his 'American fortune', emerged as the 'real-life' *The Lad from Old Ireland* by establishing Ireland's first native film production company. However, following the sudden death of both his wife and child of influenza in 1920, Sullivan returned to the US, and the Film Company of Ireland closed. The success of Irish film production enjoyed by Sullivan was not to be repeated until the beginning of the first wave of Irish art-cinema in the late 1970s.

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[62] *Irish Limelight*, November 1917, 6.

Post-independence Ireland (1921-1949) continued to depend upon the artistic input of other national film production companies in the screening of Ireland and Irish subject matters. However, movies such as *Irish Destiny* (dir. George Dewhurst, 1926), *Guests of the Nation* (dir. Denis Johnston, 1935), and *The Dawn* (dir. Thomas Cooper, 1936), which were all natively produced,[63] achieved both commercial and artistic success during their release. Interestingly, not only is there a ten-year gap between the release of *Irish Destiny* and *The Dawn*, but ideologically the stories are poles apart. Both films recount the Irish struggle for independence against British authorities: *Irish Destiny* was released on the tenth anniversary of the Easter Rising and *The Dawn* was released on the twentieth anniversary. However, whereas the 1926 *Irish Destiny* ends happily on

Figure 1.19. *Irish Destiny*	Figure 1.20.	Figure 1.21.
Figure 1.22.	Figure 1.23.	Figure 1.24. A sign of peace
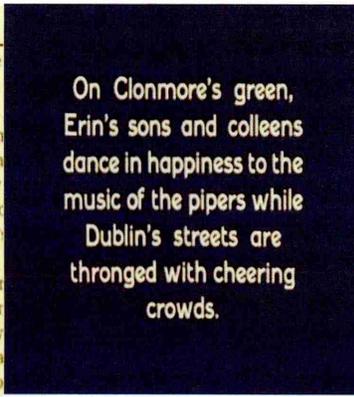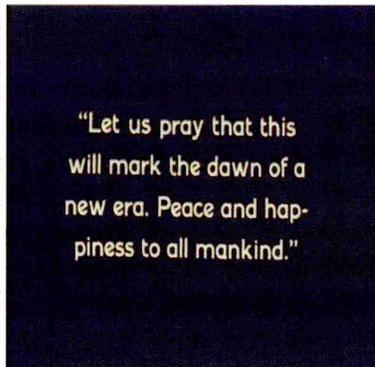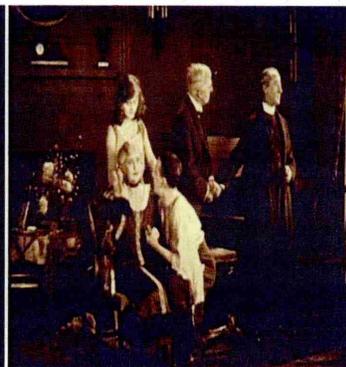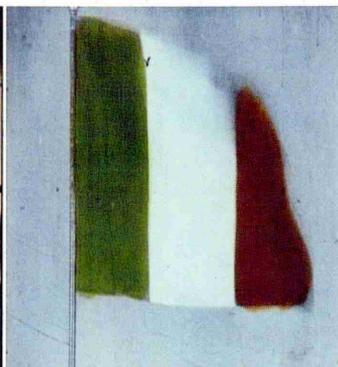
Figure 1.20 text: "On Clonmore's green, Erin's sons and colleens dance in happiness to the music of the pipers while Dublin's streets are thronged with cheering crowds."

Figure 1.22 text: "Let us pray that this will mark the dawn of a new era. Peace and happiness to all mankind."

Figure 1.19 text: *Irish Independent, July 11th, 1921* — THE ARMISTICE. HOSTILITIES CEASE IN IRELAND AT NOON TO-DAY. From Noon to-day hostilities ceased in Ireland, in accordance with the terms of the Truce agreed upon between Representatives of the British Army and the I.R.A. on Saturday.

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[63] *Irish Destiny* was produced by the writer Isaac Eppel's production company, Epples' Films, *The Dawn* was produced by director Thomas Cooper's production company, Hibernia Films: Thomas Cooper Productions, and *Guests of the Nation* was produced by its director, Denis Johnston.

account that a treaty had been signed between Ireland and England (fig. 1.19-1.24), *The Dawn* closes with the declaration: 'the fight must go on' (fig. 1.25-1.26).

Figure 1.25. 'And remember boys, the fight must go on'.   **Figure 1.26.** *The Dawn*

Ironically, although *Irish Destiny* closes advocating more peaceful times, it was initially banned by the British Board of Film Censors.[64] It was then re-edited and re-titled for a 1928 release as *An Irish Mother*, and marketed in Britain as a 'crime film and a melodrama', with the British trade press giving no mention of either the IRA or the Black and Tans.[65] *The Dawn*, which incidentally was the first Irish-produced sound film and took three years to make because the Irish entrepreneur, Thomas Cooper, could only secure a crew that was limited to working one day a week, was criticised by British reviewers for 'fanning the flames of dying hate'.[66] Conversely, Irish reviewers praised the film for generating images that could 'release [Irish film] from the bondage of Hollywood',[67] the word 'bondage' again connoting a comparison of Hollywood representations of Ireland and the Irish to British colonialism. The desire not to merely reproduce American culture, but to produce a national cinema which reflects the contemporary social and political realities of the Irish nation, is characteristic of the on-going response to Hollywood productions by film critics on Irish cinema.

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[64] The film was banned by the British Board of Film censors for its depiction of ambushes by the Black and Tans.

[65] Irish Film and TV Research Online, *Irish Destiny*, http://www.tcd.ie/irishfilm/showfilm.php?fid=56623

[66] Irish Film and TV Research Online, *The Dawn*, http://www.tcd.ie/irishfilm/showfilm.php?fid=56645.

[67] *The Evening Herald* (22nd August, 1936), 7.

Despite the lack of indigenous film production, Ireland continued to enjoy success on the big screen via the artistic input from other national film production companies. Two of the most influential international productions were Irish-American John Ford's *The Informer* (1935) and Irish-Canadian Robert Flaherty's *Man of Aran* (1935). In particular *Man of Aran*, a documentary-film which was promoted as a social realist depiction of the isolated community on the Aran Islands, generated controversial responses from

Figure 1.27. *Man of Aran*

film scholars (Figure 1.27-1.28). The documentary style of *Man of Aran* functioned to give the impression that the film's action was captured completely by chance, whereas its effort to achieve 'verisimilitude', lay, as Kevin Rockett points out, 'behind its careful, even painstaking construction'.[68] As Anthony Slide notes, *Man of Aran* 'depicts life on the islands as it must have been a hundred years ago but not as it was in 1932'.[69] Despite this, the Irish Government of 1934 praised *Man of Aran* for endorsing 'the dominant ideology of self-reliance and ascetic frugality of 30s Ireland',[70] and used

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[68] Ruth Barton, *Irish National Cinema*, 152.

[69] Anthony Slide, *Cinema and Ireland* (London: Jefferson; McFarland, 1988), 48.

[70] Lance Pettitt, *Screening Ireland: Film and Television Representation* (Manchester: Manchester University Press, 2000), 80.

Flaherty's documentary as a vehicle to espouse the so-called social values of the Irish nation.

Figure 1.28. Back from shark hunting

The Dublin premiere of *Man of Aran* was endorsed as a 'national event' with the then head of the Irish State, Eamon de Valera, his government, and the poet W.B Yeats constituting part of the audience.[71] *Man of Aran* was of particular value to the Irish Free State not only on account of its promotion of Irish tourism, but for its capacity to function as a vehicle for cultural nationalist propaganda. According to Ruth Barton, in Flaherty's vision of Ireland 'the Aran Islands function as a palimpsest, as the bearer of an authenticity otherwise lost in Western culture', and as such the film 'chimed perfectly' with the ethos of cultural nationalism.[72] Barton remarks:

> *Man of Aran* now occupies a troubled position within Irish cultural life, representing for many the falsification of Ireland by the many cultural invaders who plundered it for its transformative powers, and of local Irish willingness to collude in this process. Since its release, it has become a marker of both artistic excellence and compromise.[73]

In addition, Barton not only draws attention to the rhetoric of cultural nationalism imbued in the film's visuals, but she stresses that its emphasis on the values of folk

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[71] Kevin Rockett, 'Documentaries', *Cinema and Ireland*, 71.

[72] Ruth Barton, *Irish National Cinema*, 47-48.

[73] Ibid, 48.

customs and its love of the strong, "savage" body go as far as to '[echo] the aesthetics of fascism'.[74]

Ardmore studios

If Ireland was to profit financially from international productions it would have to play a role in the creation of the films that were being made in Ireland. After sixty years of filmmaking in Ireland without State support, the Irish government financed Ardmore Studios, and for the first time the government showed an active interest in the development of a film industry in Ireland. On May 12, 1958, Ireland's first (and to this day, only) film studio, Ardmore Studios, was opened by the then Minister for Industry and Commerce, Seán Lemass.

In Ardmore Studios the Irish State funded a modern film studio that was available to rent for national and international production companies. It was promoted as a one-stop studio and was fitted with three sound stages, one of which was suitable for building lavish set designs for major productions. In addition to the sound stages, it was provided with a recording theatre with full mixing and dubbing facilities.[75] Ardmore Studios was thus designed to accommodate production and post-production. In order to maximise profits, the aim was to attract big-budget Hollywood productions to Ireland as well as to encourage filmmakers outside of Ireland to use Irish locations for their non-Irish themed films such as previously availed of by Laurence Oliver for the filming of *Henry V* (1944) and John Huston, who filmed parts of *Moby Dick* (1956) in Youghal, County Cork.

The first films made in Ardmore Studios were *This Other Eden* (1959) by British director, Muriel Box, and *Home is the Hero* (1959) by American director, Fielder Cook. Both films are adaptations of Abbey Theatre plays and starred players from the Abbey. Film adaptations of Abbey plays dominated the early years of Ardmore Studios with George Pollack, directing *Sally's Irish Rouge* (1958) and *Broth of a Boy* (1959) within the first two years of the opening of Ardmore. Kevin Rockett notes:

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[74] Ibid, 48.

[75] Kevin Rocket, *Cinema and Ireland*, 99.

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> Their basic idea was to build an Irish film industry powered by the Abbey Theatre. Perhaps they saw themselves as in line of development of Yeats and Lady Gregory. Abbey actors were placed under contract and Abbey plays were given screen treatment by professional screen writers.[76]

Ardmore Studios placed particular emphasis on Irish literary adaptations; however, Irish-themed films and film adaptations of Irish literary works filmed at Ardmore Studios were mainly international productions funded by other film industries, such as British director Desmond Davis' adaptation of Edna O'Brien's *Girl with Green Eyes* in 1964, starring Peter Finch and Rita Tushingham, German director Arthur Dreifuss' *The Quare Fellow* (1962), which was an adaptation of Brendan Behan's play of the same name, and American director Joseph Sticks' adaptation of James Joyce's *Ulysses* in 1967.[77] The only Irish-produced film made in Ardmore Studies during its first decade was Irish director Brian Desmond Hurst's last film, *The Playboy of the Western World* (1967).

Although Hurst's *Playboy* was the only Irish-funded feature film to use the facilities at Ardmore Studios, George Morrison had previously directed two Irish-produced documentaries, *Mise Éire* (*I Am Ireland*) (1959) and *Saoirse?* (*Freedom?)* (1961). *Mise Éire* documents the 1916 Rising and its aftermath and is narrated entirely in the Irish language, while *Saoirse?*, again narrated in Irish, focuses exclusively on the Irish Civil War. Just like Thomas Cooper's controversial film, *The Dawn*, *Mise Éire* proved popular amongst Irish audiences, and as Ruth Barton points out, the success of *Mise Éire* 'indicates that the heroic-nationalistic idiom still carried substantial appeal'.[78]

The penchant for narratives depicting Ireland's struggle for independence also manifested in feature films. The films were made more attractive with the casting of Hollywood stars as IRA leaders, such as James Cagney in *Shake Hands with the Devil* (dir. Michael Anderson, 1959) and Robert Mitchum in *A Terrible Beauty* (dir. Tay

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[76] Ibid, 104.

[77] Despite being made in Ireland, starring Irish actors and adapted from one of the most celebrated novels of the twentieth century, Strick's *Ulysses* was banned in Ireland until 2003.

[78] Kevin Rocket, *Cinema and Ireland*, 69.

Garnett, 1960). Ardmore's fondness for films concerning Ireland's struggle for independence and adaptations of material from the Abbey Theatre was amalgamated in the Seán O'Casey biopic, *Young Cassidy* (dir. Jack Cardiff, 1964).

Television arrived in Ireland in 1961 with the establishment of the Irish broadcasting company, Radio Telefís Éireann (Radio Television Ireland) (RTÉ).[79] The government's failure to account for changes in cinema attendance, which was brought about by the arrival of television, resulted in Ardmore Studios entering considerable financial distress. During the first-half of the 1960s, RTÉ extended its reception coverage to 98 per cent of the country[80] and the low-budget, literary adaptations made at Ardmore Studios failed to capture the interests of the cinema-going masses. The epic films of the 1970s proved desirable viewing for Irish audiences. Both David Lean's *Ryan's Daughter* (1971) and Stanley Kubrick's *Barry Lyndon* (1975) became box-office success in Ireland, with Lean's *Ryan's Daughter* running for nearly a year in Dublin's Savoy cinema.[81]

The first two decades of Ardmore Studios are not only considered by Irish film academics to be a financial failure, but they are also regarded as a cultural letdown given that the government did not use Ardmore to develop an Irish film industry. Ardmore Studios neither attracted Irish film investment nor did it attempt to encourage or cultivate Irish filmmaking talent. Instead it continued to rely on capital from British and American sources, who then used their own technicians and engineers while filming at Ardmore. The lack of creative and productive dialogue between the government and Ardmore Studios meant that Ardmore Studios neither paved the way for a profitable Irish film industry nor a vibrant Irish film culture.

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[79] Irish households situated on the east coast of Ireland were often found to have televisions given that viewers could receive broadcasting signals both from mainland Britain and from Ulster Television, which was established in 1959.

[80] Lance Pettitt, *Screening Ireland*, 147.

[81] The only other Irish-themed film to run for nearly a year in Dublin's Savoy Cinema was by another British director, namely Alan Parker's *The Commitments*.

Irish cinema: the first film board years

In 1981 the Irish Film Board, Bord Scannán Na hÉireann, was established. After nearly twenty years of protests, the Irish State responded to demands to create an Irish film infrastructure that would facilitate Irish filmmaking in Ireland.[82] The Board part-funded ten feature films as well as a number of documentaries on Irish life,[83] and through the Film Board a new generation of Irish filmmakers emerged in what was to be a socially concerned and politically conscious cinema. Responding to the demands for greater realism in the representation of Ireland and the Irish on screen, a group of filmmakers offered a renewed exploration of contemporary Irish life.[84] These new filmmakers, who included Bob Quinn, Cathal Black, Joe Comerford, Pat Murphy, and Thaddeus O'Sullivan, addressed issues hitherto ignored by Irish cinema such as homosexuality (*Pigs*, dir. Cathal Black, 1984 and *Reefer and the Model*, dir. Joe Comerford, 1988) and feminism (*Maeve*, dirs. Pat Murphy/John Davis, 1981[85] and *Anne Devlin* dir. Pat Murphy, 1984), as well as offering a new perspective on familiar themes such as emigration (*On A Paving Stone Mounted*, dir. Thaddeus O'Sullivan, 1978), rural life (*Poitín*, dir. Bob Quinn, 1978),[86] nationalism and republicanism (*Anne Devlin*, *Reefer and the Model* and *Maeve*) and returned emigration (*Reefer and the Model* and *Maeve*). Films such as *Maeve* and *Reefer and the Model* used experimental narratives which explicitly linked these independent Irish films to the European art cinema movements of

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[82] Credit is usually given to Irish-American director, John Huston, who in 1967 invited the then Taoiseach, Jack Lynch, to the set of *Sinful Davey* (1967) where he publically expressed the need for a State funded Irish film industry. See Kevin Rockett, *Cinema and Ireland*, 114; Arthur Flynn, *The Story of Irish Film*, (Dublin: Currach Press, 2005), 91; Lance Pettitt, *Screening Ireland*, 97; Ruth Barton, *Irish National Cinema*, 82.

[83] Ibid, 104.

[84] *Anne Devlin* is the only historical film produced during the years of the first Irish Film Board.

[85] *Maeve* received £73,000 from the British Film Institute Production Board and £10,000 from Radió Teilifís Éireann. See Lance Pettit, *Screening Ireland: Film and Television Representation*, 106.

[86] Both *On A Paving Stone Mounted* and *Poitín* were released *before* the establishment of the first Irish Film Board; however, given their status as 'art-house' films, scholars include these pre-Irish Film Board films in their discussion of the 'independent' cycle of films that defined the first Film Board. *On A Paving Stone Mounted* was produced by the British Film Institute Production Board and *Poitín* was produced by director Bob Quinn's own small production company, Cinegeal, and sponsored by Arts Council of Ireland, RTÉ, National Film Studios of Ireland, Roinn na Gaeltachta, and Gaeltarra Éireann.

the 1950s and 60s. These art films also raised the cultural profile of Irish film, and contributed to the legitimatisation of film as art in Ireland.

Irish film academics have foregrounded these films as 'responding to years of cinematic stereotyping of Irish characters'.[87] Scholars have positioned these art films as part of an 'internal resistance'[88] to representations of Ireland and the Irish and have situated them in the Irish film canon as films that consciously challenge 'foreign representations' of Irish life.[89] These independent films are historicised as films that 'look at Ireland from the inside out, rather than vice versa'[90] and as offering a counter-cinema to the history of cinematic images of Ireland thus far. The binary depictions of Ireland on screen, as created out of opposing British and American representations, now broadened into a 'triangular relationship',[91] with Barton asserting that these images were

> marked by a desire to deconstruct received notions of Irish images and themes as they had appeared on screen up to this point and to confront the issues that were emerging in Irish society as modernisation took increasing hold.[92]

Narrative conventions previously associated with the history of cinematic images of Ireland, such as the happy family, the romantic landscape, Catholic obedience, and heterosexual romance were being radically dismantled via the new discourse of an Irish art cinema.[93]

The choice of a modernist aesthetic over mainstream narrative cinema conventions, such as exercised in *Maeve* and *Reefer and the Model*, proved detrimental at the box-

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[87] Ruth Barton, 'Feisty Colleens', *Cineaste*, 40.

[88] Ibid, 40.

[89] Kevin Rockett, 'The National in the International', *Cineaste*, 24.

[90] Ruth Barton, *Irish National Cinema*, 85.

[91] Ibid, 85.

[92] Ibid, 85.

[93] Films such as *Maeve* and *Reefer and the Model* received additional funding from either the British Film Institute Production Board or from Channel 4 Television given the limited funding available in Ireland even after the establishment of the Film Board. Therefore, some of these so-called 'independent' Irish films are co-productions.

office with the Board receiving only an 8.5 per cent return on the £IR1.247m invested. The cycle of independent Irish films was brought to an end by the newly elected Taoiseach, Charles J. Haughey, due to inadequate returns: in 1987 the Irish Film Board was closed.

Irish cinema: second film board years

It was not until 1993 that the Irish Film Board re-opened to provide Irish filmmakers with financial and artistic support that would enable Ireland to boast a native film industry of its own. Ironically, Irish cinema was to achieve its greatest success both critically and commercially after the close of the first Irish Film Board in 1987 and before its re-establishment in 1993. From the late 1980s, there was an unprecedented growth of Irish filmmakers securing international funding for Irish-themed films. In the intervening years of the Irish Film Boards, British-produced films such as *My Left Foot* (dir. Jim Sheridan, 1989), *The Field* (dir. Jim Sheridan, 1990), *The Commitments* (dir. Alan Parker, 1990), *The Crying Game* (dir. Neil Jordan, 1992), and *In The Name of The Father* (dir. Jim Sheridan, 1993) all achieved international success, which was reflected at both the box-office and subsequent award ceremonies. The extent of their international recognition is manifested in Academy Award nominations, with all films mentioned above being nominated for at least one Oscar each.[94]

In light of the new-found international market for Irish filmmakers, the second Board took a strategic move away from the art films that defined the first Film Board and instead invested in more commercial forms of narrative cinema. Barton notes that ten years after the inception of the second Film Board, the Board had supported 'nearly a hundred feature films as well as several hundred short films and documentaries'[95] – a

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[94] *My Left Foot*: Nominated for Best Director, Jim Sheridan; Best Picture, Noel Pearson; Best Screenplay based on Material from another Medium, Jim Sheridan and Shane Connaughton: Won Best Actor in a Leading Role, Daniel Day-Lewis; Best Actress in a Supporting Role, Brenda Fricker. *The Field*: Nominated for Best Actor in a leading Role, Richard Harris. *The Commitments*: Nominated for Best Film Editing, Gerry Hamling. *In The Name of The Father*: Nominated for Best Actor in a Leading Role, Daniel Day-Lewis; Best Actor in a Supporting Role, Pete Postlethwaite; Best Actress in a Supporting Role, Emma Thompson; Best Director, Jim Sheridan; Best Film Editing, Gerry Hamling; Best Picture, Jim Sheridan; Best Screenplay Based on Material from another medium, Jim Sheridan and Terry George. *The Crying Game*: Nominated for Best Picture, Stephen Woolley; Best Film Editing, Kant Pan; Best Director, Neil Jordan; Best Actor in a Leading Role, Stephen Rea; Best Actor in a Supporting Role, Jaye Davidson: Won: Neil Jordan, Best Screenplay Written Directly for the Screen.

[95] Ruth Barton, *Irish National Cinema*, 105.

remarkable improvement from a country that supported the sum total of eighteen feature films throughout the 1980s.[96] The success of the re-established Irish Film Board is largely due to a series of tax incentives for film investment. The scheme, originally known as Section 35 of the Finance Act, but known now as Section 481, offered companies tax relief on sums up to £IR100, 000 invested in film. A number of amendments were made to the scheme in the years that followed, which increased the amount of tax relief for film investors. In particular, the incentives were drawn to attract large-budget Hollywood productions to shoot in Ireland, such as *Braveheart* (dir. Mel Gibson, 1995) and *Saving Private Ryan*, (dir. Steven Spielberg, 1998), as well as modest British productions such as *An Awfully Big Adventure* (dir. Mike Newell, 1995) and *The Serpent's Kiss* (dir. Philippe Rousselot, 1997). As a direct result of the strategic film finance incentives of Section 481, the number of Irish productions rapidly increased and the number of British and American productions steadily continued.[97]

The films of the second Irish Film Board have been given a considerable amount of attention by Irish film academics both in the form of monographs[98] and also through a series of edited collections;[99] therefore, rather than offering a survey on these films my

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[96] Ibid, 105.

[97] In 2008, the Irish government introduced new measures to strengthen the Irish tax incentive, Section 481, for film and television production in Ireland in order to improve Ireland's competitive position as a location for international film and television production. The improvements saw the maximum limit on qualifying expenditure for any one film increased from €35 million to €50 million, with a 28% tax relief given to investors. Despite the economic recession (incidentally, on September 25th, 2008 Ireland became the first country in the European Economic Area to declare an economic recession) this scheme was due to remain in place until 2012.
http://www.irishfilmboard.ie/financing_your_film/Section_481/5. Since news of the €85bn (£75bn) European bail out, the Irish Government's National Recovery Plan has continued to uphold the tax incentives of Section 481. On November 24, 2010 the Minister for Tourism, Culture and Sport, Mary Hanafin, stated that 'Tourism, culture and sport can contribute to national economic recovery. [...] In the context of the four year plan, we will continue to prioritise capital investment in the film and audiovisual content production sector and maintain the exhibitions programmes at the National Cultural Institutions'.
http://www.irishfilmboard.ie/irish_film_industry/news/quotTourism_Culture_and_Sport_can_contrib ute_to_national_economic_recoveryquot_Mary_Hanafin/1476 Ireland's emergency budget took place on December 7, 2010, and it was announced the capital budget for the Irish Film Board as €16 million for 2011. This new figure represents a 3% cut from the 2010 budget allocation. The administration budget has been reduced by 12.3% to €2.4 million, bringing the total budget cut for the IFB to 4.4%.
http://www.irishfilmboard.ie/irish_film_industry/news/Budget_Enables_the_IFB_to_Continue_Ongoi ng_Support_for_the_Film_TV_amp_Animation_Industries_Despite_45_Reduction_/1492

[98] See Martin McLoone 2000, 2008; Ruth Barton 2004, 2006; Conn Holohan 2010; Doig O'Connell 2010.

[99] See James MacKillop,1999; Ruth Barton and Harvey O'Brien 2004; Brian McIlroy 2007; Ruth Barton 2009.

intention here is to highlight the critique that dominates the films of the second Film Board years, namely the changing concept of national cinema in the light of international co-productions.

Irish cinema: co-productions and the dominance of Hollywood

The contrast between the first and second Film Boards is not only remarkable in terms of the Boards' approach towards financing Irish films, but the difference in the kinds of films and the styles of filmmaking is paramount. While the films of the second Film Board years are more appealing commercially, they lack the cultural and critical engagement that defined the films of the first Board. Since the success of the second Irish Film Board, Irish film academics have turned their attention to foregrounding the difficulties encountered by Irish filmmakers who are caught in the paradox of creating a national cinema while also relying on commercial appeal. Rockett points out that many films of the second Film Board years 'inevitably responded in the first instance to the demands of the international market place', and he argues that in this regard, such films often 'reinforce rather than challenge the inherited stereotypes of the Irish in cinema'.[100] Rockett's criticism is also shared by Martin McLoone, who comments:

> [T]he danger is that, to attract financial support, such films propose
> a view of Ireland that is already familiar to international funders and
> which funders in turn believe audiences are likely to recognise and
> identify with. Ultimately, they offer conservative images of Ireland
> that do not challenge existing cinematic traditions.[101]

Similarly, Barton remarks that international funding and co-productions, or what she refers to as the 'Coca-colaisation of the Irish film industry',[102] has resulted in 'a cinema of compromise', and she notes that many Irish cinema academics feel that emphasis on commercial appeal ranges from plot and casting choices to locations decisions, and even extending to a 'bastardisation of dialogue'.[103]

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[100] Kevin Rockett, 'The National in the International', *Cineaste*, 24.

[101] Martin McLoone, *Irish Film*, 114-115.

[102] Ruth Barton and Harvey O'Brien eds. *Keeping It Real: Irish Film and Television* (London: Wallflower Press, 2004), 2.

[103] Ruth Barton, *Irish National Cinema*, 109.

In a bid to survive in the international market, Irish filmmakers are relying on commercial narratives rather than creating narratives that reflect local social and cultural concerns. In Rockett's view the 'pull of "industry"' renders these films 'almost "content-free"'[104] and he argues that such films 'often lose sight of the broader critiques of which they are capable due to the structures imposed by Hollywood's three-act dramaturgy'.[105] Further, Barton explains:

> This disadvantage of having access to such a highly defined set of emblematic relationships is that the creators of contemporary artworks have often struggled to free their characters from that history of representation. Too often, women and men in Irish films seem burdened by symbolism and lack any organic relationship to the lived experience of their real life prototypes in and outside of Ireland, historically and in the present.[106]

Although the number of Irish-produced films has dramatically increased since the re-establishment of the Irish Film Board, the reality of the co-production phenomenon means that the difference between an Irish national cinema and the international commercial cinema has become increasingly blurred. In order for the concept of an Irish national cinema to work there needs to be a balance between film as culture and film as industry, and as Kevin Rockett argues, 'Perhaps the only way in which this dichotomy is ever likely to be resolved is through an acceptance of both the economic and cultural merits of film production'.[107]

Since the phenomenon of co-productions, the notion of a 'national' cinema has been somewhat of a contentious issue in film scholarship. The work of Rockett, Barton and McLoone regarding the threat posed by co-productions in the face of an Irish national cinema can be extended to a broader context of national cinema, and particularly, to the debates surrounding the concept of a British national cinema. The dominance of

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[104] Kevin Rockett, 'Culture, Industry and Irish Cinema', *Border Crossing: Film in Ireland, Britain and Europe*, eds. John Hill, Martin McLoone, and Paul Hainsworth (Belfast: University of Ulster, 1994), 127.

[105] Kevin Rockett, 'The National in the International', *Cineaste*, 24.

[106] Ruth Barton, *Irish National Cinema,* 114.

[107] Kevin Rockett, 'Culture, Industry and Irish Cinema', *Border Crossing: Film in Ireland, Britain and Europe*, eds. John Hill, Martin McLoone, and Paul Hainsworth (Belfast: University of Ulster, 1994), 126.

international co-productions has also impacted on the way in which British cinema studies has developed. The Irish film industry that emerged with the re-establishment of the Film Board is located in the same 'contradiction' identified by Tom Ryall in the context of the British film industry.[108] Ryall argues that the dual necessity of 'building up a cinema audience' and of 'building up a national production industry' has become a necessary contradiction for national cinemas that are challenged by the commercial dominance of Hollywood.[109]

This thought is re-emphasised by Andrew Higson when he remarks on the paradox, 'that for a cinema to be nationally popular it must also be international in scope'.[110] Higson identifies different ways in which British cinema maintains its place in the film market, and he points out that in order to compete with the dominance of Hollywood in the international market place, British cinema has been emulating Hollywood films.[111] Often filmmakers are under pressure to commercialise the national so that the national film appeals to both a local and a global audience, and, by extension, is more likely to achieve a profit at the box office. Therefore, ironically, the national cinema needs to cater for the demands of the cinema audience by providing more commercial, that is, Hollywood-like films.

The necessity to maintain a concept of British national cinema in the face of Hollywood domination has been a recurring concern for Andrew Higson. Higson's influential essay, 'The Concept of National Cinema' (1989), suggests ways in which we can be begin to organise the notion of a national cinema in the face of financial co-productions. Higson reminds us that there is a fundamental difference between 'national cinema' and 'the domestic film industry',[112] and he identifies different ways in which films can be organised under the notion of a national cinema, including an economic approach, a

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[108] Tom Ryall, *Alfred Hitchcock and the British Cinema* (London: Athlone, 1996), 33.

[109] Ibid, 33.

[110] Andrew Higson, 'The Instability of the National', *British Cinema Past and Present*, eds. Justine Ashby and Andrew Higson (London; New York: Routledge, 2000), 58.

[111] Andrew Higson, *Waving the Flag: Constructing a National Cinema in Britain* (Oxford: Oxford University Press, 1995), 1.

[112] Andrew Higson, 'The Concept of National Cinema', *Screen* (1989): 36.

'text-based approach', an 'exhibition-led, or consumption-based approach', and a 'criticism-led approach'.[113] Expanding on his points of definition, Higson states:

> National cinema is [...] a complex issue, and [...] it is inadequate to reduce the study of national cinemas only to consideration of the films produced by and within a particular state. It is important to take into account the film culture as a whole, and the over-all institution of cinema [...].[114]

For Higson, the notion of a national cinema is fluid and it can achieve redefinition based on either the economic, cultural, or consumption factors outlined above.[115] This is a thought shared with Tom Ryall when he remarks, '"The British cinema"' can mean a number of distinct though interrelated things'.[116]

As previously outlined, some of the films of the first Film Board were co-productions, receiving funding from Britain, such as *Maeve* – not only was *Maeve* an Irish-British co-production but it was also co-directed by the Irish Pat Murphy and the British John Davis; therefore, even a so-called 'indigenous' Irish cinema is a cinema that relies on the financial and artistic input of international film industries. As John Hill rightly remarks:

> While, even then, there were in fact very few films that could be said to be wholly indigenous – even the low-budget films of the first wave partly depended on funding from Britain – it is now even more difficult – due to the complexities of international film funding and casting – to sustain simple oppositions between indigenous and foreign filmmaking or to identify Irish films as 'national' in any straightforward sense.[117]

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[113] Ibid, 36-37.

[114] Ibid, 44.

[115] It is important to mention here that despite Higson's boundless approach to the concept of national cinema, in his article, 'The Instability of the National' (2000), he proposes the term 'post-national' to account for films such as *My Beautiful Laundrette* (dir. Stephen Frears, 1985) and *Bhaji on the Beach* (dir. Gurinder Chadha, 1993) given that they, to use Higson's words, 'articulate a much more ambivalent image of contemporary Britain'. Higson's flip-flop conception of national cinema as a 'post-national' cinema undermines his stance on the notion of national cinema as 'fluid'. In this revised approach towards the concept of national cinema he consequently constructs boundaries previously eradicated by his original concept of national cinema. See Andrew Higson, 'The Instability of the National', 38.

[116] Tom Ryall, *Alfred Hitchcock and the British Cinema*, 4.

[117] John Hill, 'Irish Film Studies: Twenty Years On', *Irish Films, Global Cinema*, 25.

These co-productions, that is, hybrid productions, are not representative of a lost national cinema, per se, but rather they prompt the re-imagining of the concept of national cinema as a hybrid phenomenon, that is, films that are economically, artistically, culturally, and nationally 'impure'.

Irish National Cinema: A Hybrid Cinema

In *Irish Film: The Emergence of a Contemporary Cinema* (2000), Martin McLoone suggests that the recurrence of Irishness in Hollywood cinema is a reflection of the 'large presence of the Irish diaspora',[118] and he advocates that it is possible to come to a different conclusion about dominant representations of the Irish 'by considering them through the filter of ethnicity in America'.[119] McLoone acknowledges that Irish cinema is 'a product of this larger cultural environment',[120] adding that if it was not for the Irish diaspora in the US, The Kalem Film Company, the first American film company to shoot on location outside of America, might never have come to Ireland.[121] According to McLoone, the Irish stereotype in Hollywood cinema has played a crucial role in displaying the diversity of ethnic groups that comprise America, and he asserts that the Irish-American identity is an identity that is as much about American-ness as it is about Irishness.[122] His suggestion of the rise of the Irish stereotype in Hollywood cinema as a 'weapon in Irish-America's response to WASP prejudice'[123] is part of developing a positive reimaging of American depictions of the Irish. The inclusion of the diaspora into the concept of an Irish national cinema broadens the possibilities for textual analysis, which offers scholars a chance to renew interpretations of films that have been either previously ignored or critically ridiculed. In response to the negative reception of

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[118] Martin McLoone, *Irish Film: The Emergence of a Contemporary Cinema* (London: British Film Institute, 2000), 3.

[119] Ibid, 47.

[120] Ibid, 29.

[121] Ibid, 33.

[122] Ibid, 47.

[123] Ibid, 37.

cinematic representations of the Irish, McLoone points out that this dissatisfaction is based in the 'opposition between essentialism and hybridity'.[124]

The inaugural speech of the seventh President of the Republic of Ireland, Mary Robinson, is the launching position for Martin McLoone's *Irish Film: The Emergence of a Contemporary Cinema*. Robinson's public address on December 3, 1990 brought the phrase 'Irish diaspora' into public consciousness for the first time, and McLoone reads Robinson's speech as a way in which the concept of Irish national cinema can achieve re-definition. Robinson states:

> My primary role as President will be to represent this state. But the state is not the only model of community with which the Irish people can and do identify. Beyond our state there is a vast community of Irish emigrants extending not only across our neighbouring island [...] but also throughout the continents of North America, Australia and of course Europe itself. There are over 70 million people living on this globe who claim Irish descent. I will be proud to represent them.[125]

Throughout her inaugural speech, Robinson repeatedly expressed a desire to represent an 'inclusive' Ireland and referred to the mythical 'Fifth Province' as 'that swinging door which allows us to venture out and others to venture in'.[126] Subsequent speeches made by Robinson during her seven year term in office positioned the diaspora as crucial to the concept of an Irish nation, and in 1995 she gave an address to the Irish Senate entitled: 'Cherishing the Irish Diaspora'. Following Robinson's presidential footsteps, Mary McAleese, the first Irish President from Ulster, conveyed in her rhetoric that she too wanted to be 'a voice for Ireland at home and abroad'.[127] Expanding on Robinson's desire to include the diaspora in the concept of Irishness, McAleese declared that the theme of her Presidency, the Eighth Presidency, will be that of 'Building Bridges'.[128] Both Robinson and McAleese's desire to broaden the parameters

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[124] Ibid, 117.

[125] Mary Robinson, 'Inaugural Speech', December 3rd 1990. http://prelectur.stanford.edu/lecturers/robinson/inaugural.html.

[126] Ibid.

[127] Mary Robinson, 'Cherishing the Irish Diaspora; On a Matter of Public Importance', February, 2nd 1995. http://www.oireachtas.ie/viewdoc.asp?fn=/documents/addresses/2Feb1995.htm.

[128] Mary McAleese, 'Inaugural Speech', November 11th, 1997. http://gos.sbc.edu/m/mcaleese.html.

on the concept of the 'national' have influenced the re-exploration of Irish national cinema. As McLoone maintains:

> This renewed concern with Irish emigration has had the effect [...] of broadening and extending the very definitions of Irishness itself, from a narrow and purist notion of identity to a concept that has global reach.[129]

The renewed interest in the Irish diaspora prompted the move away from essentialist constructions of identity to the inclusion of Irish hybrid identities.

Considering Ireland's cinematic development has been largely shaped by the intervention of other countries, namely Britain and America, defining Irish cinema as a 'national cinema' has been a particularly problematic endeavour. The study of Irish cinema is governed by, as James MacKillop quite rightly puts it, 'the hotly contentious, inexhaustible question of what makes an Irish film "Irish"'.[130] In *Irish National Cinema* (2004), Ruth Barton suggests that when we talk about Irish cinema as a national cinema we must engage in 'a series of acts of creative bricolage'[131] because the images of Ireland on screen have 'emerged out of the national industries of other countries'. Barton defines Irish national cinema as 'a body of films made inside and outside of Ireland that addresses both the local and diasporic cultures'.[132] For Barton, identity politics and cinema are inextricably linked. Drawing on Benedict Anderson's concept of national identity, Barton reminds us: 'The Irish "imagined community" [...] is not considered as being contained with one geographical space but as including the Irish within Ireland and those now domiciled elsewhere'.[133] The fictional construct of the nation, as outlined by Anderson, means that that which has been imagined can be re-imagined according to social, economic, political and cultural change. Barton echoes Rockett when she calls Irish national cinema, 'the cinema of the diaspora',[134] and like

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[129] Martin McLoone, *Irish Film*, 2.

[130] James MacKillop, *Contemporary Irish Cinema*, viii.

[131] Ruth Barton, *Irish National Cinema*, 4.

[132] Ibid, 4-5.

[133] Ibid, 4.

[134] Kevin Rockett, *The Irish Filmography, 1896-1996* (Dublin: Red Mountain Media, 1996), i. Ruth Barton, *Irish National Cinema*, 1.

Rockett, she stresses that the importance of the diaspora in Irish cinema is 'undeniable'.[135]

Both Barton's and McLoone's approach to Irish cinema marked a turning point at the time when cinematic Irishness was being radically redrawn and expanded. Respectively, they re-explore Rockett, Hill, and Gibbons' understanding of Irish cinema, that is, Irish cinema *in relation to Ireland* by re-considering Irish cinema as in Irish cinema *in relation to Irish national identity*. By calling Irish national cinema a diasporic cinema, and by re-exploring concepts of Irishness through the diaspora, Irish film academics have proposed a way in which so-called 'outsiders' can become so-called 'insiders', and have challenged hierarchies of belonging that had thus far disabled studies on Irish national cinema. Expanding on Rockett by drawing on McLoone, Barton re-emphasises that if Irish cinema is a national cinema then it is best characterised as a cinema of national questioning.

Irish Cinema: Émigré and England

In the documentary on British cinema, *Typically British*, Stephen Frears is captured on the set of *Mary Reilly*, a film he calls 'British', before adding the modifier, 'sort of'.[136] The 'sort of' amendment is in reference to the film's Hollywood financing, and, indeed, may also refer to its Hollywood stars, namely Julia Roberts and John Malkovich. However, Chapter 5 of this thesis discusses *Mary Reilly* as part of Irish cinema. Indeed, the setting is England and the film's director is British, but the storyline centres on the Irish migrant, Mary Reilly. Drawing on Barton's definition of Irish cinema as a diasporic cinema, this thesis argues that it is the subject matter and thematic identity of British films, which enables them to be considered as part of Irish cinema, and as John Hill further points out, the discussion of the representation of Irishness in film is now a 'staple ingredient'[137] in the discussion of Irish film studies. Given Higson's account, films can be Irish and British, and, American, at the same time.

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[135] Kevin Rockett, *The Irish Filmography*, i.

[136] Stephen Frears, *Typical British: A Personal History of British Cinema*, Channel 4, Sept 2nd, 1995.

[137] John Hill, 'Irish Film: Twenty Years On', *Irish Films, Global Cinema*, eds. Martin McLoone and Kevin Rockett (Dublin: Four Courts Press, 2007), 23.

Although Irish film academics have attributed dominant screen representations of Ireland and the Irish as being the products of American and British cinema, and while they have worked to expand the concept of Irish identity to include the Irish diaspora, little to no attention has been given to the longest established of all the Irish diasporas – the Irish diaspora in England. Although, McLoone uses Mary Robinson's inaugural speech as the launching position for his re-imagining of American representations of Ireland and Irishness that consideration was not extended to the imagining of representations of the Irish in Britain. In actual fact, Robinson, the first Irish Head of State to visit England, made more visits to England during her seven year term, and made more contacts with the Irish diaspora in England than with any other Irish diaspora group in the world. In particular, in her speech on 'cherishing' the diaspora, Robinson directly addresses the Irish in Britain, stating that 'Irishness as a concept seems to me at its strongest when it reaches out to everyone on this island and shows itself capable of honouring and listening to those whose sense of identity, and whose cultural values may be more British than Irish'.[138] Her visits to sites destroyed by the IRA bombing campaigns, together her meeting with the British monarch in Buckingham Palace in May 1993, which marked the first ever meeting between the Irish Head of State and the British Head of State, and her accepted invitation to Prince Charles to meet in the Áras an Uachtaráin in June 1995 (the first British Royal to visit Ireland since the murder of Lord Louis Mountbatten, Prince Charles' uncle, by the IRA in August 1979) all contributed to Robinson's 'building bridges' agenda between Britain and Ireland.

Despite the internationalising of the Irish cinema/Irish identity debate, Irish film academics have primarily concentrated on Ireland's '"special relationship" to the USA and American culture'.[139] Martin McLoone explains:

> The Irish [....] have inhabited the imaginative spaces of the USA
> for so long, and been involved so deeply in the myth of the

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[138] Mary Robinson, 'Cherishing the Irish Diaspora', February, 2nd 1995.
http://www.oireachtas.ie/viewdoc.asp?fn=/documents/addresses/2Feb1995.htm.

[139] Martin McLoone, *Irish Film*, 128.

promised land or the land of opportunity that the American dream is deeply embedded in Irish cultural identity.[140]

Again, Rockett's twenty-page article, 'The Irish Migrant and Film', which appears in the Irish diaspora series, *The Irish World Wide* (1994), only considers the Irish migrant in relation to America.[141] Indeed, the article has since been re-published, and better catalogued, in Ruth Barton's edited collection, *Screening Irish-America: Representing Irish-America in Film and Television* (2009); however, in regards to its initial publication, the taken-for-granted association of all Irish migrants with America offers a clear indicator of where exactly the interests of Irish film academics lie in regards to the Irish diaspora and film. Although British cinema has been equally as important as American cinema for the establishment of an Irish national cinema, Irish film academics have thus far neglected to explore the complicated identity debates that have emerged with Irish emigration to Britain.

Similarly, whilst publications such as *The Companion to British and Irish Cinema* (1996), *The Cinema of Britain and Ireland* (2005), and *Directors in British and Irish Cinema: A Reference Companion* (2006) acknowledge the close relationships between the two cinemas, these books are more about examining each cinema in isolation rather than exploring the many interconnections that exist between the two. Again, Jeffrey Richards' chapter 'Wales and Ireland' that appears in his monograph, *Films and British National Identity: From Dickens to Dad's Army* (1997) offers separate considerations of Welsh and Irish cinema even though he refers to films that explicitly interconnect Welsh and Irish identities, such as *The Halfway House* and *How Green Was My Valley* (dir. John Ford, 1941).[142] It is curious that Richards includes a section on Ireland at all given that his book is concerned with 'British national identity'. Indeed, a survey on cinema and Northern Ireland would have been more fitting for Richards' contribution to film and its concern with the notion of British identity.

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[140] Ibid, 188.

[141] Kevin Rockett, 'The Irish Migrant and Film', *The Irish World Wide: The Creative Migrant*, ed. Patrick O'Sullivan, (Leicester: Leicester University Press, 1994), 170-191.

[142] Jeffery Richards, *Films and British National Identity: From Dickens to Dad's Army* (Manchester; New York: Manchester University Press, 1997), 212-229 & 229-251.

The 'exclusion', as it were, of examinations of representations of the Irish diaspora in Britain, or of the idea of an Irish diaspora that helps constitute a broader notion of British cinema, is evident again in Martin McLoone's article, 'Challenging Colonial Traditions: British Cinema in the Celtic Fringe', which forms part of the collection of articles of the British Cinema Special in *Cinéaste*.[143] In McLoone's article the interrelationship between British Cinema and Irish Cinema is explored only in the sense of Britain's Celtic fringe, which comprises Scotland, Wales and Northern Ireland. Despite the fact that the *Cinéaste* Special Issue includes articles on cinematic representations of Asian and Black diasporas in British film,[144] the Irish diaspora, again, the largest and longest established diaspora group in Britain, is not given attention. This omission would make sense if there were no films that explored Irishness in Britain, as there is a respective body of films that examine the experiences of Asian and Black identities in Britain; however, this is not the case.

Films that specifically explore the Irish migrant experience in Britain are plentiful: they include *Some Say Chance* (dir. Michael Farrell, 1934), *Kathleen Mavourneen* (dir. Norman Lee, 1937), *Old Mother Reilly* (1937-1952),[145] *Mountains O'Mourne* (dir. Harry Hughes, 1938), *My Irish Molly* (dir. Alex Bryce, 1938), *Jamaica Inn* (dir. Alfred Hitchcock, 1939), *Let's Be Famous* (dir. Walter Forde, 1939), *Cheer Boys Cheer* (dir. Walter Forde, 1939), *Daughter of Darkness* (dir. Lance Comfort 1948), *Oscar Wilde* (dir. Gregory Ratoff, 1960), *The Trials of Oscar Wilde* (Ken Hughes, 1960), *On A*

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[143] Martin McLoone, 'Challenging Colonial Traditions: British Cinema in the Celtic Fringe', 'Contemporary British Cinema', *Cineaste*, (xxvi, no.4. 2001), 51-54.

[144] See Cary Rajinder Sawhney, '"Another Kind of British": An Exploration of British Asian Films', 58-61 and Rachel Moseley-Wood, 'Babymother', 61, 'Contemporary British Cinema', *Cineaste*, (xxvi, no.4. 2001).

[145] The Old Mother Riley films include: *Old Mother Riley* (dir. Oswald Mitchell, 1937); *Kathleen Mavourneen* (dir. Norman Lee, 1937), *Old Mother Riley MP* (dir. Oswald Mitchell, 1938); *Old Mother Riley in Paris* (dir. Oswald Mitchell, 1938); *Old Mother Riley Joins Up* (dir. Maclean Rogers, 1939); *Old Mother Riley in Society* (dir. John Baxter, 1940); *Old Mother Riley in Business* (dir. John Baxter, 1940); *Old Mother Riley's Circus* (dir. Thomas Bentley, 1941); *Old Mother Riley's Ghosts* (dir. John Baxter, 1941); *Old Mother Riley Overseas* (dir. Oswald Mitchell, 1943); *Old Mother Riley Detective* (dir. Lance Comfort, 1943); *Old Mother Riley at Home* (dir. Oswald Mitchell, 1945); *Old Mother Riley's New Venture* (dir. John Harlow, 1949); *Old Mother Riley Headmistress* (dir. John Harlow, 1950); *Old Mother Riley's Jungle Treasure* (dir. Maclean Rogers, 1951); *Old Mother Riley Meets the Vampire* (dir. John Gilling, 1952).

Paving Stone Mounted (1978), *Maeve* (dir. Pat Murphy/John Davis, 1981), *In the Name of the Father* (dir. Jim Sheridan, 1993), *O'Mary This London* (dir. Suri Krishnamma,1994), *Mary Reilly* (dir. Stephen Frears,1996), *Wilde* (dir. Brian Gilbert, 1997), *I Could Read the Sky* (dir. Nichola Bruce, 1999), *Felicia's Journey* (dir. Atom Egoyan, 1999), *My Kingdom* (dir. Don Boyd, 2001), *Ae Fond Kiss* (dir. Ken Loach, 2004), *Breakfast on Pluto* (dir. Neil Jordan, 2006), *Kings* (dir. Tom Collins, 2007), *Becoming Jane* (dir. Julian Jarrold, 2007), *Three and Out* (dir. Jonathan Gershfield, 2008), *An Paiste Beo Bocht* (dir. Desmond Bell, 2009), *Burke and Hare* (dir. John Landis, 2010). Further, Irish characters appear as significant supporting characters in *Blackmail* (dir. Alfred Hitchcock, 1929), *The Halfway House* (dir. Basil Dearden, 1944), *Man in the Attic* (dir. Hugo Fregonese, 1953), *Jane Eyre* (dir. Robert Stevenson, 1943), *The Quatermass Xperiment* (dir. Val Guest, 1955), *The Man Who Never Was* (dir. Ronald Neame, 1956), *Hell Drivers* (dir. Cy Endfield, 1957), *Life is Sweet* (dir. Mike Leigh, 1990), *Raining Stones* (dir. Ken Loach, 1993), *Priest* (dir. Antonia Bird, 1994), *East is East* (dir. Damien O'Donnell, 1999), *Notting Hill* (dir. Roger Michell, 1999), *Snatch* (dir. Guy Richie, 2000), *The Others* (dir. Alejandro Amenábar, 2001), *Bend it Like Beckham* (dir. Gurinder Chadha, 2002), *Shaun of the Dead*, (dir. Edgar Wright, 2004), *Layer Cake*, (dir. Matthew Vaughn, 2004), *A Cock and Bull Story* (dir. Michael Winterbottom, 2005), *Notes on a Scandal* (dir. Richard Eyre, 2006), *Run Fatboy Run* (dir. David Schwimmer, 2007), *Eden Lake* (dir. James Watkins, 2008), *The Damned United* (dir. Tom Hooper, 2009), *Fish Tank* (dir. Andrea Arnold, 2009) (to provide some examples).

Blurring the boundaries: towards an English-Irish hybrid identity

The blurring of boundaries between Irishness and Englishness is achieved in Thaddeus O'Sullivan's art-house film, *On a Paving Stone Mounted*. Although funded by the British Film Institute Production Board, *On a Paving Stone Mounted* is often associated with the Irish art films of the first wave of filmmaking of the 1980s on account of its art-house style. Filmed in the style of a docudrama, the film opens with a monologue about storytelling before recording a variety of un-named characters recounting their experiences as Irish migrants in England. It also shows English characters telling stories about their trips to Ireland, one of which includes an awkward scene involving a middle-class English woman who becomes convulsed with laughter upon telling an

anti-Irish joke. The film is experimental in its style, and its fragmented narrative conjures the image of a scrapbook of memories. At various times we are presented with an image of a character telling a story, but we are only granted access to sound effects such as footsteps and doors closing. At other times, the camera frames people talking in close up, but again we are denied aural access to their story and instead we overhear the conversation of a character off-screen who has no relationship to the on-screen image. The story moves between Ireland and England, and at times it becomes unclear if the characters, or the stories the characters recount, are based in Ireland or England. The blurring of difference between home and host countries is paralleled with the factual or fictitious stories recounted by the characters. The stories recounted by different characters as personal experiences are often repeated by other characters who have no direct relation to each other. Thus truth and fiction overlap and the recounted experiences form into clichés; these clichés become part of a cultural memory rather than a traceable to an individual story. Thus the blurring of England and Ireland, Englishness and Irishness, fact and fiction, and the presentation of cliché without an origin serve to draw attention to silenced and hidden English-Irish hybrid experiences.

The following discussion takes the representation of the Irish diaspora in England on-screen, paying particular attention to the many ways in which filmmakers produce representations of diasporic Irishness in an English context. It makes a key distinction between two types of films about the Irish in England: the overt, whereby the story of the Irish in England is brought to the fore in both the narrative and the marketing of the film: and the covert, in which Irishness, although detectable, is also 'hidden' or overlooked. This 'hidden Irishness' exists in the films themselves and/or in the critical discussions about the films. Roger Bromley argues that the 'body' is the migrant's 'only real home',[146] and this discussion about the Irish in England concentrates on the ways in which the body is inhabited by the Irish migrant in England. First, I will discuss the overt Irish and in doing so I will divide the discussion into male and female centred narratives in order to draw attention to the ways in which the different gendered bodies experience England as a migrant space.

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[146] Roger Bromley, *Narratives for a New Belonging: Diasporic Cultural Fictions* (Edinburgh: Edinburgh University Press, 2000), 66.

The male narrative

Nichola Bruce's *I Could Read the Sky* (dir. Nichola Bruce, 1998), based on the
photographic novel of the same name (1998), which is written by Timothy O'Grady and

Figure 1.33. *I Could Read the Sky*

photographed by Steve Pyke, is structured around an aging labourer, Old Man (Dermot
Healy), who recounts his experiences as an Irish migrant in England. Like O'Sullivan's
On a Paving Stone Mounted, *I Could Read the Sky* is constructed around memories of
life in Ireland and England with the fragmented visual effect recalling the scrapbook
collection of memories evoked in O'Sullivan's film. The Old Man's memories of
Ireland are prompted by photographs, which further stimulates the recall of his returned
journeys to Ireland to attend his parents' funerals (fig. 1.34-1.35).
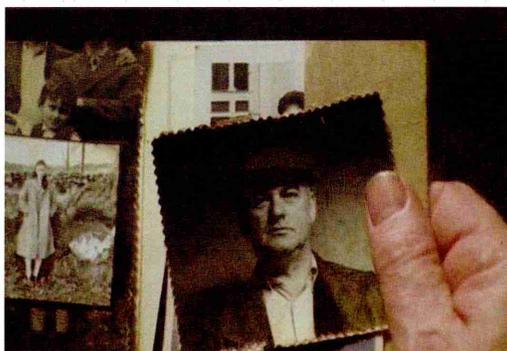
Figure 1.34. Remembering
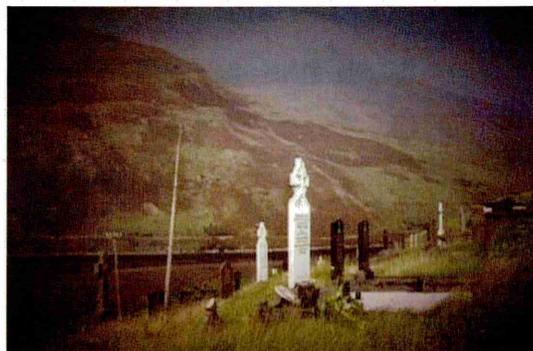
Figure 1.35. Memories

His life in England, on the other hand, is recalled via the different places he worked. As

his voice-over names places throughout England, the image track offers a collage of close-ups of various manual labour jobs on the different construction sites he worked.

Figure 1.36. Work   Figure 1.37   Figure 1.38.   Figure 1.37.

Ipswich, meat factory; Nottingham, road building; Kent, destroying air raid shelters; Bedford, slab laying; Coventry, drainage pipes; Barnum, shuttering; Chelsea,
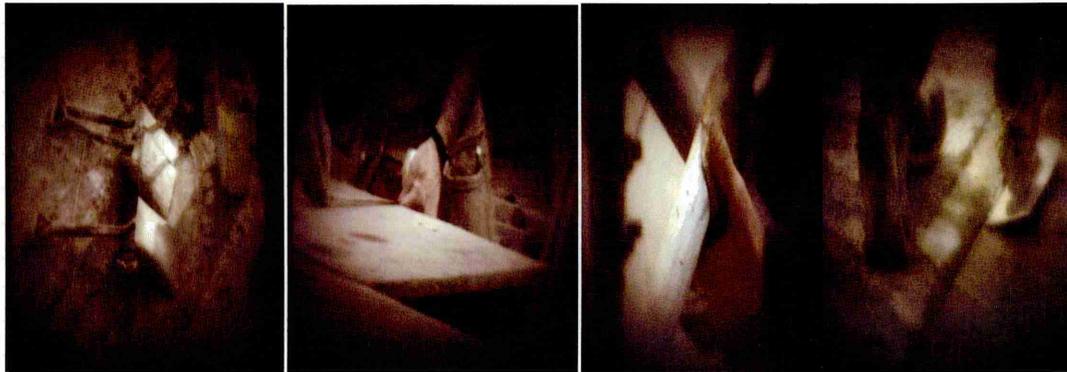
Figure 1.38.   Figure 1.39.   Figure 1.40.   Figure 1.41.

underpinning; Blackheath, hod carrier. For every location he remembers a job, and for each job, he assumed a different name: Brady, McNamara, O'Neill, Loss. The places,

Figure 1.42.   Figure 1.43.   Figure 1.44.

the jobs, and the names create a fragmented collage of his life (fig. 1.36-1.44), an effect which serves to give the impression of Old Man's feelings of dislocation, separation and isolation as a migrant.

Although the body of this male migrant was used to help build England, the life he built for himself was a life in which he was written out of existence. The memory of a monologue delivered by Old Man's cousin, P.J. (Stephen Rea) conveys the experience of anonymity that is familiar to the migrant.

> We are the immortals. We are one name, we are one body: we are always in our prime. We dig the tunnels, we lay the rails, we build the roads, the buildings. But we leave no other trace: we are unknown and unrecorded. We have many names and none our own. And when the stiffness and the pain comes in and the work gets harder [...] we change into our younger selves. On and on we go. We are an endless supply, we are the bottle that never empties. We are immortal.

Figure 1.45. Old Man

Although Old Man has helped build England, he has failed to build a life for himself *in* England. Alone in his bedsit in Kilburn, London, his body stiff from a life of hard labour and with the memory of sadness dominating his recollections, Old Man sits on his bed and waits for death (figure 1.45).

While delivered in an experimental and avant-garde style, the morose mindset of the story is a cliché of the narrative of the Irish migrant casual labourer. It is the recognisable story of the migrant labourer established in Patrick MacGill's autobiographical story, *Children of the Dead End* (1914), which recalls his life as a migrant casual worker in Scotland. During his time in Scotland, MacGill lived a life as

potato picker, a navvy, and a brick layer, and in order to combat the invisible existence of the migrant labourer, MacGill built his life into literature. MacGill's autobiographical novel was adapted, and subsequently re-told, in the documentary film, *An Paiste Beo Bocht* (dir. Desmond Bell, 2009).

The Irish male migrant narrative, which consists of a life of heavy labour and heavy drinking, reappears in Tom Collins' *Kings* (dir. Tom Collins, 2007), which is based on the play *The Kings of the Kilburn High Road* (2000) by playwright Jimmy Murphy. The film tells the story of four friends who emigrate together in their late teens and early twenties and reunite in Kilburn thirty years later for the funeral of their fifth friend who emigrated with them. In particular, the film centres on two friends, Git (Brendan Conroy) and Jap (Donal O'Kelly), and like Old Man in Bruce's *I Could Read the Sky*, they too have reached the end of their working lives living in paltry bedsits, with no savings, and no future.
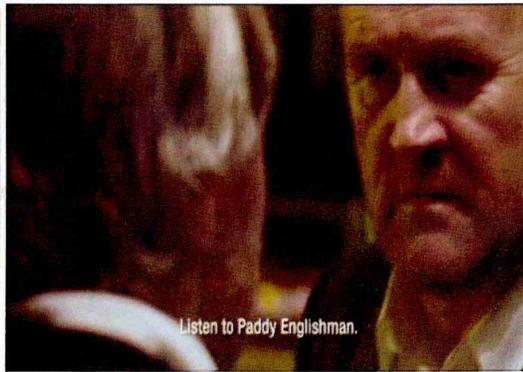
| Figure 1.46. *Kings* | Figure 1.47. Irish success in England |

Collins' *Kings*, unlike Jimmy Murphy's original play, is delivered almost entirely in the Irish language. The characters' choice to continue to speak in their native tongue demarcates them as ethnically distinct in England. Only Joe (Colm Meaney), who now owns his own construction company and is the only successful one of the group, speaks in English. Each time Joe speaks in English he is encouraged by the others to speak in Irish and he is reminded of the pact they made before emigrating to England – that they would always speak to each other in Irish. Joe's successful life in England and his penchant for the English language translates as a desire to assimilate into English ways of life. Joe's so-called assimilation results in a row in which he is accused of no longer being 'authentically' or 'purely' Irish. Irish assimilation into English cultural life is used by Jap, who is bitter at his own failings, to insult and attack Joe (figure 1.46-1.47). The

scene highlights the idea that an Irish-English hybrid identity is only ever at the expense of a so-called 'pure' Irish identity.

The female narrative

In contrast to the male migrant body, which has largely been represented as being confined to a life of hard labour and heavy drinking, the story of Irish women in England is often a liberation narrative.

Historically, Irish women have found in England freedoms unavailable to them in Ireland. Irish women not only found better economic opportunities in England, but civil liberties that were not available to them in 'Catholic Ireland'. Bronwen Walter notes the economic necessity to leave is a male-centred view on migration, and she quotes Kate Kelly and Triona Nic Giolla Choille who point out that: '[Irish women's] main reason for leaving was the repressive moral and social climate in Ireland'.[147] Walter reinstates Kelly and Nic Giolla Choille's argument that 'narrow social attitudes' and 'restrictive laws' contributed enormously to Irish women's decision to leave.[148] Similarly, Breda Gray notes:

> Women have left Ireland in search of life opportunities, sexual liberation and career advancement, to give birth and to have abortions, as a means of personal survival and of contributing to the survival of their families in Ireland. They have emigrated to escape difficult family circumstances, heterosexist, Catholicism and the intense familiarities and surveillances that have marked Irish society. They have left as migrants and as part of the nomadic way of life of Irish Travellers. They have left voluntarily and involuntarily, by chance and because others were leaving. They emigrated in greater numbers than men in most decades since the mid-nineteenth century and left mainly as single women rather than as part of a family. [...] They became domestic servants, factory workers, nurses, nuns, feminist activists, farm-workers, breeding-stock, sex workers, business women and professionals.[149]

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[147] Bronwen Walter, *Outsiders Inside: Whiteness, Place and Irish Women* (London: Routledge, 2001), 13 quotes Kate Kelly and Triona Nic Giolla Choille, *Emigration Matters for Women* (Dublin: Attic Press, 1990), 21.

[148] Bronwen Walter, *Outsiders Inside*, 13.

[149] Breda Gray, *Women and the Irish Diaspora* (London: Routledge, 2004), 1.

England therefore represents a liminal space which grants civil liberties and human freedoms denied to women in Ireland. In line with the social realities of Irish women, Irish women's sexuality, specifically their body and their control over their body, has dominated cinematic depictions of the Irish woman's emigration to England.

Alfred Hitchcock's film adaptation of Sean O'Casey's 1924 play, *Juno and the Paycock* (1930), received a hostile reception when it was first screened to an Irish audience in Limerick. The theme of unmarried pregnancy caused considerable offence amongst Irish audiences before Hitchcock brought O'Casey's play to the screen. When Hitchcock adapted the play without modifying the circumstances surrounding Mary's pregnancy, the audience in Limerick felt morally compelled to storm the projection booth, seize the reel, and burn it in the street.[150] The moral opinion of Mary's pregnancy as 'scandalous behaviour' is also reflected in its US title, *The Shame of Mary Boyle*. This title not only, erroneously, foregrounds Mary's out-of-marriage pregnancy as the central narrative event of the film, but it didactically conveys Mary's situation as one of 'shame'. When Juno tells Mary that they will leave their house in Dublin and raise Mary's child with two mothers, where they go is never revealed either in O'Casey's play or in Hitchcock's film. The film was shot entirely in Elstree Studios, London, and given the reception in Ireland and the attitude towards Mary's situation in the film's US title, one would hope that when the door of their tenement house opens the fictional location of Dublin is replaced with the factual location of London.

For the female 'problem-pregnancy' narrative, England has historically been presented as a place of liberation for Irish women, offering a negotiating space for the 'right to narrate' their own bodies. Taking the Northern Irish film *Hush-A-Bye-Baby* (dir. Margo Harkin, 1989) as a point-of-departure, the following discussion beings with a story of a journey to England that is *never* made. It then discusses how that story is remembered in subsequent stories in which the journey to England to seek an abortion is made. Directed by Northern Irish director Margo Harkin, *Hush-a-Bye-Baby* was the first feature film produced by Derry Film and Video, a production company that had previously explored women's experiences in Ireland in two documentaries, *Strip-*

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[150] Kevin Rockett, '1930s Fictions', *The Cinema and Ireland*, 53.

Searching: Security or Subjugation (dir. Anne Crilly, 1986) and *Mother Ireland* (dir.

Anne Crilly, 1988). The film is a British and Irish co-production with funding from

Channel 4, Radió Teilifís Éireann, British Screen and the Arts Council of Ireland. It was

inspired by the abortion referendum that took place in Ireland in 1983, the Pro-Life

debates surrounding the referendum, and the subsequent Pro Life Amendment (Article

40.3.3) to the Irish Constitution that asserted that the unborn child had the right to life

from the moment of conception. In *Hush-a-Bye-Baby*, fifteen-year-old Goretti Friel

(Emer McCourt), growing up in Catholic Derry, becomes pregnant by her boyfriend,

Ciarán, (Michael Liebman) who is later arrested and sent to prison for acts of

terrorism.[151] Goretti conceals her pregnancy from her family and friends, confiding only

in her closest friend, Dinky (Cathy Casey). Goretti's fears of revealing her pregnancy

are linked to the traditional values of the Catholic Church, which disapproves of

pregnancy outside of marriage, as well as the Pro-Life debates surrounding the abortion

referendum.[152]

In 1986, the Pro-Life movement successfully secured a legal ban on access to

information on abortion previously provided by women's clinics. In August 1987,

Section 31 was amended when the Broadcasting Complaints Board accused the Irish

television programme *Evening Extra* of promoting or inciting crime via the views of

their two interviewees, Ruth Riddick and Mary Holland, who, according to the

Complaints Board, 'spoke strongly in favour of supporting and supplying information to

Irish women seeking abortion facilities in the U.K'.[153] The Irish media were warned that

they were liable for prosecution if information on abortion was discussed on live

programmes. Orla Walsh remarks:

> Newspapers and printing presses also sought legal advice and began
> to censor articles. Even *Attic Press* (a women's press) in 1989 left

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[151] The name Goretti is taken from the Italian Saint, Maria Goretti, who died at the age of eleven from
multiple stab wounds inflicted by a twenty-year-old neighbour during a sexual assault. See Patrick
Michael Gillespie, *The Myth of an Irish Cinema: Approaching Irish-Themed Films* (Syracuse, New
York: Syracuse University Press, 2008), 150.

[152] Abortion was made legal in Great Britain in 1967, but it was not extended to Northern Ireland
owing to the united opposition of Catholic and Protestant church leaders. Under the Criminal Justice
Northern Ireland Act 1945, attempting to destroy a fetus capable of being born alive is a criminal
offense; however, abortion is permitted if the life of the mother is in danger.

[153] *Film Base News*, (Feb/March, Issue 16, 1990), 13.

abortion information for the first time out of their women's diary [...]The vagueness and arbitrariness of the court's rulings has led to an un-informed paranoia and self-censorship increasing ignorance and Irish women's guilt and fear when they are already in a traumatic situation. It also gives fuel to SPUC's [Society for the Protection of Unborn Children] on-going crusade against women's rights, sexuality and creative freedom.[154]

Thus the British-Irish co-produced *Hush-a-Bye-Baby* radically brings, as Patsy Murphy rightly points out, 'a hidden subject into a public space' (fig. 1.48-1.50).[155]

Figure 1.48. *Hush-a-Bye-Baby*   **Figure 1.49.**   **Figure 1.50. Fertility**

The film was also motivated by the 'Kerry Babies' story and the 'Ann Lovett case', both of which occurred the year after the Abortion referendum. In 1984, fifteen-year-old Anne Lovett concealed her pregnancy from her family and friends and died with her baby boy while giving birth under a statue of the Virgin Mary. Later in the same year, the body of a new born baby was found stabbed to death on a beach in Kerry. The police arrested a young woman, Joanne Hayes, for the murder; however, during the investigation it emerged that while Joanne Hayes had indeed given birth, she was not the mother of the baby they had found: the baby she had given birth to was murdered and buried by her in her back garden.

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[154] Ibid, 13.

[155] Ibid, 10.
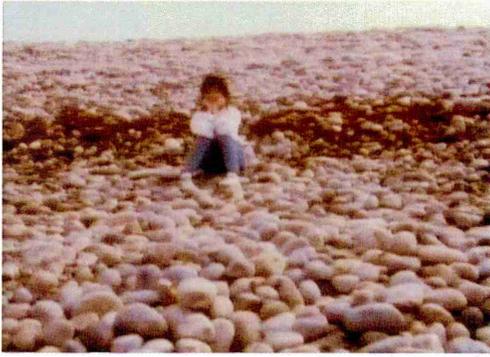
Figure 1.51. Remembering the Kerry Babies

Figure 1.52. Recalling Anne Lovett

The real-life narratives of Anne Lovett and the 'Kerry Babies' are actively recalled when Goretti visits locations such as a beach (fig. 1.51) and a grotto (fig. 1.52). The image of a frightened pregnant teenager in these locations serves to connect her story to the traumas of the recent past. Abortion was, and still is, a criminal offence in the Republic of Ireland, but these events seemed powerful enough to finally give voice to open public discussions on issues of family planning and abortion.

Hush-a-Bye-Baby makes an explicit contrast between women's politics and nationalist politics, with the film specifically making the case that the political concerns of men and nationalism are given greater attention than issues such as the right to abortion that affect Irish women. For instance, when Goretti finally tells her boyfriend that she is pregnant during a prison visit, he selfishly replies: 'Am I not in enough shit as it is'.

Figure 1.53. Not *in* Free Derry

Later as Goretti stands in front of the famous gable wall in the Derry Bogside with the inscribed words: 'You Are Now Entering Free Derry', Harkin's camera captures the internal contradictions that exist within the notion of human rights for Catholics in Northern Ireland. The powerful Bogside symbol from the civil rights movement of 1969, which advocated equal rights for Catholics and Protestants, here exists only in the context of the nationalist political fight. The concept of freedom inscribed on the Bogside wall has historically been created by men and serves a nationalist agenda, and given that the Catholic Church was written into the Irish Constitution, thus uniting Church and State, the nationalist agenda, by extension, preserves the sanctity of the mores advocated by the Catholic Church. It is therefore within the nationalist agenda that the rights and freedoms of women are subjugated.

The image shows Goretti as an intricate part of her landscape (fig. 1.53): her black and white clothing not only matches the road and its markings, but the pedestrian crossing, which she stands beside, and, of course, the famous gable wall declaring 'freedom'. However, her matching colours act as camouflage, which render her indistinctive and invisible in the Derry landscape. Importantly, Harkin has Goretti stand *in front* of the wall thus conveying that Goretti has not yet entered 'free Derry'. Harkin's critique advocates that the language of 'freedom' has not been imagined for women, and she presents the 'writing on the wall' as an illusion, or, indeed, as a reminder that Irish history is a history in which women are excluded.

The dovetailing of women's rights and nationalist issues is also the concern of Pat Murphy's *Maeve* (1981). In *Maeve*, the main character, Maeve Sweeney (Mary Jackson), initially travels from Belfast to London to seek an abortion, but later decides to stay asserting to her republican boyfriend that London is 'a centre of energy' and place in which she feels 'liberated'. Maeve's liberation is specifically in relation to a narrative of feminism, and she argues that her choice to move to England is part of a political discourse that offers her the right to be in charge of her own body and to control her fertility. Unlike Maeve, Goretti, who is much younger, has neither access to information nor the support to travel to England. Conn Holohan notes:

> Within the arena of sexuality and reproduction, women's bodies
> have been disciplined by the state to correspond to a feminine ideal

65

that is held to embody the nation, and the dominant discourses surrounding the female body have been centred on morality and purity rather than on equality and individual rights. This creates a context where statements can be made such as that by Father Dennis Faul in a Pro-Life campaign pamphlet in 1994 in which he states that "the separation of sexual intercourse from reproduction in Ireland represents the death of the nation". In context of the abortion referendum debates of the time, this clearly maps the nation on to women's bodies and conflates discourses of sexuality and nation. Thus female subjectivity and the individual, sexualised female body become subsumed within a debate on national identity.[156]

Hush-a-Bye-Baby closes with a close-up framing of Goretti screaming in pain, alone, and with no support or help to which she can turn. The credits roll leaving it unclear as to whether or not Goretti has gone into a premature and life-threatening labour.

In February 1992, a fourteen-year-old girl was stopped by the Irish State from travelling to England to terminate a pregnancy that was a consequence of rape. The case was taken to the Supreme Court, which eventually allowed the girl to travel to England for an abortion on account that she was suicidal. Her case led to the second abortion referendum, which was held in 1992; however, this referendum was also rejected. In October 1992, the Open Door Counselling and the Dublin Well Woman Centre appealed to the European Court of Human Rights who ruled that the ban on information on abortion was in breach of Article 10 of the European Convention on Human Rights. In November 1992, the Travel and Information Referenda were passed, amending Article 40.3.3, and in 1993, the Irish Supreme Court amended the Constitution to comply with European Convention on Human Rights, and granted information on abortion and allowed Irish women the right to travel 'outside' of Ireland for an abortion.[157]

In 1994, BBC2 aired British director Suri Krishnamma's *O' Mary This London* as part of the Screen Two series. The story follows seventeen-year-old Mary as she travels from Dublin to London with her boyfriend, Bimbo, and his best friend, Mickey, for an

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[156] Conn Holohan, *Cinema on the Periphery: Contemporary Irish and Spanish Film* (Dublin: Irish Academic Press, 2010), 65.

[157] Bunreacht na hÉireann/ Constitution of Ireland, Fundamental Rights and Personal Rights, Article 40.3.3. http://www.constitution.org/cons/ireland/constitution_ireland-en.htm.

abortion. Writing for *Film Ireland*, Orla Walsh criticises the film for being anachronistic, complaining that the 'style and language is early [Seán] O'Casey and the images of London and the Irish come from the 1960s'.[158] She comments that the film offers a 'simplistic representation of the relationship between the English and the Irish', and expresses dissatisfactions with the narrative which follows the main characters as they embark on the 'clichéd Irish experiences of London – dole offices, homelessness, working on building sites with other Irish men who sing "as Gaeilge" [in Irish] on the way to work'.[159] Indeed, Walsh's assessment of the film's events is accurate; however, the bringing together of the new narrative of the now-legal abortion trip to England, while at the same time retaining the old clichés, means that the film is offering the
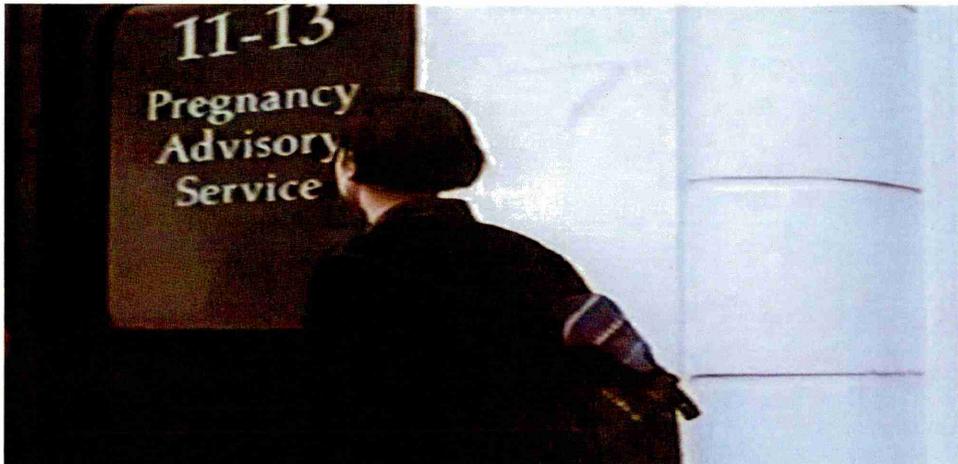
Figure 1.54. *O' Mary This London*

critique that although the abortion debate has progressed, it has not advanced enough. The sheer fact that Irish women have to travel outside of Ireland means that women's rights are still stuck in an age-old narrative. This is further signified with the film's use of an old Irish ballad for its title. The film argues that the pregnancy narrative remains the burden of women given that Mary has to travel to England to undergo the termination because her home government will not support her by allowing her the right to have an abortion in Ireland (fig. 1.54).

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[158] *Film Ireland*, (June/July 1994), 29.

[159] Ibid, 29.

Figure 1.55.
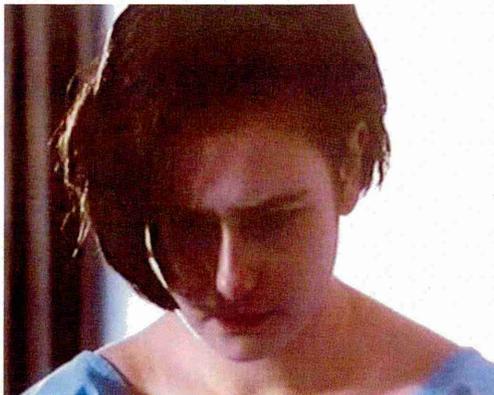
Figure 1.56.

Following the abortion, Mary tries to commit suicide by jumping into the River
Thames. She subsequently loses her friends and wanders aimlessly around London,
sleeping rough and becoming the victim of violent attacks. Thus the film focuses on the
aftermath of the abortion, and draws attention to the psychological trauma of the girl
following the termination of a pregnancy (fig. 1.55-1.56). The film stresses the need for
the continued access to physical and psychological care. Krishnamma also makes a
direct link to *Hush-a-Bye-Baby* through the voice of Sinead O'Connor on the non-
diegetic soundtrack (O'Connor's first screen role was in *Hush-a-Bye-Baby*). The voice
of O'Connor reminds us that while the abortion narrative has moved forward, the
exemption in the abortion act to grant women the right to travel to England for an
abortion subsequently exempts these same women from immediate psychological and
physical care by the Irish State; the film argues that the Irish State continues to restrict
the freedoms of Irish women and neglect its duty to them.

Covert Irish

There are two ways in which the cinematic representations of the Irish in England
assume a covert or invisible status or position. Either the film itself, usually, through the
use of second, etcetera, generation Irish characters, does not foreground Irishness or
consider the Irish as a migrant group. The other lies in the omissions of Irishness in
either the publicity material or in the critical reviews that surround the release of the
film. Unless the Irish are made ethnically distinct, as in *I Could Read the Sky* and *Kings*,
or the IRA narratives such as *The Day They Robbed the Bank of England* (dir. John
Guillerman, 1960) and *In the Name of the Father* (dir. Jim Sheridan, 1993), or in the

68

problem pregnancy films such as *O' Mary This London* and *Felicia's Journey*, Irishness in England is consequently portrayed as neither here nor there.

What demarcates a migrant in England as 'ethnically distinct' is raised in Basil Dearden's *Violent Playground* (1958) by its very suggestion that the status of Irishness is irrelevant. *Violent Playground* is one of the social problem films of the 1950s, and it focuses on the Murphy family living in Liverpool. The family includes of the truant-playing twins, Mary and Patrick (fig. 1.57), their eldest sister, Cathy, who takes care of them and their mostly absent father, and their older brother, Johnny (David McCallum), who is the leader of the neighbourhood gang. The Murphy family are first generation Irish and all children speak with an Irish accent; however, the Murphy's Irishness is not
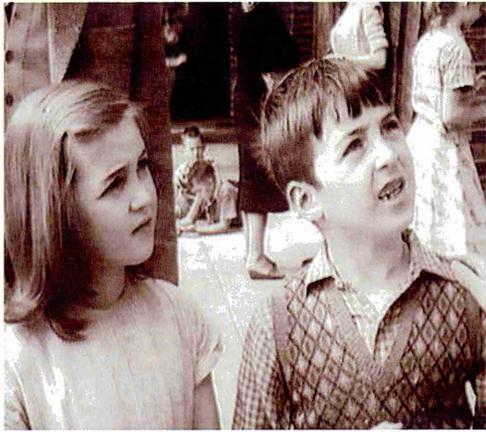
Figure 1.57. The Murphy twins   Figure 1.58. Johnny Murphy and Alexander

mentioned either in the film itself or in the critical reviews that coincided with the release of the film. The omission of the Murphys' Irish identity is problematic for two reasons: firstly, it overlooks the Murphy family's status as a migrant group in England, and secondly because the Chinese brother and sister, who are terrorised by Johnny's gang, (fig. 1.58) are distinguished as Chinese in both the film's dialogue as well as in the critical reviews commenting on the film at the time of its release.[160] In Steve

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[160] *Monthly Film Bulletin*, v.25 n.289, February 1958, 17; *Kinematograph Weekly* n. 2630 09 Jan 1958, 16b.
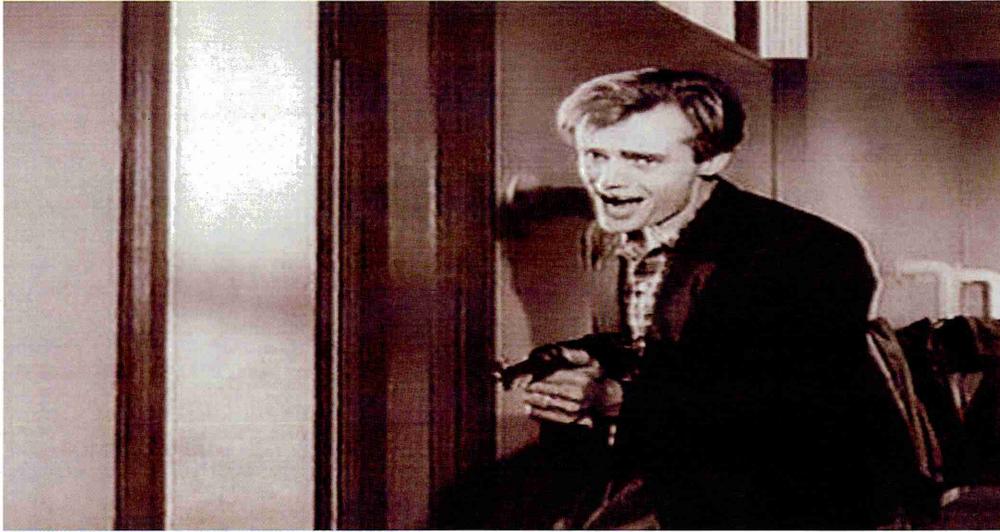
Figure 1.59. Violent Johnny Murphy

Chibnall's analysis of *Violent Playground* almost forty-years after its release, he too overlooks the Irish identity of the Murphy family, focusing instead on the theme of 'youth' rather than ethnicity.[161] Only John Hill approaches the film as a heterogenic ethnic playground when he notes that the Irish character, Johnny, is the violent character (figure 1.59).[162]

This critical omission of the Irish in England on screen is all too common. For instance, neither critics nor academics have hitherto commented on the Irishness of *28 Days Later* (dir. Danny Boyle, 2002) (fig. 1.60-1.62) or *Match Point* (dir. Woody Allen, 2005). Although the British film *Three and Out* (dir. Jonathan Gershfield, 2008) concerns Irish immigrants and their second generation Irish daughter, it was neither promoted as a film about Irish migrants in England nor was this suggested in the critical discourses that surrounded the film. Similarly, Chas Devlin as second generation Irish in Nicholas Roeg's *Performance* remains unacknowledged in British cinema, despite that the fact that Roeg includes a telephone scene in which the spectator hears Chas's mother speak with a recognisable Irish accent. Another problem arises here in that if

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[161] Steve Chibnall, 'The Teenage Triology: *The Blue Lamp*, *I Believe in You* and *Violent Playground*' in *Liberal Directions: Basil Dearden and Postwar British Film Culture*, eds. Alan Burton, Tim O'Sullivan and Paul Wells, (1997), 137-153.

[162] John Hill, *Sex, Class, and Realism: British Cinema, 1956-1963* (London: British Film Institute, 1986), 80-82.

70

Irishness is 'recognisable' only through voice, then the second generation, etcetera, Irish in England will be overlooked and ignored.

Figure 1.60. *28 Days Later*

Figure 1.61.

Figure 1.62.

Acknowledging the Irish in England

Films about the Irish in England exist, the representations are there, but the scholarly examination of these representations is, on the whole, missing. In September 2009, Trinity College Dublin hosted a symposium on 'Screening the Irish in Britain'.[163] It is marked as the first event to explore interconnections between Irish cinema and British cinema, and by extension, the first to contribute to the academic profile of films about the Irish in Britain. However, there has not yet been a sustained examination into the ways in which Irish migrant experiences in England have been represented on screen. Indeed, English-Irish relations on screen have dominated discussions on Troubles

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[163] A one-day seminar, 'Screening the Irish in Britain', was held in the Arts and Technology Research laboratory (ATRL) at TCD on Saturday 26 September 2009, 9.30am-7.00pm. Organiser: Dr Ruth Barton. Papers from the event are recorded in an Irish Cinema Special in the journal, *Irish Studies Review*, 19.1. (February, 2011).

Cinema,[164] and the works of British directors who have made films about Ireland and the Irish have also been duly acknowledged;[165] however, there are many more interrelations and points of historical and cultural intersectionality between the English and the Irish, including the Irish diaspora in England that have been overlooked.

Further, not only are many films which centre on an Irish migrant in England not promoted or reviewed as being about the Irish in the England, but they have not afforded scholarly discussion as films that concern the Irish in England, or, indeed, Britain; thus the Irishness of the films remains 'hidden' in critical discourse. Interestingly, films that concern second generation Irish in England such as *Performance* (dir. Donald Cammell, Nicolas Roeg, 1970), *Liam* (dir. Stephen Frears, 2001), (which will be discussed in greater detail in Chapter 6), and *Danny Boy* (dir. Oswald Mitchell, 1934; 1941), actively seek to 'hide' the characters' Irish identity.

The films of the Irish in Britain are hybrid-intercultural films, and the study of the Irish in Britain on screen is important to the development of both the concept of Irish national cinema and British national cinema. This thesis argues that it is imperative that English-Irish intercultural relations are identified, examined, explored, and problematised just as British-Asian and Black-British identities and representations have been and continue to be accounted for on screen. The idea that the Irish in England are an apolitical, a-cultural, a-historical diaspora or that the experience of the Irish in England is not an intercultural diasporic experience is implied if they are ignored.

It may appear on first observation that films depicting the Irish in America are more worthy of sustained study than the films exploring the Irish in England, or indeed, Britain, but this is not the case. This thesis argues that the difficulty of studying the Irish in England is found in the difference between the relationship of the Irish in America and the complexities in the relationship of the Irish in England, complexities that have resulted both from British colonialism and Irish nationalism. As Marella Buckley reminds us:

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[164] See John Hill, 'Images of Violence' (1987), 'Filming in the North'(1999), *Cinema and Northern Ireland: Film, Culture and Politics* (2006); Brian McIlroy, *Shooting to Kill: Filmmaking and the "Troubles" in Northern Ireland* (1998) and '*Omagh* and the Northern Irish Monumentary' (2007).

[165] See Robert Murphy, ed. *Directors in British and Irish Cinema: A Reference Companion* (2006). John Caughie and Kevin Rockett, *The Companion to British and Irish Cinema* (1996).

The tensions and belligerence in Anglo-Irish political relations make emigration to Britain a challenge with which most other destinations cannot compare. Just being an Irish person in Britain plunges Irish people there into a dramatisation of their identity because Britain has been so thoroughly and problematically involved in the construction of what we now know as Irishness and the Irish. Whenever an Irish person enters England, or when an English person enters Ireland, a hurricane of history is blowing on them.[166]

It is however, crucial to recognise and to explore the 'liminal spaces' that emerge through the many historical, social, political and cultural encounters between the two identities. Martin McLoone argues that 'Irish cinema [...] inhabits a complex cultural space', and arguably this cultural space is most complex in the entanglements found in Irish and English relations.

There is a trend in doctoral studies on Irish cinema to compare Irish cinema to another national, or indeed, regional, cinema, as in Sarah Neely's 'Adapting to Change in Contemporary Irish and Scottish Culture: Fiction to Film'[167] and Mary Gillan's 'In the Shadows of the Church: Irish and Quebec Cinema'.[168] The tendency to compare Irish cinema to another cinema has extended to recent monographs on Irish cinema, many of which grew out of doctorial theses. Sven Jöckel examines contemporary Irish and Austrian cinema,[169] Maria Pramaggiore compares Irish and African-American themed films,[170] and Conn Holohan offers a comparison in the conventions of narrative and space in the cinemas of Ireland and Spain.[171] Each study seeks to draw attention to common representational trends in the respective two cinemas – marginal European

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[166] Marella Buckley, 'Sitting on Your Politics: The Irish among the British and Women among the Irish' in *Location and Dislocation in Contemporary Irish Society*, ed. Jim MacLaughlin, (Cork, Cork University Press, 1997), 119.

[167] Sarah Neely, *Adapting to Change in Contemporary Irish and Scottish Culture: Fiction to Film*, PhD thesis, (University of Glasgow, 2003).

[168] Mary Gillan, *In the Shadow of the Church: Irish and Quebec Cinema*, PhD thesis, (Dublin City University, 2009).

[169] Sven Joeckel, *Contemporary Austrian and Irish Cinema: A Comparative Approach to National Cinema and Film Industry in Small European Countries* (Stuttgart: Edition 451, 2003).

[170] Maria Pramaggiore, *Irish and African American Cinema: Identifying Others and Performing Identities, 1980–2000* (Albany, NY: State University of New York Press, 2007).

[171] Conn Holohan, *Cinema on the Periphery: Contemporary Irish and Spanish Film*, 2010.

cinemas (Ireland and Austria, Ireland and Spain) and colonial and postcolonial identity (Irish and African-American, Irish and Québécois). This small sample of scholarly work on Irish cinema is revealing of the many comparative approaches enjoyed by Irish cinema studies.

However, it would not be beneficial to compare a small cinema such as Irish cinema to a large cinema such as British cinema. Indeed, given that Irish cinematic development has relied on British filmmaking, and is deeply entangled in the notion of British cinema, comparing and contrasting Irish cinema to British cinema would be superfluous. A comparative approach does not work in this context: comparisons are about separating two things in order to examine them for their similarities and their differences. Therefore, this thesis argues that the study of the Irish in England on screen is achieved not by comparison, but through a framework of interconnectivity and hybridity. It is the interconnective, hybrid approach that enables us to develop our understanding of Irish cinema while simultaneously broadening our notion of British cinema. Representations of the Irish in Britain on screen belong in both a British cinema context and an Irish cinema context. Concentrating on the interrelations and exchanges shared between the two enables us to break down boundaries on what is considered Irish cinema and what is considered British cinema.

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The argument of the 'violent' and 'idyllic' binary in regards to British and Hollywood representations of Ireland and the Irish is problematic given that there have been many idyllic representations of Ireland and the Irish made by early British filmmakers, such as *London to Killarney* (1907), *Irish Wives and English Husbands* (1907), *Beautiful Erin* (1907), *Beauty Spots of Ireland* (1909), *Picturesque Ireland* (1906), *Whaling Ashore and Afloat* (1908), *Lobster Catching* (1908), *The Falls of Donnas* (1908), and *With Rod and Fly* (1908). It would be a partial argument to ignore these positive representations of Ireland by British filmmakers for the sake of arguing a clear-cut binary. The next chapter focuses on a trend of images of Ireland and the Irish from early English colonial literature. However, just as with the cinematic representation, a survey of this literature finds both negative and positive representations. I argue that the flip-flop movement between negative and positive representations of Ireland and the Irish does not

constitute a binary in representation, but rather it establishes a paradox. The next chapter seeks to explore the ambivalent representation of identity and difference constructed by the colonial power, and I argue that the legacy of these depictions has contributed to the critical neglect of positive representations of English-Irish relations.

Chapter Two

Negotiating Hybridity: Repetition, Variation, and Postcolonial Theory

The previous chapter on Irish cinema stated that representations of the Irish diaspora in England have been critically neglected in Irish cinema studies and British cinema studies. This chapter seeks to begin to account for the critical neglect of cinematic representations of Irish identity in England by returning to a history of hostile literary representations that constructed the Irish and the English as separate and opposing. In particular, I am interested in the colonial construction of the anti-Irish stereotype and the ways in which the stereotype has been repeated and continues to resurface in contemporary representations of the Irish in England. The need to constantly re-tell the derogative image of the stereotype not only reveals an anxiety about the validity of the image, but it also suggests that for the colonial authority there was a certain amount of unease regarding the physical similarity between the Irish and the English.

The ways in which the colonised can regain control of the negative image of the stereotype have been central to the work of postcolonial and diasporic theorist, Homi Bhabha. In *The Location of Culture* (1994), Bhabha challenges a series of false oppositions that have been created by the coloniser in order to assert power over the colonised. Bhabha approaches colonial discourse as a harmful discursive practice and he argues that colonial rhetoric has been largely responsible for the dissemination of difference and discrimination that has informed racial and cultural hierarchization.[172] First, in line with postcolonial scholars such as Frantz Fanon and Edward Said,[173] Bhabha re-asserts that the discourse of colonialism is driven by a belief in racial and cultural exclusivity and that it seeks to normalise unequal power relations between different nation groups. Specifically, colonial discourse operates through systems of knowledge that position the coloniser and the colonised as polar opposites. The binary logic of colonial discourse aims to establish a relation of authority, and, by extension,

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[172] Homi Bhabha, 'The Other Question: Stereotype, Discrimination and the Discourse of Colonialism', *The Location of Culture* (London: Routledge, 1994), 67.

[173] See Frantz Fanon, *Black Skin/White Masks*, 1952 and *The Wretched of the Earth*, 1961; and Edward Said, *Orientalism*, 1978 and *Culture and Imperialism*, 1993.

hierarchy between the coloniser and the colonised by means of interpreting the colonised as, to use Bhabha's words, 'a population of degenerative types on the basis of racial origin, in order to justify conquest and to establish systems of administration and instruction'.[174] While this initially appears to echo the contributions of earlier postcolonial scholars such as Fanon and Said, Bhabha points out that postcolonial studies has a counterintuitive tendency to reassert the same binary structures that are initiated by the colonial power in the administration of colonised groups.

This chapter outlines Bhabha's thesis on colonial constructions of the body and the stereotype in conjunction with a survey on the legacy of colonial representations of the Irish. Bhabha's deconstructive approach to colonial discourse enables us to rethink colonial representation in terms of ambivalence and hybridity. As Bhabha says:

> It is only when we understand that all cultural statements and systems are constructed in this contradictory and ambivalent space of enunciation, that we begin to understand why hierarchal claims to the inherent originality or "purity" of cultures are untenable, even before we resort to empirical historical instances that demonstrate their hybridity.[175]

In particular, Bhabha concentrates on creating an 'in-between' space in order to disturb notions of difference and hierarchy as outlined by the colonial authority. In colonial discourse, the act of repetition is intrinsically ambivalent given that it has the ability to both fix and disrupt constructions of identity. Bhabha's postcolonial critique argues that the aspects of culture that are repeated are the ones that can be transformed, and, by extension, transcended.

This chapter sets up a notion of adaptation in terms of the kinds of cultural writings and rewritings I am interested in. Representations of the Irish in early English literature, postcolonial theory, and the experience of the Irish migrant in England are united by the characteristic features of adaptation such as repetition, mimicry, similarity and variation. I seek to draw attention to the importance of repetition with variation, and I aim to rethink the ways in which these images can be read in order to liberate the stereotype from the history of oppression from which it was created.

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[174] Ibid, 70.

[175] Homi Bhabha, 'The Commitment to Theory', *The Location of Culture*, 37.

Repetition and Colonial Othering

Following the Anglo-Norman invasion of Ireland in the twelfth century, anti-Irish sentiments surfaced in the writings of the practitioners of English literature. Andrew Hadfield and John McVeagh identify that the earliest depictions of Ireland and the Irish offered by English writers were that of a 'wild, unimproved country inhabited by a wild people'.[176] According to Hadfield, early English literature created a picture of the Irish as 'brutish, dirty, primitive, savage, eccentric, and unreliable'.[177] This discourse of 'Othering' emerged with a growing interest in Empire, and it contained a logic of colonialism that implicitly stated that if the Irish were a herd of wild and primitive beasts then the English were a nation of civilised and cultivated people. Many of the characteristics attributed to the Irish in early English literature were intended to posit the Irish as the polar opposite to the English: the English were positioned as the standard and the Irish were the deviation from that standard. In order to differentiate the Irish from the English, opposition between the two was constantly reinforced, and an English/Irish binary structure became principal in strengthening a notion of difference between the two national identities. The promotion of colonialism rendered England's literature and politics very much intertwined, and as Anne Fogarthy reminds us, 'there is no easy line of demarcation between the rhetoric of politics and the rhetoric of fiction'.[178]

The dominant mode of expression used by the colonial power in the assertion of the native's so-called social inferiority is the stereotype.[179] The figure of the degenerative stereotype is loaded with a profoundly offensive and hostile history, and it is often the

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[176] Andrew Hadfield and John McVeagh, *Strangers to that Land: British Perceptions of Ireland from the Reformation to the Famine* (London: Colin Smythe,1994), 238.

[177] Andrew Hadfield, *Literature, Travel, and Colonial Writing in the English Renaissance, 1545-1625* (Oxford: Oxford University Press,1998), 219.

[178] Anne Fogarty, 'The Colonization of Language: Narrative Strategies in *A View of the Present State of Ireland* and *The Fairie Queen*', *Spenser and Ireland: An Interdisciplinary Perspective*, ed. Patricia Coughlan, (Cork: Cork University Press,1989), 77.

[179] This chapter is concerned with the colonial stereotype. In the next chapter, I will return to a discussion of the stereotype in relation to the Irish migrant in England, where I will argue that the anti-Irish depiction of the migrant in England is a repetition and form of adaptation of the colonial stereotype.

foundational image on which the coloniser builds its power. Both Bhabha and Said argue that colonial discourse is built on a system of representation that is structurally similar to modes of realism. The stereotype, they maintain, is produced as a social reality that relies on the 'circulation of subjects and signs', which are then bound in a 'recognizable totality'.[180] In the 'mania for hierarchy',[181] the image of the stereotype is formed in ways that seek to confirm the superiority of one group over another, and, by extension, 'justifies' prejudice towards the marginalised social group. Postulations of hierarchy require an intelligible conception of the subordinated subject in order to justify positions of power, and the circulation of negative images such as those attached to the stereotype serves to explain the reason for power structures that subordinate. It is through a complex system of textuality that binary structures are rendered culturally intelligible, and it is within the dissemination of this intelligibility that the stereotype is nurtured in a system that purports to represent 'reality'. The emphasis on the word 'reality' has particular significance for cinema in general and cinematic representations of the Irish in particular given that the lack of 'authentic' representations of Irishness by Hollywood and British filmmakers has perturbed Irish film critics and academics alike.

The dissemination of the stereotype is also filtered through the education system, and it is within the education system that these constructed signs develop into taken-for-granted 'truths'. Borrowing from Michel Foucault's notion of 'power-knowledge', Said reminds us that it is through knowledge that acts of dominance and colonisation take place. The conundrum of 'power-knowledge' lies in the fact that power and knowledge exist in a circuit dialectic whereby power is based on knowledge and knowledge is created by power: as Said says, 'knowledge gives power, more power requires more knowledge, and so on in an increasingly profitable dialectic of information and control'.[182] The danger of power-knowledge in the administration of colonialism lies in the fact that if knowledge of the colonised is created by the coloniser then it becomes primarily through the coloniser's knowledge that the colonised know themselves.

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[180] Ibid, 71.

[181] Ella Shohat and Robert Stam, *Unthinking Eurocentrism: Multiculturalism and the Media* (London; New York: Routledge, 1994), 23.

[182] Edward Said, *Orientalism* (London: Penguin, 1978), 36.

The 'fact' of the stereotype in colonial discourse relies on its 'fixity'. For Bhabha, the violence of the stereotype is not entirely due to the profoundly antagonistic and deeply negative imagery that creates the stereotype, but rather it is because colonial discourse presents the image of the stereotype as 'fixed'. As Bhabha says:

> The stereotype is not a simplification because it is a false representation of a given reality. It is a simplification because it is an arrested, fixated form of representation that, in denying the play of difference (which the negation through the Other permits), constitutes a problem for the *representation* of the subject in significations of psychic and social relations.[183]

Thus, for Bhabha, the stereotype is a 'simplification' primarily because it functions to deny the subject of the stereotype the opportunity to evolve or change within oppositional and hierarchal discourses. Said notes the discourse of the stereotype exists within synchronic and diachronic visions, which paradoxically results in the stereotype remaining the same in continually changing contexts. In other words, the stereotype becomes a 'timeless eternal'[184] that remains the same despite social and historical change. Indeed, the notion of the 'timeless eternal' emphasises the strength of repetition in establishing 'knowledge'. The repeated signification of the 'fixed' and 'timeless' stereotype results in the stereotype developing into a cliché: a banal sign that is circulated in a system of representation that does not require any expansion on its meaning. As Bhabha says: 'the same old stories of the Negro's animality, the Coolie's inscrutability or the stupidity of the Irish must be told (compulsively) again and afresh, and are differently gratifying and terrifying each time'.[185] The discourse of 'Othering' depends on, what Bhabha refers to as, the 'limiting and traditional reliance on the stereotype as offering, *at any one time*, a *secure* point of identification'.[186]

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[183] Homi Bhabha, 'The Other Question', 75.

[184] Edward Said, *Orientalism*, 72.

[185] Homi Bhabha, 'The Other Question', *Location of Culture,* 77.

[186] Ibid, 69.

Repetition and the anti-Irish stereotype

The earliest example of colonial Othering of the Irish is found in Giraldus Cambrensis',
The Topography of Ireland (1188). Giraldus, a man who Willy Maley calls, 'the
originator of modern English anti-Irish prejudice',[187] was writing just after King Henry
II became the first English monarch to invade Ireland, and given that Giraldus'
representation of Ireland is a reflection of the political history in which it was produced,
The Topography of Ireland is consistently negative in tone. Joseph Leerssen reminds us
that in *The Topography of Ireland*, Giraldus advocates the superiority of the Anglo-
Normans, and supports the subjugation of Ireland as a 'necessary and laudable act of
civilisation'.[188] Thus, Giraldus devised a set of attitudes towards the Irish that would not
only polarise English and Irish culture and identity, but would also justify the policy of
colonialism as an essential course of action for securing Irish 'civilisation'. Following a
series of negative comments about the Irish, Giraldus warns his English readers:

> You must be more afraid of their wile than their war; their
> friendship than their fire; their honey than their hemlock; their
> shrewdness than their soldiery; their betrayals than their battle lines;
> their specious friendship than their enmity despised. For this is their
> principle [...] These are their habits. They are neither strong in war,
> nor reliable in peace.[189]

Giraldus suggests that the Irish are a deceitful people who are even more dangerous in
peace than in war, and he classifies Ireland as a backward place that is in grave need of
colonial guidance. His criticism of Irish ways of life pandered to the colonial belief that
the Irish were a degenerate people, intellectually incapable of self-rule and biologically
incapable of civilisation: 'They live on beasts only, and live like beasts'.[190] The
relentless Hibernophobia found in' Giraldus' *Topography*, perhaps a covert act of Irish
subordination in twelfth-century England, but certainly an overt attempt at racial alterity

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[187] Willy Maley, 'Shakespeare, Holinshed and Ireland: Resources and Con-Texts', *Shakespeare and Ireland: History, Politics, Culture*, Mark Thornton Burnett and Ramona Wray, eds. (Dublin: Macmillan, 1997), 31.

[188] Joseph Leerssen, *Mere Irish and Fior-Ghael: Studies in the Idea of Irish Nationality, its Development and Literary Expression Prior to the Nineteenth Century* (Benjamins, 1986), 36.

[189] Geraldus Cambrensis, *The Topography of Ireland* (Dundalk: Dundalgan Press Ltd., 1951), 91.

[190] Ibid, 85.

in contemporary reading, is evidence that early English literature was instrumental in the promotion of English colonial hegemony.

The need to re-tell the story of the intractable Irish through literature surfaces alongside the re-invasions of Ireland. Just as Giraldus', *The Topography of Ireland* accompanied the Anglo-Norman invasion of Ireland, Philip Sidney, conveniently for the policy of colonialism, was writing during the sixteenth- and seventeenth-century English plantations of Ireland. In his attempt to justify the plantations, and in particular to support his father's administration of English law in Ireland, Sidney penned a short essay to Queen Elizabeth I entitled *Discourse on Irish Affairs* (1577). In praise of his father, Sir Henry Sidney, who served as the Lord Deputy of Ireland from 1565-1578, Sidney advocates that with the correct administration, which he believes is exemplified by his father's colonial ambitions, Ireland could be transformed from 'barbarous threat' to 'profitable colony'.[191] Although composed in defence of his father's reputation, *Discourse* quickly develops into an unyielding programme of colonialism in which Sidney unmistakably declares the Irish as an unforgiving race. As Sidney says:

> For until by time [the Irish] find the sweetness of due subjection
> it is impossible that any gentle means should put out the
> remembrance of their lost liberty.[192]

Furthermore, Sidney's created image of the 'intractable' and 'angry' Irish played on the notion of a 'problem Ireland' that was both papist and in solidarity with Rome. Evidence of papal aggression manifests in Sidney's *Discourse* when he reminds his reader of the constant and serious threat 'tyrannous' Ireland poses for England:

> [W]ith a revengeful heart to all English as to their only
> conquerors, and that which is most of all with so ignorant
> obstinacy in papistry that they do in their souls detest the present
> government.[193]

Similarly, three years later in his sonnet sequence 'Astrophil and Stella' (1580), Sidney reiterates that his father made significant process in elevating the Irish problem in that

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[191] Philip Sidney, 'A Discourse on Irish Affairs', *Miscellaneous Prose of Sir Philip Sidney*, ed. Katherine Duncan-Jones and Jan Van Dorsten, (Oxford: Oxford University Press, 1973), 123.

[192] Ibid,

[193] Ibid,

he 'made [Ulster] half tame'.[194] The implication of the expression, 'half tame', connotes an image of the still-to-be-civilised Other, and panders to the fear that the Irish remain a threat to England; thus further suggesting that if Ireland is to achieve full 'civility' then the work of colonialism must be sustained.

Derogatory descriptions of Ireland continued to dominate sixteenth century English thought with the publication of John Derricke's *The Image of Irelande* (1581). Similar to Giraldus' and Sidney's anti-Irish sentiments, Derricke repeatedly refers to the Irish as 'wild' and 'rebellious'. Admitting that his 'soul doth detest their wild shamrock manners' (1581), Derricke demarcates the Irish as different to the English by equating the Irish character with animals, savagery, barbarity, and dirt. Derricke explicitly connects the Irish with filth in an attempt to argue that the Irish are an 'inversion of the clean and proper established order',[195] namely England. The qualities assigned to the Irish character – dirt, filth, laziness – were presented as the causes behind Ireland's failure to achieve 'civilisation'. On a rhetorical level, Derricke's language reaffirms the boundaries of difference established by Giraldus, and particularly, the trope of the savage, which is crucial to the hierarchal structure of colonial discourse. Derricke's *Image* is more disturbing given that aside from the sections on Ireland in Raphael Holinshed's *Holinshed's Chronicles* (1577; 1587), it was the only description of Ireland that was readily available to English readers during this time.[196]

The connection between the literature of England and the policy of colonialism was strengthened further when the soldier and poet Edmund Spenser wrote the political pamphlet, *A View of the Present State of Ireland* (1596). Similar to the anti-Irish thread that joins the work of Giraldus, Sidney, and Derricke, Spenser declares Ireland a land full of barbarous rebels and wild savages, and insists that the only way Ireland would be pacified was via the employment of military force. Spenser advocates that in order to successfully implement English law in Ireland the existing laws and customs need to be

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[194] Philip Sidney, 'Astrophil and Stella', *Sir Philip Sidney: The Major Works Including Astrophil and Stella*, Katherine Duncan-Jones, ed. (Oxford: Oxford World Classics, 1989), 164.

[195] Andrew Hadfield, *Literature, Travel, and Colonial Writing*, 218.

[196] Ibid, 218.

crushed, and the only way to crush them was, as Ciaran Brady reminds us, through 'mass starvation, exemplary killing and the imposition of full military repression'.[197] Throughout Spenser's 'Irish career',[198] he deemed Anglicization a necessary policy if the Irish were to achieve civilisation, and via *Veue* he launches a powerful argument for the complete subjugation of 'problem Ireland'.

By way of a lengthy dialogue between the fictional characters Eudoxus and Irenius, Spenser, the 'civilised' coloniser, expressed a desire to secure 'barbarian' Irish submission to English rule by means of a 'scorched earth policy'.[199] While the character Eudoxus believes in law and order, and argues that rules must be first established if civility is to be achieved, Irenius believes that the Irish show no obedience for laws and maintains that the use of the sword is a prerequisite for establishing law and order in Ireland. As Irenius says: 'for all those evils must first be cut away with a strong hand before any good can be planted'.[200] Through the character of Irenius, Spenser argues that the Irish have no regard for law given that they are a 'nation ever acquated with warrs'.[201] Believing that it is 'invaine to speake of planting lawes and plotting of pollicies till they be altogether subdued',[202] Spenser's colonial tract develops into an unabashed argument for the extermination of the Irish people, with Spenser, via Irenius, warning that if they cannot 'apply laws fit to the people' then they 'will apply the people and fit them to the laws'.[203] The idea of the civilised country bringing civilisation to another country by wiping out its inhabitants is one of the great contradictions of the civilising mission of colonialism. Indeed, it is a paradox that is

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[197] Ciaran Brady, 'The Road to the *View*: On the Decline of Reform Thought in Tudor Ireland', *Spenser and Ireland: An Interdisciplinary Perspective*, ed. Patricia Coughlan, (Cork: Cork University Press,1989), 40.

[198] Gary Waller, *Edmund Spenser: A Literary Life* (Basingstoke: Macmillan, 1994), 24.

[199] Ciaran Brady, 'The Road to the *View*', 25.

[200] Edmund Spencer, *A Vue of the Present State of Ireland*. Editor, Risa S. Bear. Renascence Editions. http://www.luminarium.org/renascence-editions/veue1.html.

[201] Ibid.

[202] Ibid.

[203] Ibid.

raised in Walter Benjamin's remark, '[t]here is no document of civilisation which is not at the same time a document of barbarism'.[204]

Spenser's genocidal attitude towards 'problem Ireland' has led some academics, such as Brendan Bradshaw (1988; 1989), to compare Spenser's *Veue* to Adolf Hitler's *Mein Kampf* (1925; 1926). However, Spenser's 'bloodthirsty plans for Ireland'[205] were not an unusual or perplexing view for his time, and certain colonial attitudes that were permeating early English literature, as seen in the work of Giraldus, Sidney, and Derricke, in fact made Spenser's position understandable and permissible.

The Ambivalence of Repetition

While it may appear that the image of the stereotype is strengthened by repetition, Bhabha reminds us that the image is 'anxiously repeated'.[206] The anxiety to reproduce the stereotype emerges from the fact that the stereotype constantly shows signs of instability and slippage. The stereotype, therefore, must be repeated in order to keep it 'fixed'. It is here that Bhabha notes a contradiction in the construction and signification of the stereotype. Bhabha draws our attention to the idea that the stereotype relies on a paradoxical means of representation: it needs to be 'fixed' but it also needs to be 'repeated' if it is to become a 'recognizable totality'.[207] Bhabha argues that the 'essential duplicity'[208] of the 'static system'[209] which is required in order to achieve 'a knowledge of "signifiers of stability"'[210] does not secure the stereotype, but rather it renders the stereotype 'ambivalent'. The irreconcilable logic of colonialism thus results in a contradictory structure whereby the stereotype becomes both knowable and

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[204] Walter Benjamin, 'Thesis no. VII. Theses on the Philosophy of History' (1939), *Illuminations* (London; Glasgow: Fontana and Collins, 1972), 258.

[205] Andrew Hadfield, *Edmund Spenser's Irish Experience: Wilde Fruit and Salvage Soyl* (Oxford: Clarendon Press, 1997), 2.

[206] Ibid, 66.

[207] Ibid, 71.

[208] Ibid, 66.

[209] Ibid, 71.

[210] Ibid, 71.

unpredictable; indeed, the stereotype is constructed in a way that it is 'entirely knowable and visible' but is also an Other.[211] In Bhabha's words, the stereotype is a 'complex, ambivalent, contradictory mode of representation [that demands] we change the object of analysis'.[212]

Recognising hybridity

Although his work is indebted to the scholarship of Edward Said, Bhabha highlights Said's thesis within *Orientalism* (1978) as fundamentally flawed. In *Orientaliam*, Said focuses on the hierarchal dualism of the Orient and the Occident in the Arab world. Said suggests that the dichotomising position created and controlled by the colonial authority results in the bifurcation of the powerful coloniser and the powerless colonised. These binary identities are based on a relation of juxtaposition whereby each time one identity is invoked it serves to either strengthen or weaken the identity of the other. The ranking of the superior coloniser and the inferior colonised not only places the coloniser and colonised in an unequal dichotomous relation, but it also means that the colonised becomes dependent on the coloniser for the legitimization of their identity. In Said's words:

> [C]ommon to the creation of the White Man and Orientalism is the "field" commanded by each, as well as the sense that such a field entails peculiar modes, even rituals, of behavior, learning, and possession. Only an Occidental could speak of Orientals, for example, just as it was the White Man who could designate and name the coloreds, or nonwhites. Every statement made by Orientalists or White Men (who were usually interchangeable) conveyed a sense of the irreducible distance separating white from colored, or Occidental from Oriental; moreover, behind each statement there resonated the tradition of experience, learning, and education that kept the Oriental-colored to his position of *object studied the Occidental-white,* instead of vice versa. Where one was in a position of power—[...]—the Oriental belonged to the system of rule whose principle was simply to make sure that no Oriental was ever allowed to be independent and rule himself. The premise there was that since the Orientals were ignorant of self-government, they had better be kept that way for their own good.[213]

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[211] Ibid, 70-71.

[212] Ibid, 70.

[213] Edward Said, *Orientalism,* (Random House: New York, 1979), 226.

In the political and theoretical position of the binary, the Other, or in this case, the 'Orient', is put into a space in which they are denied access to political power, and as Bhabha points out in Said's analysis: 'The Other loses its power to signify, to negate, to initiate its historic desire, to establish its own institutional and oppositional discourse'.[214] Rather than removing the colonised from the disempowered position on the binary, Said unwittingly re-inscribes the very binary divisions that have been created by the dominant power. As Bhabha notes:

> [Said] contains this threat by introducing a binarism within the argument which, in initially setting up an opposition between these two discursive scenes, finally allows them to be correlated as a congruent system of representation that is unified through a political-ideological *intention* which, in his words, enables Europe to advance securely and unmetaphorically upon the Orient.[215]

Bhabha argues that postcolonial theory has approached the Other primarily as a 'docile body of difference',[216] that paradoxically reproduces rather than challenges the relation of domination.

Ambivalence

On noting 'ambivalence' in colonial discourse, Bhabha shifts our attention away from the binary construction of difference and focuses instead on the interrelationship between the coloniser and the colonised. Bhabha's logic and contribution to postcolonial studies is this: if the colonised is dependent on the coloniser for the legitimization of their identity then logically the coloniser is also dependent on the colonised for the existence of their identity. For Bhabha, the coloniser and colonised exist in relation to each other and so cannot be understood on an oppositional binary. '[T]he suggestion', as Bhabha writes, 'that colonial power is possessed entirely by the coloniser [...] is a historical and theoretical simplification'.[217] Bhabha's argument towards interrelationality between the coloniser and the colonised challenges the

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[214] Homi Bhabha, 'The Commitment to Theory', *The Location of Culture,* 31.

[215] Homi Bhabha, 'The Other Question', *The Location of Culture,* 71.

[216] Homi Bhabha, 'The Commitment to Theory', *The Location of Culture,* 31.

[217] Homi Bhabha, 'The Other Question ...', *Screen* (1983) 24(6), 25.

political and cultural theories, such as Said's, that uphold the certainty of the powerless Other, and he calls for a different engagement with the argument of colonial domination, an engagement that will effectively re-position the location of power with the colonised subject. The colonised negotiates power by being in the position to 'undermine' colonial 'knowledge'. Instead of concentrating on the interaction of two so-called 'pure' cultures, Bhabha focuses on what happens 'in-between' these cultures.

In particular, Bhabha is interested in a notion of cultural hybridity, and he uses the term hybridity as an anti-colonial rhetorical device that has the power to destabilise the authority of colonial discourse. Hybridity is a conceptual framework for describing identities that are simultaneously the same and different. Robert Young maintains that hybridity 'makes difference into sameness, and sameness into difference, but in a way that makes the same no longer the same, the different no longer simply different'.[218] Importantly, however, hybridity does not simulate a seamless fusion: in order for something to be hybrid the bringing together of difference is noted. The very notion of hybridity inhabits the dual forces of difference and sameness; it is the bringing together of difference in the pursuit of similarity, which negotiates equality. Annie E. Coombes and Avtar Brah warn that the concept of hybridity has developed into a 'common-sense term' and it is invariably applied to anything that is made up of multiple parts.[219] Following Bhabha, they argue that hybridity in postcolonial terminology means something very specific and it is important that it does not lose its meaning by becoming a general or interchangeable term.

Crucial to Bhabha's concept of hybridity is the experience of liminality. Liminality is both a temporal and a spatial mode of transition whereby the subject is positioned on the threshold of two seemingly opposing concepts. The liminal is an interstitial passage of transition and it incorporates, as Bhabha points out, a 'hither and thither' oscillation, whereby the 'temporal movement and passage [...] it allows, prevents identities at either end of it from settling into primordial polarities'.[220] For Bhabha, the location of power

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[218] Robert Young, *Colonial Desire: Hybridity in Theory, Culture and Race* (London: Routledge, 1995), 26.

[219] Avtar Bhra and Annie Coombes, 'Introduction: The Conundrum of 'Mixing', *Hybridity and Its Discontents: Politics, Science, Culture* (London: Routledge, 2000), 1.

[220] Homi Bhabha, 'Introduction: Locations of Culture', *The Location of Culture*, 4.

or indeed culture lies in the interstitial position of liminality, a location that is 'in-between' the binary and on the threshold of two cultures. The liminal space is different from the multicultural space in that the interstitial passage 'opens up the possibility of a cultural hybridity that entertains difference without an assumed or imposed hierarchy'.[221] The reconfiguration of culture as a contingent 'in-between' space enables the renewal of the past through the present; thus it is within the liminal space that new cultural meanings emerge.[222] As Bhabha says: 'It is in the emergence of the interstices – the overlap and displacement of domains of difference – that the intersubjective and collective experiences of *nationness*, community interest, or cultural value are negotiated'.[223] The notion of the liminal enables the rewriting of narratives and the writing of counter-narratives from within the boundaries of the nation.

Bhabha argues that the 'post' in postcolonialism is misleading because it implies a movement that lies beyond the current situation. Bhabha's liminal model asserts that boundaries become the place from which 'something begins its presencing',[224] and he calls the liminal 'the Third Space'.[225] The Third Space is an anti-colonial, counter-hegemonic, hybrid space that enables the negotiation and re-articulation of identity and difference that goes beyond the binaristic hierarchies and the dualistic discourses of essentialism and colonial administration. The concept of the Third Space does not involve tracing two separate positions from which a third emerges, but rather the third space enables other positions to emerge. In other words, the Third Space, that is, the hybrid, is always already there and it is from the primary state of hybridity that separation and opposition is created. Further, Bhabha argues that cultures are not just simply hybrid, but rather all cultures are in a continual process of hybridisation. Robert Young argues that hybridisation is:

> [a] processes of merging and of dialogization of ethnic and cultural differences set critically against each other. These processes – do

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[221] Ibid, 4.

[222] Ibid, 7.

[223] Ibid, 2.

[224] Ibid, 5.

[225] Homi Bhabha, 'The Commitment to Theory', *The Location of Culture*, 37.

not make up a narrative, first one and then the other: 'rather, they are two phases of the same movement, which constantly overlap and interweave. They operate dialogically together, in a double-voiced, hybridized form of cultural politics.[226]

This hybrid space disrupts binary constructions of difference and enables the negotiation of power and identity between the coloniser and the colonised. The concept of hybridity in the Third Space displaces the histories that constitute it and opens up new structures of authority and administration.[227]

Repetition and Mimicry

Bhabha does not merely conclude with the proposition that colonial discourse *is* ambivalent, but rather he argues that colonial discourse *needs* ambivalence in order to function. The coloniser needs the colonised to adapt to their administration, but they also need to be reminded that the colonised resist their reform as it is this that demarcates the 'difference' between the coloniser and the colonised. At the same time, if the coloniser needs the colonised to adapt to their administration and become like the coloniser then it is the coloniser who instigates the need for hybridisation. Indeed, the great irony of colonialism is that in its attempt to create 'difference', it actually brings hybridisation into a recognisable existence. Thus Bhabha critiques the structures of colonialism by illuminating the ways in which the discourse of colonialism contradictorily pulls in two directions at once.

To illustrate his point, Bhabha draws our attention to Lord Thomas Babington Macaulay's 1835 *Minute on Indian Education* as an historical instance in which the colonising power simultaneously creates a superior/inferior, coloniser/colonised dichotomy and undermines the very discourse on which the coloniser claims its superiority. In what was essentially a call for the organised repression of the education, language, and literature of the 'natives' inhabiting the British colonies of India, *Minute on Indian Education* was delivered to Parliament as a proposal for the 're-education' of

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[226] Robert J.C. Young, *Colonial Desire: Hybridity in Theory, Culture and Race* (London: Routledge, 1995), 24.

[227] Rutherford, Jonathan, 'The Third Space: Interview with Homi Bhabha', *Identitiy: Community, Culture, Difference*, ed. Jonathan Rutherford, (London: Lawrence and Wishart, 1998), 211.

India. Macaulay argues that by supporting the current system of education in the South Asian colonies, the British government are 'giving artificial encouragement to absurd history, absurd metaphysics, absurd physics, absurd theology',[228] and that the natives should be re-educated in the coloniser's language, literature, and cultural values. Macaulay's objective was to create a bilingual India that would inhabit 'a class of persons, Indian in blood and colour, but English in taste, in opinions, in morals and in intellect'.[229]

It was in Macaulay's opinion that 'English is better worth knowing than Sanscrit or Arabic',[230] and so English values and culture were the logical solutions to the so-called inferior Indian education, which according to Macaulay, consisted of 'printing books which are of less value than the paper on which they are printed was while it was blank'. Thus Macaulay proposed to

> strike at the root of the bad system which has hitherto been fostered by us. I would at once stop the printing of Arabic and Sanscrit books, I would abolish the Madrassa and the Sanscrit college at Calcutta. Benares is the great seat of Brahmanical learning; Delhi, of Arabic learning. If we retain the Sanscrit college at Benares and the Mahometan college at Delhi, we do enough, and much more than enough in my opinion, for the Eastern languages.[231]

Once re-educated, the natives would then act as 'interpreters' between the British power and the Indian inhabitants. The interpreters would become the 'vehicles' by which the colonial power could convey '[English] knowledge to the great mass of the population'.[232] The re-education of the British colonies in India would enable the colonised to aspire to and be part of the so-called higher and nobler civilisation. Colonial re-education not only teaches the colonised the language, literature, mores and values of the coloniser, but it also indoctrinates negative images of the language, religion, and culture of the colonised in the minds of the colonised. Indeed, describing

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[228] Thomas Macaulay, 'Minute on Indian Education', *History of English Studies Page.* http://www.english.ucsb.edu/faculty/rraley/research/english/macaulay.html.

[229] Ibid.

[230] Ibid.

[231] Ibid.

[232] Ibid.

the colonised in negative terms surreptitiously asserts the coloniser's superiority and strength. Furthermore, such re-education aims to bring the colonised into a state of 'submission', in hope that the violent rebellions, those which characterise the 'savage native', cease.

However, when Macaulay claims that 'it is possible to make natives of this country thoroughly good English scholars', he inadvertently destabilises the hierarchal system on which the coloniser bases its power. The sheer fact that the colonised can be educated into the proxy of the coloniser is in itself anti-essentialist and disrupts the fixed categories and stable classifications of colonial ideology. For Bhabha, this draws attention to a 'fracture' in the colonial paradigm. The re-education of India, which involved the creation of the 'mimic man'[233] – the colonial subject who 'performs' the values of the coloniser – enabled the colonised to move into a subject position that was 'in-between' the coloniser and the colonised: 'neither One [...] nor the Other [...] but something else besides, which contests the terms and territories of both'.[234] Through this concept, the mimic man becomes a 'reformed colonial subject', an 'authorised [version] of otherness'[235] who, according to the ideology of colonialism, is 'emancipated' from their socially inferior position in colonial society and granted access to the 'civilised' world of the coloniser. Importantly, the colonised, in the form of the mimic man, never simply moves from one identity to the other, but assimilation and appropriation are always in play. Through mimicry, the colonised subject, is in a process of continual hybridity that is both mutual and mutable.

While the polarising politics of colonial discourse are contested in the reality of the 'mimic man', 'difference' is maintained so that the colonial subject does not become a 'threat' to the colonial power. On the one hand, the colonial power demonstrates its need for hybridity in the creation of the mimic man, but on the other, it makes sure that it creates a colonised subject that is 'half acquiescent, half oppositional, always

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[233] Homi Bhabha, 'Of Mimicry and Man: the Ambivalence of Colonial Discourse', *The Location of Culture*, 87.

[234] Homi Bhabha, 'The Commitment to Theory', *Location of Culture*, 28.

[235] Homi Bhabha, 'Of Mimicry and Man: the Ambivalence of Colonial Discourse', *Location of Culture*, 88.

92

untrustworthy'.[236] Through 'mimicry', the coloniser creates a colonial subject that is 'a reformed, recognisable Other, [...] a subject of a difference that is almost the same, but not quite'.[237] In the case of the colonised Indian, the colour of skin reminds us that the mimic man is the difference between 'being English and being Anglised'.[238] The colour of skin ensures that difference between the coloniser and the colonised is not only recognised, but maintained: 'almost the same, but not quite';[239] 'almost the same, but not white'.[240] This means that the Indian mimic man is the 'effect of a flawed colonial mimesis, in which to be Angliscized is *emphatically* not to be English'.[241]

Like the stereotype, mimicry is a characteristically visual tactic in the dynamics of colonial administration. For instance, the emphasis on visibility is evident with Bhabha's clause: 'almost the same but not white'. The connection between colonialism and skin colour demonstrates the extent by which colonial and racist discourses are intertwined. Borrowing from Fanon's 'epidermal schema',[242] Bhabha argues that 'skin' is a crucial signifier of racial difference in colonial contexts. Skin, according to Bhabha, is 'the most visible of fetishes, recognized as "common knowledge" in a range of cultural, political and historical discourses, and [it] plays a public part in the racial drama that is enacted everyday in colonial societies'.[243] Bhabha's and Fanon's 'racial epidermal schema' is a schema in which whiteness is privileged. This prompts Bhabha to conclude that 'black' skin is fetishised in colonial discourse because it is a sign of 'Otherness'.

Despite adopting, appropriating and assimilating the language and values of the coloniser, the colonised Indian can never 'conceal' their 'uncivilised' self: skin, Bhabha

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[236] Homi Bhabha, 'The Commitment to Theory', *Location of Culture*, 33.

[237] Homi Bhabha, 'Of Mimicry and Man', *Location of Culture*, 86.

[238] Ibid, 89-90.

[239] Ibid, 86.

[240] Ibid, 89.

[241] Ibid, 87

[242] Frantz Fanon, *Black Skin/White Masks*, (London: Pluto Press, 1986), 112.

[243] Homi Bhabha, 'Of Mimicry and Man', *Location of Culture,* 78.

argues, can never be kept 'secret'.[244] This mimic man is both 'inside' and 'outside' the coloniser's representational sphere: inside the coloniser's language and cultural values but outside the coloniser's 'epidermal schema'. The Indian mimic man as a 'figure of doubling' exists as a 'part object' and will always only ever be, as Bhabha says, a 'partial vision of the coloniser's presence'.[245] Colonial discourse wants the colonised to be like the coloniser, but not identical: as I have previously pointed out, maintaining difference is important in order to justify why the coloniser should dominate another group. Therefore, colonial discourse in fact demands both similarity and difference in the figure of the colonised.

The ambivalent construction of the anti-Irish colonial stereotype emerges in the conflict between the word and image in Derricke's *Image*. Derricke, who was both poet and engraver, included twelve woodcut illustrations depicting the English campaign led

Figure 2.1

by Sir Henry Sidney against the Irish 'rebel' Hugh O'Neill in the 1570s. The detailed engravings included in Derricke's *Image* exist as the earliest examples of visual representations of the Irish by an English artist. Through the visual imagery a contradiction emerges in Derricke's prose that serves to question the legitimacy of his written descriptions. While Derricke's words distinguish the Irish with qualities normally associated with animals, the descriptions of the Irish in his verse do not match

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[244] Ibid, 78.

[245] Ibid, 88.

94

the depictions of the Irish in his images. In point of fact, Derricke's illustrations of the Irish natives bear little difference to his illustrations of the English soldiers. By reading Derricke's *Image* on a word/image line, his discourse on the 'intractable Irish' reveals his determination to fix difference in spite of similarities. The distance between the rhetoric of the word and the image represents the splitting of his discourse and reveals a buried anxiety towards similarity between the English and the Irish. Furthermore, although Derricke places emphasis on the innate 'barbarity' of the Irish, his pictures
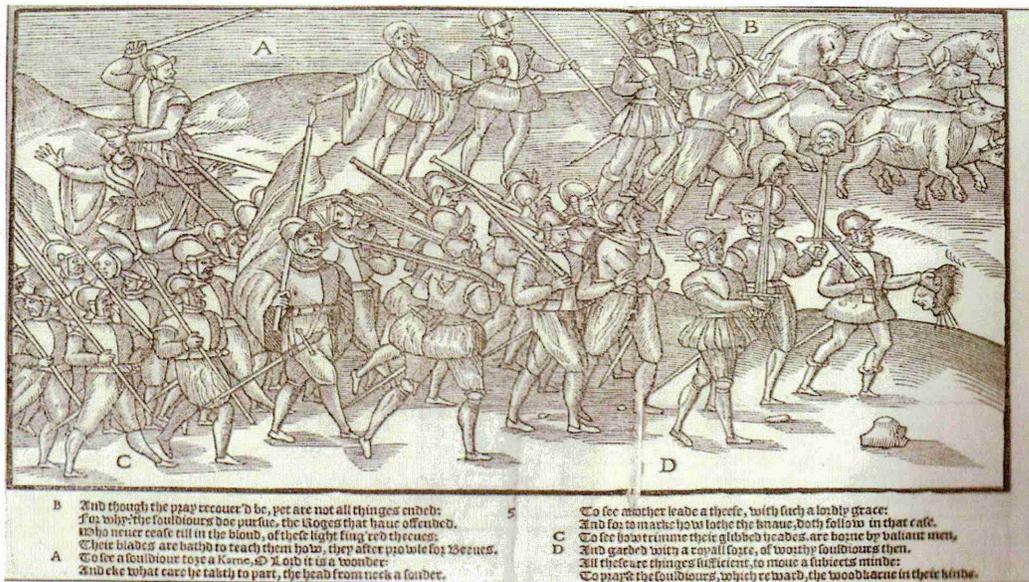
Figure 2.2

show soldiers beheading unarmed Irish, stealing their cattle, and parading the severed heads on the top of their swords. Therefore, while the words demarcate the Irish as 'barbaric', the images reveal that the characteristics of barbarism are actually attached to the English soldiers.

Language and difference

Furthermore, ambivalence towards the ways in which the Irish should be colonised also appears in Spenser's colonial tract. Despite his wish to colonise the laws, customs, and religion of Ireland, Spenser insists that the Irish language should not be colonised nor should the Irish be forced to speak the language of the coloniser. Unlike some of his contemporaries, he did not view the Irish language as a resistance to the imperialist mother tongue, but rather saw the language as a means of maintaining 'difference' between the Irish and the English. The importance of securing the Irish as phonically

different from the English certainly hints at the idea that the so-called Irish 'beasts' were not so different from the so-called English 'civilians'. Therefore, whereas the colour of skin demarcates the Indian mimic-man as both similar to and different from the coloniser, the sameness of skin colour in the colonised Irish was met with an anxiety regarding the extent of the Anglicisation of Ireland.

Language emerged as a crucial point of difference between the Irish and the English, and although from 1695 the penal laws 'reduced to vanishing point' the existence of the 'Irish-speaking majority',[246] in the preservation of the English/Irish binary, the emerging Hiberno-English dialect became a new 'powerful signifier of difference'.[247] It was not uncommon for English writers to comment on Hiberno-English vocabulary and phraseology, or indeed to mock the Irish accent and pronunciation. William H. A. Williams points out that while, on the one hand, Hiberno-English sounded 'quaint' and 'archaic' to the English ear, on the other hand, it also sounded 'backward' and 'uneducated'.[248] Joseph Leerssen argues that after the Revolution of 1688 the image of the Irish experienced a 'slow but steady amelioration'.[249] As the colonised Irish shifted from their 'mother' to their 'master' tongue, 'Paddy Jokes' and 'Bog-witticisms' soon became a common feature for the Irish character on the English stage, with 'verbal-blunders' becoming the archetypal characteristic of the 'muddled thought and speech'[250] of the Irish. In *Ireland, Picturesque and Romantic* (1837), Leitch Ritchie explains:

> An Irishman blunders because he is too quick. His wits travel too fast, and overshoot the mark. He catches, or imagines he catches, your meaning, but does not make sure that he has done so by comparing the parts of the communication.[251]

[246] Andrew Hadfield, *Strangers to that Land*, 18.

[247] William H. A. Williams, *Tourism, Landscape, and the Irish Character: British Travel Writers in Pre-Famine Ireland* (Madison, Wisconsin: University of Wisconsin Press, 2008), 64.

[248] Ibid, 71.

[249] Joseph Leerssen, *Mere Irish and Fior-Ghael*, 113.

[250] Ibid, 113.

[251] Leitch Ritchie, *Ireland, Picturesque and Romantic* (London : Rees, Orme, Brown, Green, and Longman, 1837), 184-185.

Such verbal characteristics of the 'stage Irishman' represent more than yet another voicing of Otherness in English literature; importantly, the characteristic here is specifically linguistic therefore suggests that if the Irish fail in language then by extension they fail at literariness, and if they fail at literariness then they are unable to represent themselves and so representation must be done for them.

Written for King James I and VI, Ben Jonson's *The Irish Masque at Court* (1613), presented an image of the Irish that leaned more towards uneducated buffoon than barbarous rebel. Jonson's four Irishmen, Dennise, Donnell, Dermock, and Patrick, each representing one of the four provinces of Ireland, bear no trace of the intractable Irish barbarians depicted by the sixteenth century writers. Although loyal to the crown, the Irish footmen are differentiated from the English by way of accent and intellect, with the four Irishmen being staged solely to provide comedy entertainment for the English elite. In order to represent Irish buffoonery, the four foot soldiers are rendered in a dialect that is so difficult to decipher that it seems like an entirely different language. Thus a debate unfolds over who is the better speaker:

> DEN: Pre dee heare me King Yamish. I can tell tee better ten he.
> PAT: Pre dee heare neder noder on 'hem: Here'sh Dermock vill shpeake better ten eder oder on 'hem.
> DER: No fayt shweet hart tow lyesht. Patrick here ish te vesht man og hish tongue, of all de foure; pre tee now heare him.
> PAT: By chreesh shave me tow lyesht. I have te vorsht tongue in te company at thy shervish. Will shome body shpeake?
> DON: By my fayt I vill not.
> DER: By my goships hand I vill not.
> PAT: Speake Denish ten.
> DEN: If I speake, te divell tayke me. I vill give tee leave to cram my mouth phit shamrokes and butter, and vaiter creshes in stead of pearsh and peepsh.[252]

The very presence of the four Irish men in the King's courtyard implies that not only are they a subordinate group, but a group that have been successfully subjugated now that they are loyal to the Crown. However, the fact that none of the men wants to be the best speaker contradicts the King's authority. On the one hand, the depiction of the Irish as 'stupid' suggests that Jonson's comedy belittles, not just the Irish, but the threat of an

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[252] Ben Jonson, 'The Irish Masque at Court', *Masques of Difference: Four Court Masques*, ed. Kristen McDermott, (Manchester: Manchester University Press, 2007), 134-135.

Irish uprising. Yet, if English is, to borrow Frantz Fanon's expression, 'the language of occupation'[253] then the very fact that the foot soldiers muddle the King's language can also be interpreted as resisting and mocking the coloniser's power. The words of the foot solders instantly become doubled and the Irish footmen's submission and loyalty to the crown is rendered ambivalent.

Sister nations: the same but different

Cautionary tales of the Irish barbarian were superseded by an English travel literature that focused on exploring Ireland for scenic beauty rather than exploiting it as a menacing threat. Glenn Hooper notes that in seventeenth century books such as *Travels* (1635), *The Political Anatomy of Ireland* (1691), and *A Journal of my Travels* (1689), Ireland is represented as a 'country that may be travelled in with greater confidence' and 'less as an ungovernable site'.[254] Similarly, William H. A. Williams comments that in English travel literature the association of the Irish with wild savages was gradually replaced with a genuine interest in Ireland and its inhabitants.[255] This shift in focus reflected the end of the English military campaigns of the sixteenth and seventeenth centuries, and in a time when travelling was promoted as a suitable pastime for the upper-classes, travel writing on Ireland aimed to convey a picturesque landscape that would offer educated England a renewed understanding of the Irish. These books aimed to reassure English travellers that Ireland was no longer a 'terrifying wilderness',[256] but a suitable spectacle for English tourism. By the late eighteenth-century, travelling became a marker of status and to assume the role of a tourist became a characteristic of 'the "modern" experience'.[257] A new century of travel books such as *A Tour through Ireland* (1791), *Hibernia Curiosa* (1769), and *A Philosophical Survey of the South of Ireland* (1776), encouraged English travellers to journey to Ireland and re-discover the country by experiencing it firsthand.

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[253] Frantz Fanon, *A Dying Colonialism* (New York: Grove Press 1967), 89.

[254] Glenn Hooper, *The Tourist's Gaze: Travellers to Ireland 1800-2000* (Cork: Cork University Press, 2001), xvii.

[255] William H. A. Williams, *Tourism, Landscape, and the Irish Character*, 5.

[256] Glenn Hooper, *The Tourist's Gaze*, xviii.

[257] John Urry, *The Tourist Gaze* (London: Sage, 2002), 4.

Traditionally travel writings were intended to convey knowledge and understanding of foreign lands; however, by 1801 Ireland's 'foreignness' to England reached a new level of complexity with the establishment of the Act of Union.[258] The Act saw the creation of the United Kingdom of Great Britain and Ireland, and given that Ireland was now politically, economically, and socially united with England, English travel writers began to break away from Ireland's status of colony and re-viewed Ireland as England's 'sister island'.[259] As Terry Eagleton writes:

> If Britain is the source of authority, then it is the parent and Ireland the child; but if both bow to the jurisdiction of the crown, then the two nations instantly become siblings, recomposing their relationship in the light of this fetishized Law.[260]

Although travel narratives, these texts had political purposes, and while England was at war with France (1803-1814), Ireland was promoted as the safer destination for English globe trotters. In an age when the English upper-classes began 'touring for pleasure',[261] the image of the Irish was transformed from barbarous rebels to pleasant peasants. Indeed, Ireland was no longer just a colony but was now officially part of the 'Kingdom' thus a place the British Isles could boast about.

However, despite travel literature generating a significant change in attitudes towards Ireland, and despite the political Union of Ireland and England in 1801, which brought about Ireland's renewed positioning as England's 'Sister Isle',[262] representations of Ireland as a place of 'difference' persist in English literature through travel writing. In point of fact, travel writing is based on experiences of 'difference', and English travel writers in Ireland wrote about their 'journey into difference'.[263] Sociologist John Urry

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[258] The twin Acts of the Act of Union (1800) and the Union of Ireland Act (1800) united the Kingdoms of Great Britain and Ireland to the United Kingdom of Great Britain and Ireland effective of 1801.

[259] William H. A. Williams, *Tourism, Landscape, and the Irish Character*, x.

[260] Terry Eagleton, *Heathcliff and the Great Hunger: Studies in Irish Culture* (London: Verso, 1995), 127.

[261] William H.A. William, *Tourism, Landscape, and the Irish Character*, 4.

[262] Gleen Hooper, *The Tourist's Gaze*, xx.

[263] William H. A. Williams, *Tourism, Landscape, and the Irish Character*, 5.

argues that the 'tourist gaze' is essentially a semiotic exercise in search of otherness, whereby the traveller takes pleasure in positioning the native as different, foreign, and 'Other'.[264] Similarly, William H. A. Williams maintains that the 'dynamics of tourism are based on the recognition and manipulation of differences, not on their resolution'.[265] Ironically, as Urry says, 'the more the tourist seeks to engage with the host's society [...], the more the dynamics of difference come into play' in travel writing.[266] The tourist is positioned as the norm and everything they come into contact with is different from what they are familiar.

To the upper class English tourists, the Irish were different because they were poor. It was frequently commented that in comparison to the homes and streets familiar to the English tourists, Ireland was a dirty and unhygienic place. In 1778, Thomas Campbell noted that in Ireland it was not uncommon to find the husband, the wife, 'the multitudinous brood of children', and the livestock 'all huddled together upon [a floor of] straw or rushes'.[267] Irish farmers were unable to afford to build animal hunts, or, indeed, afford to risk their animals from wandering off, so, logically, farm yard animals lived indoors with the family. Again, John Barrow's *A Tour of Ireland* (1836) included illustrations of Irish mud cabins, stone cabins, and of cabins with roofs of straw, all being shared by a family and their livestock. The pig was such a common sight in Irish homes that Samuel Reynolds' *A Little Tour of Ireland* (1859) included an illustration by John Leech of a pig standing on hind legs dressed in swallow tails and smoking a pipe above the caption: 'The Gintleman that Pays the Rint'. Observers habitually remarked on the fact that the potato was the principal food for both 'stable and table',[268] and with Thomas K. Cromwell noting, to use William H.A. Willams' words, that the 'discarded

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[264] John Urry, *The Tourist Gaze*, 93.

[265] William H.A. Williams, *Tourism, Landscape, and the Irish Character*, 200.

[266] John Urry, *The Tourist Gaze*, 20.

[267] Thomas Campbell, *A Philosophical Survey of the South of Ireland: In a Series of Letters to John Watkinson, M.D* (Dublin: W. Whitestone, W. Sleater, D. Chamberlaine, J. Potts, T. Wilkinson, 1778), 144-145.

[268] William H.A. Williams, *Tourism, Landscape, and the Irish Character*, 96.

clothes of English beggars wound up in Ireland'.[269] In *The Angler in Ireland* (1834), William Bilton confesses:

> [I]t was impossible to travel even one day through the interior of Ireland without being forcibly reminded that I was in a perfectly different country, and among a totally dissimilar people, from those on the Saxon side of the Channel.[270]

Travel narratives did not seek to adjust the binary treatment of the English and Irish, but rather they continued making, producing and proliferating images of difference, since this was their business.

Paradoxically, the Union between England and Ireland demarcated Ireland's absolute 'difference' from England, and as Deana Rankin argues, during the Act of Union, Ireland was 'unfailingly identified as legally part of England, yet portrayed as [...] foreign'.[271] Like the colonial tracts of the previous centuries, attitudes towards Ireland were marked with a fundamental contradiction between a desire to assimilate the Irish into the national framework, and the importance of differentiating the Irish as 'Other' and not English. However, as Glenn Hooper importantly reminds us:

> [A]lthough these [travel] narrators concentrate on Irish difference, they do not ascribe to it the element of fear discernible in many of the earlier seventeenth century accounts.[272]

Albeit poor, that is, pastoral, Ireland was at least 'domesticated' and 'passive', and so, in the minds of the English tourists, safe to explore.

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[269] Ibid, 95.

[270] William Bilton, *The Angler in Ireland: Or An Englishman's Ramble through Connaught and Munster, During The Summer of 1833* (London: Richard Bentley, 1834), 4-5.

[271] Deana Rankin, *Between Spenser and Swift*, 43.

[272] Glenn Hooper, *The Tourist's Gaze*, xix.

Almost the same and white

When the academic and traveller Charles Kingsley visited Sligo in Ireland in 1860, he became particularly distressed by the visual appearance of the Irish. Kingsley wrote:

> I am haunted by the human chimpanzees I saw along that hundred miles of horrible country. [...] But to see white chimpanzees was dreadful; if they were black, one would not feel it so much, but their skins, except where tanned by exposure, are as white as ours.[273]

Clearly, for Charles Kingsley, the 'shock' of seeing the peasant Irish was due to the whiteness of their skin, indeed, a similarity between the Irish and the English that England did not share with any other of their colonies. Thus Kingsley compared the Irish to colonised Africans and found the Irish to be more shocking because they are White.
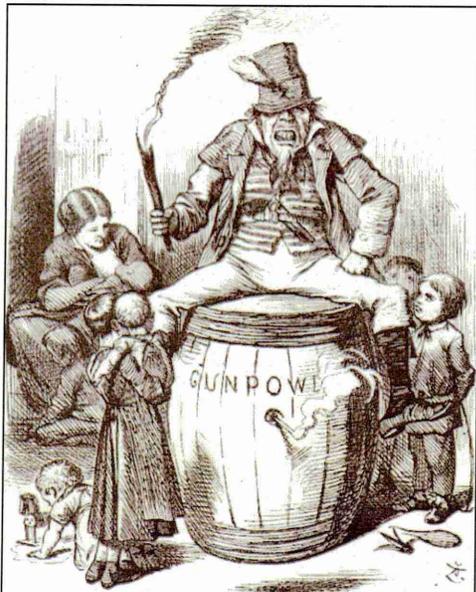
Figure 2.3 *Punch* Anti-Irish stereotype
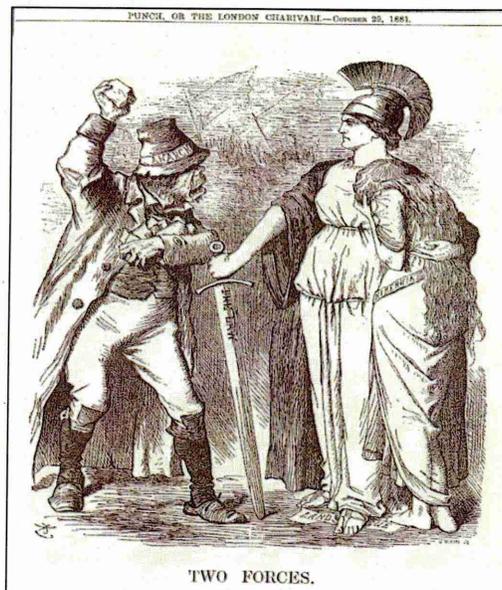
Figure 2.4 *Punch* Violent Irish

Bhabha's clause in relation to the Indian mimic-man, 'almost the same but not quite': 'almost the same but not white', needs to be put into the context of England's colonisation of Ireland. In the visual depictions of the Irish during the nineteenth-century the Irish were made to seem more different from the English than the Africans

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[273] Charles Kingsley, *His Letters and Memories of his Life, Vol. II* (London: C. Keegan Paul, 1881), 111-112.

or Asians precisely because of sameness in skin colour. A series of rebellions and political unrest in Ireland led to a renewed growth of anti-Irish prejudice in England, and from the mid-nineteenth century up until the end of the Irish War of Independence (1919-1921), physical representations of the Irish in English political cartoons dramatically transformed the Irish character from pleasant peasant to angry anthropoid. Although these images were designed to humour the educated classes, they took on more serious connotations in that they were legitimated in the Victorian period by the science of physiognomy. The scientific belief in the link between physicality and psychology was intrinsic to the representation of the Irish in Victorian magazines such as *Punch* (1841-1992/1996-2002) and *Strand* (1891-1950). The scientific authority of physiognomy supported the belief that inner truths such as a person's nature and

THE IRISH FRANKENSTEIN.

"The hateful and blood-stained Monster * * * yet was it not my Master to the very extent that it was my Creature? * * * Had I not breathed into it my own spirit!" * * * (*Extract from the Works of C. S. P-RN-LL, M.P.*)
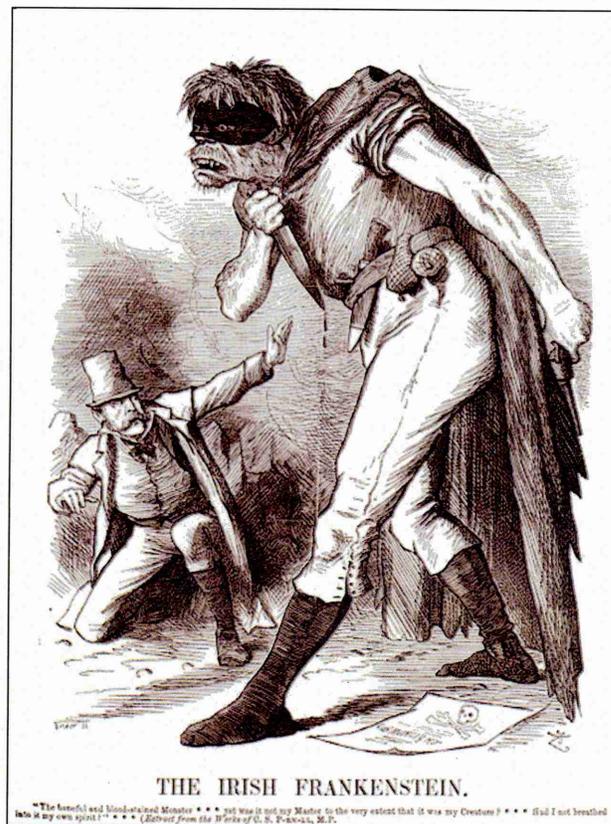
Figure 2.5 Simian Irish

temperament were primarily signified via a person's face.[274] Physiognomy argues that external appearances are connected with the internal character, and the science was widely considered to be a dependable guide for connecting a physical form with a

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[274] Lucy Hartley, *Physiognomy and the Meaning of Expression in Nineteenth-Century Culture* (Cambridge: Cambridge University Press, 2001), 3.

mental type. According to L. Perry Curtis, traces of Victorian physiognomical lore soon 'found their way [via these 'political' illustrations] into the faces of the Irish Celts',[275] and as the art of caricature incorporated the science of physiognomy into their illustrations, the Irish were once again represented in English culture as uncivilised monsters and brutes. Curtis notes that from the early 1860s, the Irish character was illustrated with 'flaring nostrils, protruding lower lip, receding chin, and small horns'.[276] The portrait of the Irish as a primitive anthropoid supported the physiognomical logic that if the Irish character is ape-like in appearance then the Irish character is also ape-like in temperament.

Branches of anthropology that deal with the origins and characteristics of racial groups, such as physiognomy and ethnology, were repeatedly referenced in order to scientifically justify the categorisation of the Irish and English as 'separate species'. On the Victorian race hierarchy, the Irish ranked below the lowest status of human, the 'negro', since they were assigned to the status of ape. The ape-like metaphor attributed to the Irish functioned as a visual testimony that the Irish had not evolved beyond the status of ape. Therefore, the Irish were neither fully civilised nor fully human. In his study of the British popular press in Victorian England, Michael de Nie argues that 'These stereotypes were fundamental to the hierarchal relationship of Britain and Ireland as well as being instrumental in how the British people and government interpreted events in Ireland and formulated Irish policy'.[277] The image of the simianised Irish in Victorian England was also with a view to establish the 'White' Irish as physically 'different' from the 'White' English. Thus the Irish and the English were not only separated in terms of religion, nationality, language, and culture, but physically they were also poles apart – a belief which can be understood to have influenced Charles Kingley's description of the Irish as 'white chimpanzees'.

This image of the Irish dominated depictions of Irish migrants in nineteenth-century England. For instance, the following was published in *Punch*:

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[275] L.P. Curtis, *Apes and Angels: The Irishman in Victorian Caricature* (City of Washington, Smithsonian Institution Press,1971), 23.

[276] Ibid, 29.

[277] Michael de Nie, 'Britannia's Sick Sister: Irish Identity and the British Press, 1798-1882', *Writing Irishness in Nineteenth-Century British Culture*, ed. Neil McCaw, (Aldershot: Ashgate, 2004), 173.

A gulf, certainly, does appear to yawn between the Gorilla and the Negro. The woods and wilds of Africa do not exhibit an example of any intermediate animal. But ... a creature manifestly between the gorilla and the negro is to be met with in some of the lowest districts of London and Liverpool ... It comes from Ireland, whence it has contrived to migrate; it belongs, in fact, to a tribe of Irish savages: the lowest species of the Irish Yahoo. When conversing with its kind it talks a sort of gibberish. It is, moreover, a climbing animal, and may sometimes be seen ascending a ladder laden with a hod of bricks ... The somewhat superior ability of the Irish Yahoo to utter articulate sounds, may suffice to prove that it is a development and not, as some imagine, a degeneration of the gorilla.[278]

The recycled ideas of the Irish barbarian in *Punch* continued the colonial tradition of denigrating the Irish through English literature. Textual resonances of Giraldus, Derricke, and Spenser re-emerged with the recycled image of the Irish barbarian in *Punch*, and despite the passing of three hundred years, these images reconnected colonial representations of the Irish to its roots in early English literature.

Although the above extract from *Punch* is satirical, the humour reflects opinions within the British government. This is explicit in a letter written to *The Times* newspaper in 1836, in which the British Prime Minister, Benjamin Disraeli, expressed his views on the Irish:

The Irish hate our free and fertile isle. They hate our order, our civilisation, our enterprising industry, our sustained courage, our decorous liberty, our pure religion. This wild, reckless, indolent, uncertain, and superstitious race, have no sympathy with the English character. Their fair ideal of human felicity is an alternation of clannish broils and coarse idolatry. Their history describes an unbroken cycle of bigotry and blood.[279]

It is attitudes like this from the British government that make it difficult to position the comedy of *Punch* into an apolitical context.

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[278] Quoted in Peter Yapp, *The Traveller's Dictionary of Quotation: Who Said What, About Where?* (London: Routledge 1983), 500. From, Punch, Oct. 1862 .

[279] Ibid, 499.

Bhabha argues that mimicry is in fact an 'ironic compromise'[280] given that it disrupts the dominant discourse of colonial authority by highlighting the ambivalent hierarchal relationship between the coloniser and colonised. If domination depends on difference, then the assertion of similarity that is achieved through mimicry undermines the logic of that domination. Mimicry shifts the hierarchal relationship between coloniser and colonised and dissolves the binary that has been constructed to create a disjunction between the two. Due to the fact that mimicry has the potential to reverse and invalidate the dominant structures of the colonial situation, Bhabha argues that mimicry is a powerful form of resistance that has the ability to transfigure the authority imposed by the colonial power. Using Lacan, Bhabha maintains that 'mimicry is like camouflage', 'not a harmonization of repression of difference, but a form of resemblance, that differs from or defends presence by displaying it in part, metonymically'.[281] Here, metonymy of presence is based on an indexical relationship between the colonised and the coloniser. In mimicry, there is always the partial presence of the coloniser in the colonised; therefore, the colonised is not *absolutely* definable as the colonised because the coloniser has become entangled in the colonised.

It is via these means that mimicry becomes a form of intervention in colonial rule. Thus for Bhabha, 'mimicry' is a counter-colonial tactic that involves the conscious performance of the Other in the assertion of power, and it is precisely by embracing and appropriating the coloniser that the colonised challenges the hegemonic colonial narrative that created the colonial Other. This new hybrid position that is created through mimicry allows the colonised to redefine the essentialist knowledge that structures colonial discourse. The 'mutable' aspect of mimicry enables a re-articulation of identity in which the colonised negotiates difference that is beyond negation and essentialism. The fact that the colonised is now in a position to 'redefine' knowledge means that through mimicry the colonised has become an 'active' agent in the

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[280] Homi Bhabha, 'Of Mimicry and Man', *Location of Culture*, 86.

[281] Ibid, 90.

negotiation of colonial identity. Mimicry, to follow Bhabha's reading, 'rearticulates the whole notion of identity and alienates it from essence'.[282]

Unlike Said's 'docile colonial body', Bhabha's approach towards mimicry re-positions the colonised into a position of power. The colonised are empowered because they destabilise the essentialist discourse from which colonialism draws its power. Through mimicry the colonised are no longer confined to the 'static' image of the stereotype, but rather move, via the consent of the colonial authority, into a similar cultural position to the coloniser. The creation of the 'mimic man' means that colonial mimicry is available for use as well as misuse: in other words, the coloniser's identity becomes open to mimicry and imitation. Like Judith Butler's theoretical position that draws attention to the parodic enactment of drag, which will be discussed in the next chapter, mimicry can be understood as a subversive performance. The word mimicry suggests falsehood and play, and by seeking to enact the structures it impersonates, mimicry reveals the imitative structure of identity. If these identities are exposed as imaginary then that implies that all identities, including the identity of the colonised, have been imagined and are thus free to be re-imagined. Echoing Fanon, Bhabha reasserts that the time of liberation is synonymous with cultural uncertainty and ambivalence.[283]

The menace of mimicry

When the colonised reproduces the coloniser's traits the result is not just mimicry, but 'mockery'. The colonised mocks the imitative nature of the coloniser's identity thus threatening its stability and authenticity. With mockery there emerges the threat of 'menace': as Bhabha says, 'The ambivalence of colonial authority repeatedly turns from *mimicry* – a difference that is almost nothing but not quite – to *menace* – a difference that is almost total but not quite'.[284] For the coloniser, the menace of mimicry is in its 'double vision' in which, by revealing the ambivalence of colonial discourse it also 'disrupts its authority'.[285] As Bhabha says: 'What emerges between mimesis and

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[282] Ibid, 89.

[283] Ibid, 35.

[284] Homi Bhabha, 'Of Mimicry and Man', *Location of Culture*, 91.

[285] Ibid, 88.

mimicry is a writing, a mode of representation, that marginalises the monumentality of history, quite simply mocks its power to be a model, that power which supposedly makes it imitable'.[286] The 'writing' to which Bhabha is referring is the counter-discourse that is achieve in 'writing-back' and creating a narrative and history defying the one that is written and permeates as knowledge, and by extension, fact.

If domination depends on difference, then the assertion of similarity that is achieved through mimicry undermines the logic of domination. In other words, if the colonised resembles the coloniser, then logically – that is, if we are to follow the coloniser's logic – the colonised is also in a position to dominate, control, and to enact violence. This menace means that the objectified figures of the colonised are more than just objects:

> [T]hey are also [...] the figures of a doubling, the part objects of a metonymy of colonial desire which alienates the modality and normality of those dominant discourses in which they emerge as 'inappropriate' colonial subjects. A desire that, through the repetition of *partial presence*, which is the basis of mimicry, articulates those disturbances of cultural, racial and historical difference that menace the narcissistic demand of colonial authority. It is a desire that reverses 'in part' the colonial appropriation by now producing a partial vision of the colonizer's presence.[287]

In the menace of mimicry the colonised subject slides between similarity and difference. Ironically, the coloniser creates mimics, but it is the wilful adoption of their creation that renders the coloniser anxious.

Another crucial counter-colonial tactic according to Bhabha is 'sly civility'. In fact, Bhabha's notion of hybridity is based on mimicry and sly civility. The concept of sly civility refers to the two ways the colonised can live under the rule of the coloniser. It is a double-consciousness that results from the cooptation of the coloniser's traits, language, and culture. Sly civility inhabits the dual positions of mimicry and menace and this form of double-consciousness in the colonised is signified simultaneously. The ambivalence of submission that occurs in the slippage between civility and sly civility leaves the coloniser uncertain as to whether or not the colonised has submitted to their authority. Given that the coloniser depends on the colonised for their existence and

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[286] Ibid, 87-88.

[287] Ibid, 88.

status, the coloniser's identity as an authority and primary figure is left suspended under the notion of sly civility. Importantly, sly civility is not only a response to colonial rule, but it is another example of the way in which the coloniser is made to feel anxious and ambivalent regarding the political positions and civil performance of the colonised.

Bhabha writes:

> Terms of cultural engagement, whether antagonistic or affiliative, are produced performatively. The representation of difference must not be hastily read as the reflection of pre-given ethnic or cultural traits set in the fixed tablet of tradition. The social articulation of difference, from the minority perspective, is a complex, on-going negotiation that seeks to authorize cultural hybridities that emerge in moments of historical transformation.[288]

Ergo, the discourse of colonialism is not simply a discourse controlled entirely by the coloniser, but rather the colonised also play a significant role in the formation of colonial identities, that is, both the identity of the colonised and the identity of the coloniser. Here again is an example of the way in which the colonised assume power and control over what appears to be a situation in which they are dominated.

Old Mother Riley: challenging the stereotype

Real-life husband and wife duo, Arthur Lucan and Kitty McShane made fifteen Old Mother Riley films between 1937 and 1952.[289] The Old Mother Riley films were designed to fill the British quota, and achieved enormous popularity with audiences on account of the slap-stick comedy and farcical play on middle-class mores. While Mother Riley's (Arthur Lucan) Irish identity has never been directly avowed in any of the films, it is generally understood that Mother Riley is an Irish immigrant living in England. Mother Riley's Irishness has not been disputed even though she speaks with an English accent, while her daughter, Kitty (Kitty McShane), speaks with a recognisable Irish inflection. Aside from her surname, Mother Riley's Irishness is

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[288] Homi Bhabha, 'Introduction: Locations of Culture', *Location of Culture*, 2.

[289] The filming of the sixteenth Old Mother Riley film, *Old Mother Riley's Trip to Mars*, was cancelled after the death of Arthur Lucan in 1954.
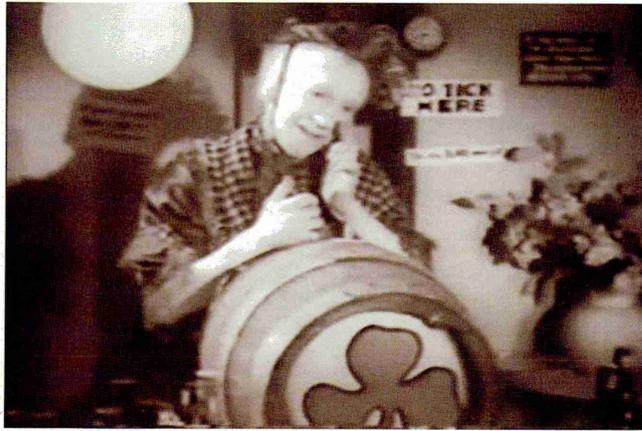
2.6 Mockery - Signalling Irishness

cited through images of shamrocks or the singing of Irish ballad songs, such as 'Galway Bay' and 'I Will Take You Home Again, Kathleen' in *Old Mother Riley's New Adventure* (dir. John Harlow, 1949).

The signalling of Mother Riley's Irishness caused considerable distress amongst academics when a portrait of Old Mother Riley's dead husband is displayed hanging on Mother Riley's wall in *Old Mother Riley's Ghosts* (dir. John Baxter,1940). John Hill proclaims that the portrait was 'a picture of such a startlingly simian character that it might have been lifted directly from the pages of *Punch* some 60 years before'.[290] Hill argues that the simian depiction of Mother Riley's husband is testimonial of the

Figure 2.7 Mimicry - Simian Irish

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[290] John Hill, 'Images of Violence', *Cinema and Ireland*, 149.

110

British colonial image of the Irish. Endorsing Hill's response to the image of Old Mother's Riley's husband, Martin McLoone further asserts, 'the effect of this cinematic tradition is to reinforce the ideological assumptions of nineteenth-century imagery, even if the cinema has rarely reproduced its crudity'.[291] However, this is a hasty conclusion by McLoone and Hill, something which is uncharacteristic of their work in general.

Hill, and McLoone via Hill, read the image of Old Mother Riley's husband on a colonial paradigm when actually the contextual meaning of the image is subversive in regards to the way in which it functions in the film's narrative. The story's disequilibrium occurs when the upper-class Mr Cartwright terminates the job contracts of both Mother Riley and her daughter, Kitty. After a series of narrative events that circulate around class difference, the story's equilibrium is re-established with Mother Riley saving the Cartwright business. Mr Cartwright admits he owes Mother Reilly a debt of gratitude, a debt, which she instructs, can be paid by placing the portrait of her husband amongst the portraits of the Cartwrights. By negotiating a space on the wall for the image of her husband, an image that, indeed, looks like the anti-Irish representations from the nineteenth century, Mother Reilly lifts the derogatory nineteenth-century

Figure 2.8 Sly civility and the menace of mimicry

colonial image out of an oppression history and re-positions it into a framework that acknowledges Irish contribution to England. The subversion of the simian depiction lies in the fact that the negative image of the Irish that has historically been created by the

[291] Martin McLoone, *Irish Film*, 62.

111

English now assumes a positive place amongst the representatives of the upper-class English, the Cartwrights. Indeed, the portrait reproduces the image associated with colonial depictions of the Irish, but crucially it does not reproduce the ideology that produced the image of the simian Irish. Rather the pictorial presentation of the simian image of the Irish parodies the very notion of the Irish as simian in image. By imitating the myth of the image the portrait acts as a form of intervention, displacing the fixed meaning of the original image and reversing and invalidating the dominant structures that created the image. Furthermore, while Mother Riley dearly loves her dead husband, and his image – as she holds up the portrait of her husband to the Cartwrights, the expression on her face implies that she is aware that having such an image mounted on the wall beside such esteemed and noble Englishmen as the Cartwrights would be met with dissatisfaction.

Crucial to Bhabha's postcolonial theory is the recurrence of 'ambivalence' in paradigms involving power structures. Ambivalence appears in the construction of the stereotype, in difference, in mimicry, mockery, sly civility, and of course, it is ambivalence that enables Bhabha's understanding of hybridity. Furthermore, Bhabha argues that in ambivalence the coloniser and the colonised are never simply opposed to each other, as in the example of the mimic man. Where there is ambivalence there is uncertainty, and when there is uncertainty there is no fixity. The fluid movement between subject-positions gives rise to new constructions and negotiations of power and knowledge in the representation of identity and meaning.

Locating the Migrant: In-Between Past and Present Discourses

Bhabha's position on liminality and hybridity, which also involves mimicry and sly civility, is indebted to Freud's notion of the 'uncanny'. Freud characterised the uncanny as a situation which can feel both familiar and unfamiliar at the same time. The uncanny emerges as the bedrock for the relationship between the coloniser and the colonised. The notion of the double – 'almost the same but not quite' –, as being both familiar and foreign is exemplified in the uncanny. Similarly, the uneasy experience of the old and the familiar recurring through another presence in the present is illustrated when the coloniser comes into contact with the colonised who are at this point performing

mimicry either in terms of civility or sly civility. In fact, Bhabha argues that repeatability is always a difference that is a little bit 'uncanny'.[292]

In order to develop this connection to the uncanny, I want to briefly comment on Bhabha's earlier work, *Nation and Narration* (1990), in which he reminds us that nations are made up of narratives. All nations are made up of narratives and the history of the nation is invariably the dominant narrative of the nation. In particular, Bhabha draws on the work of Benedict Anderson who in *Imagined Communities* (1983) points out that a fundamental contradiction within the narrative of nations is that they purport to be both 'new' and 'historical' at the same time.[293] For instance, nations that have been liberated have the colonial past embedded in the narrative psyche of the nation even in its 'decolonised' present. Bhabha also argues that in the narratives of nations the past is not separated from the present but rather the past-present exists concurrently.

Later in *The Location of Culture*, Bhabha extends his reading of uncanny relational situations within the notion of culture, itself. Bhabha writes:

> Culture is heimlich, with its disciplinary generalizations, its mimetic narratives, its homologous empty time, its seriality, its progress, its customs and coherence. But cultural authority is also unheimlich, for to be distinctive, significatory, influential and identifiable, it has been translated, disseminated, differentiated, interdisciplinary, intertextual, international, inter-racial.[294]

For Bhabha, culture always occupies a sort of double-consciousness that is both contradictory and ambivalent. On the one hand, culture, like the stereotype, remains the same – it is repeated until it gains coherence and becomes stable through familiarity. On the other hand, culture is constantly changing and always renewing itself by widening its narratives to accommodate new historical situations. Significantly, Bhabha returns to Freud's original German phrasing of the canny and the uncanny, that is, das Heimlich

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[292] Homi Bhabha, 'Signs Taken For Wonders: Questions of Ambivalence and Authority Under a Tree Outside Delhi, May 1817', *The Location of Culture* (London: Routledge, 1994), 131.

[293] Benedict Anderson, *Imagined Communities: Reflections On the Origin and Spread of Nationalism* (London: Verso, 1991), 11.

[294] Homi Bhabha, 'Articulating the Archaic: Cultural Difference and Colonial Nonsense', *Location of Culture*, 136-137.

and das Unheimlich. Translated into English, das Heimlich and das Unheimlich do not just mean the canny and the uncanny, but the expressions also translate as 'the homely' and 'the unhomely'. The idea that all narratives of the nation are symptomatic of the past can be connected here to Bhabha's use of the uncanny, that is, the 'unhomely', and its consequences for the migrant.

The figures of doubling and splitting that mark the experience of the colonised also mark the experiences of the migrant. The migrant is always ambivalent in that they are split between their cultural past and migrant present. To borrow Bhabha's point, '[i]n occupying two places at once [...] the depersonalised, dislocated colonial subject can become an incalculable object, quite literally, difficult to place'.[295] This can be extended to the case of the migrant. The migrant inhabits the partial presence of another identity – a life that repeats a life lived in the country of origin. At the same time, this repetition is not identical to the 'original' identity, but rather the repetition allows for difference and transformation that revives the past in the present.

The migrant is not only constructed through the discourses of the past, but also through current occurring narratives of the nation. Therefore the migrant is always connected to the 'home land', which means that the migrant embodies the past-present of a narrative of a nation in which they no longer reside. As Bhabha says:

> The borderline work of culture demands an encounter with 'newness' that is not part of the continuum of past and present. It creates a sense of the new as an insurgent act of cultural translation. [The borderline work of culture] does not merely recall the past as social cause or aesthetic precedent; it renews the past, refiguring it as a contingent "in-between" space, that innovates and interrupts the performance of the present. The "past-present" becomes part of the necessity, not the nostalgia, of living.[296]

The past and the present are no longer considered as binaries, but rather they become a hybrid temporality whereby the past always re-configures the present. Further, when Bhabha says that the '"past-present" becomes part of the necessity, not the nostalgia, of

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[295] Homi Bhabha, 'Remembering Fanon. Introduction to the English Edition of Black Skin/White Mask', *Black Skin/White Mask*, Frantz Fanon, (London: Pluto Press, 1986), xxii.

[296] Homi Bhabha, 'Introduction: Locations of Culture', *Location of Culture*, 7.

living', he specifically means that the past is renewed in the present. Thus it is not sufficient merely to say that the past exists uninterrupted alongside the present as this in itself does not enable subversion. The mode of cultural hybridity that emerges in the 'past-present' of the now is a subversive force given that it changes conventional meanings of signs and symbols. The idea of history always haunting the present can be observed in Hill's hasty reading of the simian depiction of Mother Riley's husband in *Old Mother Riley's Ghosts* when he responds to the film from within a colonial paradigm rather than the counter-discourse of the colonial image.

As Bhabha points out:

> It is the problem of how, in signifying the present, something comes to be repeated, relocated and translated in the name of tradition, in the guise of a pastness that is not necessarily a faithful sign of historical memory but a strategy of representing authority in terms of the artifice of the archaic. That iteration negates our sense of the origins of the struggle. It undermines our sense of the homogenizing effects of cultural symbols and icons, by questioning our sense of the authority of cultural synthesis in general.[297]

Importantly, the migrant introduces change in the narrative of nations by re-imaging imagined communities. The process of recall that is experienced through the presence of the migrant can also serve to erase and to write the nation – both the new one and the one left behind – again in order to create new meanings and interpretations. The migrant does not simply repeat the narratives of the past, it is an articulation of repetition with a difference. Signs are transformed through the process of re-signification and historical events are re-presented in a discourse that is at once recognisable and different. Thus the hybridisation that characterises the migrant's experience enables subversion as narratives are kept open and on-going. Importantly, however, new, subversive meanings are not themselves fixed; they are subversive because they defy the existence of stable signs and meanings – they do not pretend to create new fixed meanings.

The body is a crucial site for representations of similarity and difference in both colonial and migrant contexts. The colonial stereotype continues to be attached to images of the migrant but in a way that it is simultaneously repeated and re-introduced. The next

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[297] Homi Bhabha, 'The Commitment to Theory', *Location of Culture*, 35.

chapter continues with the discussion on the need to keep re-telling stories and reasserting images of the body. Following Bhabha's acts of mimicry, I draw attention to the notion of iteration in constructions of the body of the migrant and the stereotype.

Chapter Three

Irish Diaspora in England: In-Between Visibility and Invisibility

This chapter draws attention to the ways in which the Irish in England move 'in-between' the social positions of 'visibility' and 'invisibility' in literature, film, and film adaptation. It opens with a brief account of Irish emigration to Britain, and identifies a paradox in the ways in which the Irish in England are understood in sociological discourses – on the one hand the Irish are rendered 'visible' via the language used to describe stereotypes and immigrants; on the other hand, the Irish are considered invisible in England because they are 'white'. In order to draw attention to the problematic ways in which a white group is rendered 'invisible', the chapter moves through discussions on discourses on race, ethnicity and whiteness before culminating in a detailed analysis of the UK Census. The notion of an invisible ethnic group is significant for a visual medium such as film, and the chapter stresses that skin is crucial to our understanding of invisibility. The discussions in the chapter seek to open up the category of 'White' in order to recognise difference within and between different White identities. Arguing that categories of race and ethnicity are discursively constructed, the discussion turns to Judith Butler's theorisation of gender as 'performance' and 'performativity'. I apply her logic in approaching gender studies to understandings of racial and ethnic identity formations in order to discuss the racialised and ethnicised body as a linguistically constructed body. It concludes with a discussion of Rudyard Kipling and Victor Saville's *Kim* (1901 and 1950) and Gurinder Chadha's *Bend It Like Beckham* (2003) in order to draw attention to the importance of recognising similarity in the creation of difference and acknowledging difference in the creation of similarity.

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The Irish Migrant in England

Second to the United States, Britain was the primary choice of destination for Irish migrants. Irish emigration has contributed enormously to Britain's changing demography, a change that had been occurring fifty years before the Irish Famine (1846-1852). The proximity of Britain to Ireland made Britain an inexpensive thus

117

attractive place to emigrate. Access to Britain was not only cheaper, but Irish emigration to Britain never had the same 'permanent qualities'[298] that was characteristic of emigration to places like America or Australia. This geographical proximity to Britain offered the comfort of 'temporary settlement', which facilitated a 'to-and-fro movement' and enabled a 'tradition of contact'[299] that was not available to the Irish elsewhere. Those who wanted to keep close ties with Ireland could do so while at the same time remain settled in Britain.

By 1851 over a half a million Irish nationals had descended on England, with the cities of London, Manchester, Birmingham, and Liverpool developing as the most popular settlement areas for the Irish.[300] During the Irish famine unemployment was rife and England offered financial and social betterment for Irish migrants. The lowest wage in Britain was a social improvement to life in Ireland,[301] and as John Archer Jackson implausibly notes, for many Irish it was a privilege to exchange their 'rags and tatters' for a 'bed of sores in the foetid stench of a cramped and overcrowded cellar in Manchester'.[302] The trend of Irish emigration to Britain reached its peak during the Irish famine: it continued steadily with the rise of the industrial revolution in Britain, and for two hundred years the Irish were the primary source of immigrant labour in Britain. By 1971 over one million of the population of Great Britain had been born in the Republic of Ireland.[303] In the first comprehensive study on Irish migrants in Britain, *The Irish in Britain* (1963), John Archer Jackson states that the actual figures of Irish emigration to Britain cannot be definitive, while at the same time emphasising that they cannot be underestimated. He counts two phases of heavy emigration from Ireland to Britain,

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[298] John Arthur Jackson, *The Irish in Britain* (London: Routledge & Kegan Paul, 1963), 6.

[299] Ibid, 6.

[300] Lynn Hollen Less, *Exiles of Erin: Irish Migrants in Victorian London* (Manchester: Manchester University Press, 1979), 15.

[301] John Arthur Jackson, *Irish in Britain*, 116.

[302] Ibid, 40.

[303] Nathan Glazer, *Ethnic Dilemmas 1964-1982* (Cambridge, Mass.; London: Harvard University Press, 1983), 34.

while Mary Hickman draws our attention to a third phase, which took placed throughout the 1980s[304] and saw an annual exodus of 30,000 Irish to England alone.[305]

1840-1880 was the peak period of Irish emigration. The population of Ireland was at its highest in 1841 at 8.5 million and fell continuously to its lowest in 1961 to 3.5 million.[306] By 1880, two thirds of Irish people born in Ireland lived elsewhere;[307] this means that more Irish people lived aboard than in Ireland itself. Statistics, such as those compiled by Joseph Lee, advise us that '4 out of 5 children born in Ireland between 1931 and 1941 emigrated'.[308] This sustained narrative of emigration from Ireland has become part and parcel of the story of the Irish. As Jackson notes:

> The habit of emigration has become incorporated into Irish life; it is an institutionalised feature of existence and represents, in the assertion of independence involved, a part of the *rites de passage*   ,
> for many young people in both parts of Ireland.[309]

Jackson calls emigration the 'phenomena of life'[310] for Irish people.

Invisible Irish

Although the Irish are embedded in the social and economic development of Britain, their contribution to English life has not been recognised to the same extent as the contribution of Irish migrants to American life. Similarly, while the Irish-American identity is acknowledged and celebrated, the English-Irish or Irish-English hybrid

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[304] Mary Hickman, *Discrimination and the Irish Community in Britain* (London: Commission for Racial Equality, 1997),18.

[305] Bronwen Walter, *Outsiders Inside: Whiteness, Place and Irish Women* (London: Routledge, 2001), 15.

[306] Ibid, 15.

[307] A.J Fielding and A.G. Champion, *The Population of England and Wales in 1991: A Census Atlas. England and Wales '81* (Geography Association, 1993), 20.

[308] Joseph Lee, *Ireland, 1912-1985: Politics and Society* (Cambridge: Cambridge University Press,1989), 379.

[309] John Arthur Jackson, *Irish in Britain*, 30.

[310] Ibid, 38.

identity is not embraced. A principal reason for this lies in the fact that Britain is not characterised as a nation of immigrants in the same way that defines the nations of America and Australia. Bronwen Walter argues that the fact that there is no acknowledged Irish-English identity, as there is an Irish-American, Irish-Australian, and Irish-Canadian identity, means that the English and Irish identities 'remain oppositional and unlinked'.[311]

Mary Hickman, Sarah Morgan, and Bronwen Walter (2001) define the Irish population in Britain as

> British-born children of Irish parents, often called the second generation, as well as their own children, the third generation who identify themselves through their Irish heritage.[312]

Not only does this definition of Irishness exclude the English-Irish, Scots-Irish and Welsh-Irish hybrid experiences of the first and fourth, etcetera, generation Irish, but even this definition of Irish identity in Britain is not applied to the national Census, which I discuss in greater detail later. Despite the fact that the Irish are both the largest and the longest-established ethnic minority in Britain, the Irish are mostly absent from studies of ethnic minorities in Britain.[313] Thus, subsequent generations of Irish migrants are either 'lost', 'hidden', 'ignored', or 'denied' in demographic studies. In their examination of the Irish in England, Mervyn Busteed, Robert Hodgson, and Thomas Kennedy state:

> Most scholars [...] have simply defined the Irish as those adults recorded as born in Ireland, or in some cases only those heads of households so described. For the purposes of this study, however, 'Irish' is defined as all those born in Ireland regardless of age or status within the household. In addition, also considered 'Irish' are those persons who were born outside Ireland but were returned as having two Irish-born parents. This may seem to inflate the totals, but it seems illogical to omit such people or to class them as anything other than Irish. Excluded from the category, therefore, are offspring born

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[311] Bronwen Walter, *Outsiders Inside*, 9.

[312] Mary Hickman, Sarah Morgan and Bronwen Walter, *Second-Generation Irish People in Britain: A Demographic, Socio-Economic and Health Profile* (London: Irish Studies Centre, University of North London, 2001), 1.

[313] Mary Hickman, *Discrimination and the Irish Community in Britain*, 15.

outside Ireland if only one parent is recorded as Irish-born, though in the case of a widow or widower, of course, the deceased spouse might for all we know have been Irish – as indeed might a parent who was omitted from the Census owing to the remarriage of the recorded spouse.[314]

On the one hand, the authors, Busteed, Hodgson, and Kennedy consider it 'illogical' to omit persons who were born outside of Ireland who have two Irish parents, but, on the other hand, they consider it 'logical' to omit persons who were born outside of Ireland who have one Irish parent and, quite possibly, one English parent. In this case, the authors are fundamentally making a distinction between 'essentialism' and 'hybridity': you are only counted as 'Irish' if you are 'purely' Irish; hybrid Irish-English or English-Irish identities are overlooked in demographic studies to the point that they are 'denied'. Similarly, while the 2001 Census records 691,000 people in Britain born in the Republic of Ireland, this statistic overlooks crucial issues of multi-ethnicity and hybridity by only accounting for first generation Irish immigrants and not their descendents.[315]

On account of the invisible factors of Irish migrants in Britain serious social issues such as racial discrimination have been over-looked. Bronwen Walter argues that the preoccupation with skin colour has resulted in failures to recognise anti-Irish attitudes as racist.[316] Walter remarks:

> The Irish have been represented as racially inferior since at least the twelfth century, with a remarkably consistent range of negative stereotypes. Thus the racialisation of the Irish is so ingrained in British culture as to be barely recognisable for what it is.[317]

Hickman and Walter (1997) argue that by failing to acknowledge racism towards Irish migrants, British authorities only recognised racism towards 'black' immigrants. The

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[314] Mervyn Busteed, Robert Hodgson, and Thomas Kennedy, 'The Myth and Reality of Irish Migrants in Mid-Nineteenth-Century Manchester: A Preliminary Study', *The Irish World Wide: History, Heritage, Identity, Volume Two: The Irish in New Communities*, ed. Patrick O'Sullivan, (Leicester: Leicester University Press, 1992), 36-37.

[315] Furthermore, the highest concentration of 'White Irish' was in London. Almost a third (32 per cent) of the 691,000 'White Irish' lived in London where they made up 3 per cent of the population. http://www.statistics.gov.uk/census2001/profiles/commentaries/ethnicity.asp.

[316] Bronwen Walter, *Outsiders Inside*, 82.

[317] Ibid, 82.

argument here is that because the dominant paradigm of racism is constructed on a black/white racial binary the Irish have not been considered victims of racism. As Hickman says:

> Does the absence of the Irish from the discourses of ethnic minorities in Britain reflect a material reality of easy assimilation or does the denial of the specificity of being Irish in Britain mask processes and practices of differentiation, racialisation and discrimination which should be addressed? [318]

Invoking the arguments of Hickman and Walter, Breda Gray also maintains that the Irish in Britain were not protected from racist remarks since 'whiteness' functions as an 'unmarked' identity.[319] Gray argues that because "whiteness" became a signifier of "insiderness" in Britain, Irish migrants found themselves in an 'ambivalent position' in relation to anti-racist policy.[320] This is a thought captured in John Archer Jackson's remark when he proposes that it is 'the lack of marked distinctions, such as skin colour', between the Irish migrants and the British native population that makes the move 'a relatively uncomplicated affair'.[321] These constructions of whiteness threaten to leave the white migrant on the margins of silence and invisibility. This 'invisibility', according to Walter, has been compounded by a 'silence' about the Irish diaspora in England, and it is especially the Irish-women diaspora in England that has been resoundingly silent.[322]

Visible Irish

Contrary to John Archer Jackson's comment that Irish emigration to Britain is a 'relatively uncomplicated affair',[323] it is the legacy of IRA terrorism in England that prompts Scott Brester to argue that for the Irish 'the short passage to England [is the]

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[318] Mary Hickman, *Discrimination*, 8-9.

[319] Breda Gray, *Women and the Irish Diaspora* (London: Routledge, 2004), 146.

[320] Breda Gray, 'The 1980s Irish Emigrant and "Multicultural" London: From "Ethnicity" to "Diaspora"', *The Irish Diaspora*, ed. Andy Bielenberg, (Harlow: Longman, 2000), 72.

[321] John Arthur Jackson, *Irish in Britain*, xii.

[322] Ibid, 32.

[323] John Arthur Jackson, *Irish in Britain*, xii.

most problematic act of relocation'.[324] The IRA bombing campaigns contributed enormously to the 'disappearance' of the Irish who had helped build England. The 1974 Prevention of Terrorism Act was implemented into British Law in the wake of the IRA pub bombings in Birmingham. The Act was specifically applied to monitor all Irish people travelling between Britain and Ireland and enabled authorities to control the movement of people travelling between Britain and the Republic of Ireland and Northern Ireland. The Act was criticised by anti-discrimination advocates for implementing an "innocent until proven Irish" approach to terrorism.[325] For Paddy Hillyard the Act was a 'discriminatory piece of law' as it was only directed at one community.[326] It was not until 1984 that the Prevention of Terrorism Act was extended to cover international terrorism, not just IRA terrorism. Up until that time, the Act identified all Irish people as a 'suspect community'.[327]

The St. Patrick Day's Parade was cancelled in Birmingham after the 1974 IRA pub bombings and was not held again until 1996. The parades recommenced after the then President of the Irish Republic, Mary Robinson, made an official visit to Birmingham. Robinson had an agenda to bring 'confidence and pride' back to the Irish identity in England.[328] Unlike the Irish in the United States who could celebrate their identity, she observed that in England 'there was a tendency of those who had been successful to assimilate and downplay their Irishness'.[329] Others noted that since the IRA bombing campaigns, 'people of second or even fourth generation Irish extraction [...] weren't displaying it publicly'.[330] Confessions from Irish migrants in England such as, 'If you were Irish you kept your mouth shut, your head down, and nobody at home particularly

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[324] Scott Brewster and Virginia Crossman, 'Re-writing the Famine: Witnessing in Crisis', *Ireland in Proximity: History, Gender, Space*, ed. Scott Brewster, Virgina Crossman, Fiona Becket and David Alderson, (London: Routledge, 1999), 126.

[325] Breda Gray, '1980s Emigration', 71.

[326] Paddy Hillyard, *Suspect Community: People's Experience of the Prevention of Terrorism Acts in Britain* (London: Pluto Press, 1993), 13.

[327] Ibid.

[328] Helen Burke and Olivia O'Leary, *Mary Robinson: The Authorised Biography* (London: Hodder and Stroughton, 1998), 192.

[329] Ibid, 192.

[330] Ibid, 195.

cared',[331] strongly conveyed that during the IRA bombing campaigns (1939-1996) the Irish were the ultimate personae non gratae both to others and to themselves. In the attempt to disassociate from IRA violence many Irish immigrants disassociated with the Irish identity altogether.

Two very different and contradictory positions are used in sociological studies to conceptualise the experience of the Irish in England. On the one hand, there is the notion of the famine migrant, who, according to Kevin O'Connor, was 'easily discernible as foreign' due to their paltry and unkempt appearance.[332] Discourses surrounding these migrants were invariably attached to the derogatory depictions of the Irish associated with early English colonial literature. The Irish developed a reputation for fighting, rioting, accepting low wages and picket breaking. Irish names were invariably attached to offences such as 'assault, attack, inebriation, [and] disturbance of the peace'.[333] According to Declan Kiberd, cheap Irish labour was viewed as a threat to the English working-classes and riots were frequent between the English and Irish labourers.[334] On the other side of the paradox is the notion that the Irish in England are an invisible migrant group. The idea of the invisible migrant is attached to race-related discourses that constitute a variety of different migrant groups in England on a black/white binary structure. It is specifically in relation to discourses on whiteness that the Irish migrant is rendered invisible and not part of the migrant demographic of England, or indeed, Britain. Interestingly, literature, film, and literary film adaptations that are concerned with the experiences of the Irish in England incorporate both sides of the paradox at once.

The next section concentrates on the notion of the migrant body as a linguistic formation. It captures recurring language used to describe the migrant and identifies that this language is put in service of creating insider/outsider binaries. I return to the notion of the stereotype as a way in which the migrant is constructed as a corporeal aesthetic.

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[331] Ibid, 190.

[332] Kevin O'Connor, *The Irish in Britain* (London: Sidgwick and Jackson, 1972), 2.

[333] Ibid, 25.

[334] Declan Kiberd, 'The Fall of the Stage Irishman', *The Irish Writer and the World* (Cambridge: Cambridge University Press, 2005), 21.

Within the language of immigration is an idiom of exclusion. Expressions used to articulate the migrant in popular print media are frequently attached to a 'problem discourse'. At the same time, the concept of the immigrant as a 'problem' is not literally stated in the 'problem discourse' per se, but rather it is channelled through the politically evasive trope of metaphor. The language of immigration is the language used to describe a natural 'disaster'. Immigrants come in 'drifts' and 'waves', and 'flood' and 'swamp' the settlement areas. The rise of immigration is considered 'alarming' with 'soaring' birth rates among immigrant groups causing the population of the country to 'swell', which puts a further 'strain' on public services and threatens to 'cripple' the social and financial infrastructure of the country. Similar to expressions used to describe a river that 'swells' and 'bursts' its banks then 'floods' the town, words that describe the arrival of immigrants feed on the fear that the 'native' population will be submerged under the weight of the new arrivals. There are calls for immigration laws to be 'tightened', for 'border control' to 'crack down' on 'foreigners' who endanger the culture and liberties of the country of settlement. Immigrants appear as threats of 'invasion' and action is taken to enforce 'boundaries' and 'fence-off' the imminent immigrant communities. Again, the common phrase 'of immigrant stock' linguistically associates the immigrant with animals; immigrants 'flock' to places for jobs and, like animals, carry with them the dangers of disease, infection, and infestation. The immigrant body is connected with dirt and danger, and the occupied space of the migrant, namely 'the slum', is viewed as a 'contaminated' space 'polluted' by immoral immigrants. Similarly, the cities and towns that are 'swollen' by immigration connote the image of 'distortion', and allude to the idea of an unnatural social demographic. Such socially antagonistic language fuels attitudes of estrangement between the natives and the immigrants.

Sara Ahmed suggests that implicit in the clichéd expression, 'stranger danger', is the rhetorical positioning of the stranger's 'body' as the 'origin of danger'.[335] Discourses on the migrant, or to use Ahmed's term, 'stranger' are connected with a 'corporeal

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[335] Sarah Ahmed, *Strange Encounters: Embodied Others in Post-Coloniality* (London: Routledge, 2000), 15.

semiotic',[336] which fleshes-out the migrant through a dialogue of danger, a dialogue that reminds us that the migrant body does not 'belong'. The migrant is recognised as a 'stranger' because they inhabit a body that is culturally and socially 'out of place'.[337] Bülent Diken defines the 'stranger' as someone who 'inhabits a space of ambivalence, in which one is not quite "us" or "them"'.[338] This sense of ambivalence occupied by the stranger is commented on by Ahmed when she reminds us of the fundamental conundrum that supports the notion of the stranger, namely to know someone as a stranger is to recognise them as a stranger and equally to recognise someone as a stranger is to know them.[339] As Ahmed writes:

> The figure of the stranger is far from being strange; it is a figure that is primarily familiar in that very strange(r)ness. The stranger is someone we do not recognise [...] we recognise someone as a stranger.[340]

The process of recognising the stranger as a body that is 'out of place' positions the 'stranger' in the binary tension of 'us' and 'them'. However, Ahmed argues that the insider/outsider binary of 'us and them' is actually formatted on making the 'strange' familiar.[341] Crucial to the representation of the 'stranger' is the paradox of making the stranger a familiar sight by highlighting the very elements of the 'strange'. As Ahmed notes: 'the translator must render the foreign familiar and preserve its very foreignness at the same time'.[342]

Discourses that conceptualise the stranger operate in similar ways to the creation of the stereotype. Defined by Walter Lippmann in 1922, the term 'stereotype' refers to a 'form of perception' that 'imposes a certain character on the data of our senses before the data

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[336] Maude Hines, 'Body Language: Corporeal Semiotics, Literary Resistance', *Body Politics and the Fictional Double,* ed. Debra Walker King, (Bloomington: Indiana University Press, 2000), 38-55.

[337] Sarah Ahmed, *Strange Encounters,* 15.

[338] Bülent Diken, *Strangers, Ambivalence and Social Theory* (Ashgate: Aldershot, 1998), 11.

[339] Sarah Ahmed, *Strange Encounters,* 1.

[340] Ibid, 21.

[341] Ibid, 42.

[342] Ibid, 59.

reach the intelligence'.[343] For Lippmann, the stereotype is presented as a form of 'knowledge' that connects the 'world outside' to the 'picture in our heads'.[344] The stereotype is a result of the repeated stylisation of a group 'body' and it is the act of repetition that gives the illusion of an 'essential' or 'core' ontological trait of the body that is stereotyped. When such images are received they are consumed as knowledge and that knowledge is *mis*interpreted as fact, which is why Linda Martin Alcoff refers to stereotypes as a 'learned perceptual practice'.[345] Further, the stereotype must be 'endlessly copied' in order to become a 'stereotype of perception'.[346] For Lippmann there is nothing more 'obdurate'[347] to education and to criticism as the stereotype, and he stresses that the 'pictures in our heads' and the 'habits of our eyes'[348] are the products of 'public opinion'. The idea that stereotypes are matters of public opinion suggests that stereotypes are pre-cognitive: stereotypes are 'concepts'; they are an object of human thought: in Tessa Perkins' words, 'a *feature* of human thought'[349] (my emphasis) and in Richard Dyer's, 'an *aspect* of human thought'[350] (my emphasis): they are ready-made ideas that 'precede' thinking.

The image of the stereotype is not a 'natural' thing but a discursive phenomenon. Stereotypes therefore function like a language in that they assume their meaning within a historically contingent structure of social relations, which is why they are often received as making factual and realist claims. For Perkins 'stereotypes are like symbols',[351] and she argues that stereotypes are both 'simple and complex'[352]

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[343] Walter Lippmann, *Public Opinion* (New York: Macmillan, 1997), 54.

[344] Ibid, 30.

[345] Linda Martin Alcoff, 'Toward a Phenomenology of Racial Embodiment', *Race*, Robert Bernasconi, ed., (Oxford: Blackwell, 2001), 270.

[346] Walter Lippmann, *Public Opinion*, 92.

[347] Ibid, 65.

[348] Ibid, 54.

[349] Tessa Perkins, 'Rethinking Stereotypes', *The Media Studies Reader* (London; New York: Arnold, 2002), 80.

[350] Richard Dyer, *The Matter of Images: Essays on Representations* (London; New York: Routledge, 1993), 12.

[351] Tessa Perkins, 'Rethinking Stereotypes', 76.

ideological concepts and 'they are both (apparently) true and (really) false at the same time'.[353] Perkins argues that stereotypes are 'evaluative concepts'[354] that often attribute learned 'innate characteristics'[355] to a particular group; our belief in stereotypes affects our expectations of a social group which renders us subject to prejudice. Indeed, as William B. Helmreich reminds us, 'Although stereotypes are most often exaggerations or distortions of reality, they are often accepted by people as fact'.[356]

Importantly, the stereotype has no physical origin, but rather words create the image of the stereotype. Words that constitute the stereotype are enacted thus mutate into a physical form, but the image itself has no bodily referent. Thus the word 'stereotype' is a signifier without a signified, a reference without a referent, and exists no more than a simulacrum. To borrow the words of Jacques Derrida:

> In this speculum with no reality, in this mirror of a mirror, a difference or dyad does exist, since there are mimes and phantoms. But it is a difference without a reference, or rather a reference without a referent, with any first or last unit, a ghost that is the phantom of no flesh, wandering about without a past, without any death, birth, or presence.[357]

However, it is when the fictional stereotype is confused with the 'real life' referent that Debra Walker King argues that 'body fictions' speak louder than lived experiences:

> we bear [body fiction] markers on our bodies, particularly those of age, race, and gender. In this way the fiction double is always with us, constantly speaking, telling, misinforming – determined to be heard and heard first. When we enter a room, it enters with us. Those we meet see it and listen to its story before they ever speak to us. Unfortunately the informant they see, and to whom they are willing to listen, lies. Instead of telling a story of individuals living in social reality, this cultural construction of racialised, gendered, or

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[352] Ibid, 76.

[353] Ibid, 76.

[354] Ibid, 82.

[355] Ibid, 83.

[356] William B. Helmreich, *The Things They Say Behind Your Back: Stereotypes and the Myths Behind Them* (New Brunswick, N.J.: Transaction Books,1982), 2.

[357] Jacques Derrida, *Acts of Literature*, (London: Routledge, 1992), 157.

sexual body fictions disfigures or conceals [the subject] beneath a veil of invisibility, threatening economic, political, emotional, and spiritual suffocation.[358]

King suggests that the stereotype that is applied to any person from all social groups is always present metonymically. This metonymic presence of the stereotype overwrites to the point that it eradicates the individual person; thus stereotypes paradoxically render the individual visible and invisible at the same time. Maude Hines reminds us that our bodies are texts 'unauthored by ourselves'; adding that the materiality of the body is a matter over which we have no control, she states the unpalatable fact that whether we mean them to or not, our bodies 'mean'.[359] Rodger Bromley argues that the 'body' is the migrant's 'only real home', and he stresses that 'it is crucial that the migrant should be able to find space to construct an identity that can accommodate what he or she once was and is now supposed to be: an identity that is somewhere in-between'.[360]

Visibility and discourses on race

While the visual rendering of the stereotype relies on an overt somatic distortion, the image of the stereotype is in fact often a form of covert racism. Given that it is submerged and delivered through the rhetoric of realism, the racist idiom that constructs and constitutes the stereotype can largely go undetected. Racism is a doctrine of intolerance and discrimination that feeds off notions of hierarchy and exclusivity; it is a 'denial of humanity'[361] that legitimates 'inequity'.[362] It is a dehumanising ideology that often takes place at the level of the body, representing groups in a distorted manner, evaluating them negatively, and often, but not always, reducing the now racialised subject to the chromatics of skin. Ella Shohat and Robert Stam maintain that racism is

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[358] Debra Walker King, *Body Politics and the Fictional Double* (Bloomington: Indiana University Press, 2000), viii.

[359] Maude Hines, 'Body Language', 38.

[360] Roger Bromley, *Narratives for a New Belonging: Diasporic Cultural Fictions* (Edinburgh: Edinburgh University Press, 2000), 66.

[361] Robert Miles and Malcom Brown, *Racism* (London: Routledge, 2003), 10.

[362] Ibid, 11.

both individual and systematic in that it is 'interwoven into the fabric both of the psyche and of the social system'.[363]

Like the discourse of colonialism, race is based on a philosophy of difference, and is formed and informed by binary oppositions and hierarchies. Bodies become part of a knowledge system that functions on a visual field, and the 'differentiated body'[364] is racialised, ethnicised, and epidermalised in ways that thwart the notion of a body as a 'stranger'. Those assumed on a black/white binary set are not just 'bodies', but they are bodies with 'skins': the white/black binary structure deposits 'skin' as the central boundary line of difference. Skin acts as a visual signifier of difference and, to the irritation of Donna Haraway, our bodies both 'end at the skin' and are 'encapsulated by the skin'.[365] The notion of skin as a container of the body is further emphasised when Steve Garner remarks that skin is the 'space' in which bodies become 'trapped in prejudice'.[366] The black/white skin colour binary is extremely problematic given that one term on the binary always assumes precedence over the other. Binaries surreptitiously form hierarchies with one side of the social binary representing a normative space, or in this case, a normative skin space, while the other side represents the 'Other'. Indeed, as Avtar Brah advises us, in the politics of diaspora 'looks' matter because of the racialisation of the body in the constitution of racism.[367]

If it was not for the existence of racism, the concept of 'race' would not have had to be invented. It was in the age of the Enlightenment that the term 'race' was first used as a trope for discussing the different tones of human skin. In the Enlightenment lexicon 'race' was used interchangeably with the words 'variety' and 'species', a linguistic habit inherited from the controverted belief that different 'races' were different 'species'. It was on account of the Swedish scientist, Carl Linnaeus, and his system of classification,

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[363] Ella Shohat and Robert Stam, *Unthinking Eurocentrism: Multiculturalism and the Media* (London; New York: Routledge, 1994), 23.

[364] Sarah Ahmed, *Strange Encounters*, 42.

[365] Donna Haraway, 'A Cyborg Manifesto', 1985, *Cultural Theory: An Anthology*, eds. Imre Szeman and Timothy Kaposy, (Oxford: John Wiley and Sons, 2010), 465.

[366] Steve Garner, *Whiteness: An Introduction* (London: Routledge, 2007), 4.

[367] Avtar Brah, *Cartographies of Diaspora: Contesting Identities* (London. Routledge, 2000), 3.

that the intellectual enquiry into race first acquired 'scientific' status for Enlightenment thinkers. Linnaean principles of classification helped characterise the concept of 'race' and influenced the organisation of racial identities. The arbitrary classification of race is perhaps best summed-up in Thomas F. Gossett's words:

> Linnaeus had found four human races; Blumenbach had five; Cuvier had three; John Hunter had seven; Burke had sixty-three; Pickering had eleven; Virey had two "species", each containing three races; Hacckel had thirty-six; Huxley has four; Topinard had nineteen under three headings; Desmoulins had sixteen "species"; Deniker had seventeen races and thirty types.[368]

These, to borrow Robert Bernasconi's phrase, 'artificial divisions'[369] demonstrate that racial classifications were subject to the pseudo-scientific whim of an individual philosopher rather than actually based on any kind of sustainable or indeed ontological fact. Although the idea of race has become 'naturalised' through language, the discourse of race is not itself 'natural'; to borrow the words of Noel Ignatiev: 'people are members of different races because they have been assigned to them'.[370] Despite its extremely problematic beginnings, the discourse of 'race' is still used in contemporary parlance to describe racial identity and racial difference.

Invisibility and whiteness

Michael Pickering comments:

> In contemporary discourse, "race" refers to people who are non-white, and denotes cultural "difference". "Race" is used as a way of designating certain categories within our culture, and it does this from an invisible, undesignated position. This is the position of whiteness. As a normative position, whiteness is taken to be a natural fact, existing beyond the bounds of consideration. It is not racially marked *as* white in that black is so marked.[371]

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[368] Thomas F. Gossett, *Race: The History of an Idea in America* (Oxford: Oxford University Press, 1997), 82.

[369] Robert Bernasconi, *Race* (Oxford: Blackwell, 2001), 22.

[370] Noel Ignatiev, *How the Irish Became White, New York* (London: Routledge, 1995), 1.

[371] Michael Pickering, 'Racial Stereotypes', Social Identities: Multi-disciplinary Approaches, eds. Gary Taylor and Steve Spencer, (London and New York: Routledge, 2004), 91.

The term 'white' used specifically to denote racial identity originated at the beginning of the Seventeenth century and was carried into the Enlightenment's articulation of race, which was then placed on a binary against its so-called opposite, 'black'.[372] Since the Enlightenment, the white/black racial binary has dominated both the construction and the discussion of race, and racism, in society. Although understandings of race were based on physiological difference between human beings, the Enlightenment was only concerned with the origin of blackness but never the origin of whiteness.

Invisibility as a social discourse has predominantly been applied to minority groups that are on the economic or racial periphery of society;[373] however, the 'white' racial identity is also a social identity that has been labelled 'invisible'. Scholars such as Paula S. Rothenberg (2007), Michael S. Kimmel and Abby L. Ferber (2003), Aileen Moreton-Robinson (2000), and Robert H. Tai and Mary L. Kenyatta (1999) have identified that white racial hegemony operates in a way that positions whiteness as the racial norm and the model against which all other races are distinguished. Further, Steve Garner observes that '[w]hiteness for the majority of "white" people is so unmarked that in their eyes, it does not actually function as a racial or ethnic identity'.[374] Similarly, Michael S. Kimmel writes, '[t]o be white, or straight, or male, or middle class is to be simultaneously ubiquitous and invisible'.[375] Again, Peggy McIntosh argues that 'white privilege' is an 'invisible package' to which the majority of white people are 'oblivious';[376] like Kimmel, McIntosh makes an analogy between race and gender when she compares 'white privilege' to 'male privilege'. However, even including socially marginalised sub-categories of whiteness such as gender, class and homosexuality, Garner argues that 'being white per se is a relatively free ride'.[377] Breda Gray admits

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[372] Gary Taylor, *Buying Whiteness: Race, Culture, and Identity from Columbus to Hip Hop* (Basingstoke: Palgrave Macmillan, 2005).

[373] See Lewis R. Gordon 1997; Frantz Fanon 1952; Ralph Ellison 1953; Wei Sun 2007.

[374] Steve Garner, *Whiteness*, 34-35.

[375] Michael S. Kimmel, Kimmel and Abby L. Ferber, *Privilege: A Reader* (Boulder, Colo.: Westview Press, 2003), 3.

[376] Peggy McIntosh, 'White Privilege: Unpacking the Invisible Knapsack', *Race, Class, and Gender in the United States*, ed. Paula S. Rothenberg, (New York: Worth Publishers, 2004), 188.

[377] Steve Garner, *Whiteness*, 18.

that '[t]he promise of inclusion that is held out by looking "white" is a seductive one', and one that leads to a 'desire to be absorbed into the authoritative "white" norm'.[378] Whiteness exists therefore as a 'hidden identity',[379] positioned as 'the seemingly un-raced centre of a racialised world'.[380] Academic consensus on the issue of race reveals a common conviction that whiteness not only operates as an unmarked norm, but as the norm against which all other identities are racialised.

In *White* (1997), Richard Dyer states that it is an egalitarian imperative to make whiteness 'strange',[381] stressing the importance of racialising whiteness as other social categories are racialised. For Dyer, '[race] is never not a factor, never not in play';[382] thus it is out of political and cultural importance that scholars problematise and challenge the monolithic understanding of 'white' as a social category. Crucially, the theorisation of White as a race draws our attention to the simplicity of the white/black skin colour binary and its construction of 'race' as a singular condition. Indeed, the dichotomising of skin colour into black and white categories overlooks the various 'ethnic' groups within each racial category. The white category, like any racial category, is complex and multi-faceted; thus it is important to open up the category of whiteness and explore the many different social, political and ideological manifestations of whiteness.

It is to the notion of ethnicity that I now turn in order to begin a discussion on how we can go about opening up the White category. Acknowledgment of 'white' as a multi-faceted ethnicity enables us to position the 'white' Irish diaspora in England as both 'similar to' and 'different from' the 'white' English.

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[378] Breda Gray, *Irish Women and Diaspora*, 142.

[379] Woody Doane, 'Rethinking Whiteness Studies', *White Out: The Continuing Significance of Racism*, eds. Woody Doane and Eduardo Bonilla-Silva, (New York: Routledge, 2003), 9.

[380] Birgit Brander Rasmussen, Eric Klinenberg, Irene J. Nexica and Matt Wray, 'Introduction: What is Whiteness', *The Making and Unmaking of Whiteness*, eds. Birgit Brander Rasmussen, et al. (Durham; London: Duke University Press, 2001), 10.

[381] Richard Dyer, *White* (London: Routledge, 1997), 10.

[382] Ibid, 1.

Discourses on ethnicity

Werner Sollors reminds us that prior to the 'rise of the word "ethnicity", the word "race" was largely used to refer to larger or smaller groupings of [hu]mankind',[383] such as the Irish race, the Jewish race, the German race, etcetera. Those 'races' are now predominantly referred to as 'ethnicities', and ethnicity has become the dominant linguistic expression for describing difference in the 'sociological imagination'.[384] The term 'ethnic' derives from the Greek word 'ethnos', meaning nation. The connotations of the word's origin suggest that people from the same nation are of the same ethnic group. In sociolinguistics, however, 'ethnicity' often appears as the lexical twin of 'race', with the two words presented side-by-side in contemporary parlance in what is now a clichéd expression: 'race and ethnicity'. The expression 'race and ethnicity' is often presented as a conceptual couple, appearing as one term rather than a dichotomous pair. Although the terms 'race' and 'ethnicity' can be used both separately and collectively, defining the difference between 'race' and 'ethnicity' proves a difficult task.

Like race, ethnicity is a term used for the organisation of identities into conceptual categories; again, like race, the concept of ethnicity is also socially, culturally, and politically constructed. In response to his own question as to whether or not race and ethnicity are the same, Harry Goulbourne states: 'sometimes yes, sometimes no',[385] before adding the equally ambiguous comment: 'ethnicity and race are not the same, but they are not mutually exclusive'.[386] Stephen Cornell and Douglas Hartmann differentiate between race and ethnicity as follows:

> Race typically involves more or less readily identifiable physical differences, and ethnicity often has corresponded with cultural differences, − patterns of language or accent, modes of dress,

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[383] Werner Sollors, *Beyond Ethnicity*, 38.

[384] Steve Fenton, Ethnicity, 1.

[385] Harry Goulbourne, *Race and Ethnicity: Racism, Exclusion and Privilege* (London; New York: Routledge, 2001), 85.

[386] Ibid, 85.

behaviours – that make ethnic boundaries easy to establish and observe.[387]

Cornell and Hartmann's definition of race and ethnicity implies that 'races' are distinguishable based on physical traits while 'ethnicities' are distinguishable based on cultural characteristics. This understanding demarcates the 'body' as the central referent for race, while the point of reference for ethnicity is cultural: 'race' is natural in that there is a natural physical difference and 'ethnicity' is acquired in that there is an acquired cultural difference. Richard A. Schermerhorn defines an ethnic group as

> a collectivity within a larger society having real or putative common ancestry, memories of a shared historical past, and a culture focused on one or more symbolic elements defined as the epitome of their peoplehood.[388]

Schermerhorn's use of the word ancestry to describe ethnicity suggests that ethnicity is not just acquired but is a transgenerational phenomenon. This again implies that race is genetic – the 'body' – while ethnicity is something that is inherited – 'embodied'. However, as Schermerhorn's use of the word 'putative' makes clear, the two terms are still not easily separated since the way in which the body is inhabited, that is, moves and gestures, and the way in which the body is dressed, such as the turban or the kippah, can also signify ethnicity.

When Phil Cohen points out that the concept of race is not just a matter of skin colour, he uses race as a synonym of ethnicity:

> In pursuit of natural symbolisms of inferiority, racist discourses have never confined themselves just to body images. Names and modes of address, states of mind and living conditions, clothes and customs, every kind of social behaviour and cultural practice have been pressed into service to signify this or that racial essence. In selecting these materials, racist codes behave opportunistically according to an economy of means; they choose those signs which do the most ideological work in linking – and naturalising – difference and domination within a certain set of historical conditions of representation. To make the issues of in/visibility

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[387] Stephen Cornell and Douglas Hartmann, *Ethnicity and Race: Making Identities in a Changing World* (Thousand Oaks, California: Pine Forge Press, 1998), 61.

[388] R. A. Schermerhorn, *Ethnic Plurality in India* (Tucson: University of Arizona Press, 1978), 12.

depend on physical appearance is to bracket out precisely these historical realities.[389]

Here, race is equated with ethnicity because like racial intolerance and discrimination, ethnic intolerance and discrimination is also an act of racism. Cohen uses ethnicity as a synonym of race because the 1976 Race Relations Act includes in its definition of racism all groups that experience discrimination on the grounds that they are visibly different. The act was initially drawn up to cover discrimination on the grounds of race, colour, nationality, ethnic and national origin, then further amended in 2003 to include discrimination based on religious affiliation.[390] As the Race Relations Act is concerned with the power relations that constitute racism, discrimination based on ethnic grounds is also legally classed as an act of racism. Logically, if the concept of 'race' changes its meaning in different historical formations then the concept of racism must also change its meaning.

Hidden Irish: The Invisible Discourses of 'White'

Thus far my discussion has focused on the ambiguous usage of race and ethnicity in academic scholarship; these philosophical debates warrant greater concern given that we are required by law to declare our racial and/or ethnic identity. However, even recent British national Censuses conflate the commonly used and confused terms of race and ethnicity. I turn now to the 1991 and 2001 UK Censuses to draw attention to the ways in which the concept of 'white' continues to be attached to an invisible discourse.

Census

In its own words, the Census is designed to give 'a detailed picture of the entire population', and since 1991 part of this 'picture' is based on recording the population's 'ethnic or racial group(s)'.[391] Households are required by UK law to fill out a Census

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[389] Philip Cohen and Harwant S. Bains, *Multi-Racist Britain* (Basingstoke: Macmillan Education, 1988), 14.

[390] Race Relations Act 1976. Legislation.gov.uk http://www.legislation.gov.uk/ukpga/1976/74

[391] 'What is a census?' Office for National Statistics, http://www.ons.gov.uk/census/what-is-a-census/index.html.

136

form every ten years, which makes ethnic identity compulsory. Therefore, the categories of ethnic identity on the Census are both discursive and inscribed by the law.

The 1991 ethnic group question requires participants to tick one box only and clarifies: 'If you are descended from more than one ethnic or racial group, please tick the group to which you consider you belong, or tick the "Any other ethnic group" box and describe your ancestry in the space provided'.

White □
Black-Caribbean □
Black-African
Black-Other
please describe □
□
Indian □
Pakistani □
Bangladeshi □
Chinese
Any other ethnic group
please describe

Ethnic or racial group categories for the 1991 UK Census

Although the form asks about a person's 'ethnic or racial' group, based on the tick-box categories of the 1991 Census, it is not clear as where exactly categorical boundaries between race and ethnicity are drawn. The diversity in both religious and linguistic background in the 'Black African' category alone is evidence that ethnicity is too complicated and too diverse a concept to fit neatly into a single category. This can also be argued regarding the homogenous presentation of the White category, which is presented as a monolithic category deemed fit to house a presumably homogenous group. It is the implied holism of the categories which suggests that these categories are solely interested in colour of skin.

By 2001 the word race was eliminated from the Census and replaced with the term 'cultural background'. The 2001 ethnic group question on the Census asks: 'What is your ethnic group? Choose ONE section from A to E, then [tick] the appropriate box to indicate your cultural background'.

A   White

☐   British   ☐ Irish

☐ Any other White background, *please write in*

B   Mixed

☐   White and Black Caribbean

☐   White and Black African

☐   White and Asian

☐   Mixed – Other

C   Asian or Asian British

☐ Indian   ☐ Pakistani

☐ Bangladeshi

☐ Any other Asian background, *please write in*

D   Black or Black British

☐ Caribbean   ☐ African

☐ Any other black background, *please write in*

E   Chinese or other ethnic group

☐ Chinese

☐ Any other, *please write in*

Ethnic categories for the
2001 UK Census

The difference between the 1991 and 2001 categories of ethnicity proves that ethnic

identity is an ongoing process of social formation and not an ontological given. The

expansion of the White category to enable the expression of different cultural

backgrounds reveals that there has been a move away from the focus on colour of skin

that is evident in the 1991 Census. Again, the categories of 'Black or Black British' and

'Asian and Asian British' enables those who are of second and third, etcetera,

generation Asian or Black to identify with two cultural backgrounds. Similarly, the new

category of 'Mixed' enables people to identify with two cultural backgrounds rather

than the one cultural background that was available in the 1991 Census. The statistical

account on the 2001 Census reports that the 'minority' ethnic population grew by 53%

between 1991 and 2001, that is, from 3 million in 1991 to 4.6 million in 2001.[392] The 2001 ethnic categories not only reflect a growing multi-ethnic British society, but reveal an increasing awareness of the diversity and complexity, and indeed the sensitivity, of the categorisation of ethnic groups in Britain.

Importantly, not all ethnic identities are determined by the Census. Ethnic self-identification is given a blank space for those whose ethnicity is not already recognised by the system, or defies categorisation, or transgresses the bounds and limits of the categories such as the anomalous racial/ethnic hybrid identities or the 'White others', the 'Black others' and the 'Asian others' that are not on the tick-box list. However, although the 2001 Census appears more diverse and, by extension, seems more inclusive, the way in which the categories are presented compared to the way in which they are counted reveals that the ethnic categories on the 2001 Census form merely *seems* more inclusive.

In the official tally released by the Office of National Statistics, the White British, White Irish and other White group boxes were counted as one category and presented under the group heading 'White'. Those that ticked Mixed White with either Black or Asian or other Mixed backgrounds were counted separately from the White group. Again, the 'please describe' or 'please write in' self-identification option on the Census form is not tallied or recorded in the same way as the White and non-White tick box categories. The Office of National Statistics employs a counting mechanism that calculates the 'Other' box in either the 'White other' category or the 'Black other' category;[393] thus the inclusion of the self-identification box is categorically redundant, with the 'other' box representing a space which conceals identity and in which identities remain hidden. In the final tally, White British and White Irish were conflated into a single White category; therefore, while the questionnaire for the White category gives the illusion of opening up the White ethnicity to many different White groups in England, the overall results present a homogenous White group. [394]

[392] http://www.statistics.gov.uk/CCI/nugget.asp?ID=273 (accessed November 5 2009).

[393] Bronwen Walter, *Outsiders Inside*, 25.

[394] http://www.statistics.gov.uk/cci/nugget.asp?id=273 (accessed November 5 2009).

A problem arises here in that given the way in which White is both presented and counted on the UK Census forms, White is only tacitly an ethnic identity. This thus contributes to the continued invisibility of White in societies in which 'white' is the dominant pigmentation of skin. If we are to problematise 'white' we have to break it out of the homogenous category of White.

There is a clear sense that the contemporary concept of ethnicity is based on the more established if not equally unstable understanding of race. Race and ethnicity are both social identities based either on colour of skin, national identity, or religious affiliation. Both terms are central to the concept of identity and difference for the migrant, and both have socio-historically been ordered hierarchically. Defining race and/or ethnicity is difficult since they are terms that have been defined and re-defined throughout history, and it is a struggle to find, or indeed define, an unproblematic concept of race and/or ethnicity.

Given that I have argued that these terms defy definition because they are subject to constant change, it seems counterintuitive to then employ the words as though they had a definitive meaning. However, although an academic enquiry can reveal how categories of race and ethnicity are discursively constructed, and while it is tempting to abandon the terms race and ethnicity or indeed eliminate the words altogether, it is not possible to simply remove them from use. The importance of the concepts is perhaps best summed up with Jacques Derrida's borrowed Heideggerian term: 'sous rature'.[395] Sous rature refers to words that are inadequate but necessary: the crossing out exposes the limitations of the word and consequently frees it from its 'fixed' meaning. However, acknowledging that the terms race and ethnicity are 'under erasure' by presenting them in the written word as ~~race~~ and ~~ethnicity~~ would perhaps only reach its true measure if it could achieve what Michael Omi nicely captures in his word play: '(E)racism'.[396]

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[395] Jacques Derrida, *Of Grammatology* (Johns Hopkins University Press: Baltimore, 1998), 1.

[396] Michael Omi, '(E)racism: Emerging Practices of Antiracist Organisations', *The Making and Unmaking of Whiteness*, eds. Birgit Brander Rasmussen, et al. (Durham; London: Duke University Press, 2001), 267.

The Linguistic Body: Performance and Performativity

Given that bodies are created out of words, Judith Butler's analysis of the body and of how gender is constituted in *Gender Trouble* (1990) and *Bodies That Matter* (1993) is useful as a framework to analyse the ways in which the racialised and ethnicised body has also been constructed. Crucial here is her distinction between 'performance' and 'performativity'. In performance there is a subject – someone who is conscious of the 'act' of performing. Performativity, on the other hand, contests the very notion of the subject – it is 'enactment'. 'Performativity', Butler writes, 'is not a singular act, but a repetition and a ritual, which achieves its effects through its naturalisation in the context of a body'.[397] As Butler points out, although we assume subjectivity through language, our social identities are never concluded nor are they fixed, but rather we are always in a process of 'becoming'. The next section draws attention to the way in which we 'become' our racial and ethnic identities. By using Butler for discussions on race and ethnicity, my argument seeks to offer a way in which we can complicate visual representations of whiteness and by extension transcend the black/white skin colour binary.

Butler says:

> The linguistic categories that are understood to "denote" the materiality of the body are themselves troubled by a referent that is never fully or permanently resolved or contained by any given signified. Indeed, that referent persists only as a kind of absence or loss, that which language does not capture, but, instead, that which impels language repeatedly to attempt that capture, that circumscription - and to fail.[398]

Butler is useful because she reminds us that all social existence is part of a linguistic structure. For Butler, there is no such thing as a 'natural body' that precedes language because we exist only through language. Given that the subject emerges into a linguistic structure, the identity assumed is something that precedes the individual. Therefore, an individual's social identity is always already there and exists before them. At the same

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[397] Judith Butler, 'Bodily Inscriptions, Performative Subversions', *The Judith Butler Reader*, ed. Sara Salih with Judith Butler, (Oxford: Blackwell, 2004), 94.

[398] Judith Butler, 'The Lesbian Phallus and the Morphological Imaginary', *The Judith Butler Reader*, ed. Sara Salih with Judith Butler, (Oxford: Blackwell, 2004), 152.

time, Butler argues that because bodies are discursive they are part of an on-going process of formation, meaning that all bodies are socially redefined therefore subject to social morphology. For instance, the morphology of social identity can be seen in the opening sentence of Henry Louis Gates' application to Yale: 'My grandfather was coloured, my father was Negro, and I am black'.[399] Although each member of the three different generations of Gates' family is of the same 'race', each generation is marked by a different racial signifier that has radically different connotations for the status of their social identity in each particular time. Gates' succinct sentence shows the way in which the perception of the body changes through different social and historical contexts, the way it is defined differently in different socially conscious contexts, and the way in which it takes on a new cultural and social form because of these contexts. Gates' argument makes obvious that race is not biologically determined, but socially constructed; it demonstrates the arbitrary construction of racial and social identity, as well as draws attention to the fact that 'race' and 'racial identity' are two different things.

Wording bodies

Emphasising that it is through language that we are socially and culturally inscribed, Butler encourages us to discuss bodies 'linguistically', rather than as entities that are historically or socially concrete. Specifically, Butler points out that identities are linguistic products and are created through 'repetition', or what she calls 'the ritualised repetition by which such norms produce and stabilise [identity]'.[400] If the body is constituted through language, then Butler argues that we should use language to challenge the stability of identity by rethinking the linguistically constructed body. Given that identities are discursive constructions, Butler adopts the concept of 'iterabiltity' for social identities. The Oxford English Dictionary defines to 'iterate' as 'to do (something) over again; to perform (an action) a second time, to reproduce (an

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[399] Henry Louis Gates, *Coloured People: A Memoir* (London: Viking 1995), 204.

[400] Judith Butler, *Bodies That Matter: On the Discursive Limits of Sex* (New York: Routledge, 1993), x.

effect); to repeat; to renew'.[401] Similarly, the word to 'reiterate' is described as 'to

repeat (an action); to do over again'.[402] At first glance, the two words appear to mean

the same thing; however, according to Jacques Derrida the crucial difference between

'iteration' and 'reiteration' is that while the latter is used merely to clarify or stress what

was said, the former means that all words need to be iterated, that is reproduced,

repeated, performed a second time in order to be understood.[403] Words need to be used

and re-used in order to be words; thus every time we speak, we are 'iterating', that is,

we are repeating words that have already been used and are understood in language.

When words are repeated they are circulated and normalised into speech.

According to Butler, the identities that are 'sustained and regulated'[404] are the identities

that are 'repeated', that is, iterated, and it is these identities that are normalised and

conventionalised in the social world: 'what appears natural is merely an illusionary

result of repetition'.[405] As Butler says in regards to gender:

> Gender is the repeated stylisation of the body, a set of repeated acts
> within a highly regulatory frame that congeal over time to produce
> the appearance of substance, of a natural sort of being.[406]

At the same time, Butler argues that on-going discursive practices are open to constant

'intervention and resignification'.[407] Acts that are repeated can be repeated differently;

therefore, it is by repeating these acts differently that the individual exposes identity as

construction and undermines the iterated 'norm' as a construction. Ergo, although

bodies may not exist prior to discourse it does not mean that the body is a passive

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[401] OED Online, 'Iterate, v,'
http://dictionary.oed.com/cgi/entry/50122316?query_type=word&queryword=iterate&first=1&max_t
o_show=10&sort_type=alpha&result_place=3&search_id=x6pv-gTKWXk-6015&hilite=50122316.

[402] OED Online, 'Reiterate, v,'
http://dictionary.oed.com/cgi/entry/50201739?query_type=word&queryword=reiterate&first=1&max
_to_show=10&sort_type=alpha&result_place=2&search_id=x6pv-Vhvkpf-6265&hilite=50201739.

[403] Jacques Derrida, *Of Grammatology*, 209.

[404] Judith Butler, *Gender Trouble: Feminisim and the Subversdion of Identity* (New York; London:
Routledge, 1990), 43.

[405] Ibid, 43.

[406] Ibid, 43-44.

[407] Ibid, 43.

medium in cultural constructions of the body, but crucially the body can become a site whereby subversion can take place.

In order to reveal how gender subversion can take place, Butler foregrounds 'drag' as an 'enacted critique' of normalised understandings of gender, which by exposing the contingent acts that create the appearance of a natural identity emerges as a process of 'resignification'. By drawing attention to the constructed and constituted formation of identity, drag proves gender to be an enactment of a 'citation'; therefore, what seems natural is in fact based on imitative strategies. As Butler states:

> Drag constitutes the mundane way in which genders are appropriated, theatricalised, worn, and done; it implies that all gendering is a kind of impersonation and approximation. If this is true, it seems, there is no original or primary gender that drag imitates, but gender is a kind of imitation for which there is no original; in fact, it is a kind of imitation that produces the very notion of the original as an effect and consequence of the imitation itself.[408]

The subversiveness of drag lies in the fact that it disrupts the stability between the signifier and the signified. This disruption reminds us that bodies are not innate but subject to social and cultural inscription. Like the operations of gender as a discursive practice, categories of race can also be called into question. After all, it is racism that encourages a community to forge a social and political identity, and exactly as the word 'forge' suggests, the community both make and fake an identity that is counter to identities construed as the norm.

Looking white/acting white

Breda Gray maintains that social 'invisibility' is achieved by 'looking and acting "white"',[409] and she reminds us that 'those who "look" white do not necessarily "act" white'[410] by drawing our attention to the argument that 'whiteness' is not only

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[408] Judith Butler, 'Imitation and Gender Insubordination', *The Judith Butler Reader*, ed. Sara Salih with Judith Butler, (Oxford: Blackwell, 2004), 127.

[409] Breda Gray, *Irish Women and the Diaspora*, 141.

[410] Ibid, 131.

determined by physical appearance, but rather by the way in which the individual white ethnic 'performs' to the socio-political white norm. Therefore, while 'looking "white" offers the possibility of "passing", and, thereby, exceeding the categories of "visibility"',[411] social 'invisibility' is only achieved by simultaneously acting and looking 'white'. The notion that ethnic passing is not transported via the white body is also emphasised by Roy Foster when he states: 'whiteness is an exclusive "space" that is not necessarily open to all those with a "white face"'.[412] The notion of whiteness as performance is captured nicely in the title of Noel Ignatiev's *How the Irish Became White* (1995). Ignatiev investigates the social mobilisation of Irish Catholic immigrants in late eighteenth and early nineteenth century America, and the use of the past tense of the verb 'to become' is specifically used to remind us that the Irish were not always categorised as 'white'.

Ignatiev states that Irish immigrants were initially excluded from the 'white' category by the WASP authority, but later transcended the negative social stigma associated with the Irish identity by collaborating with the dominant power in subjugating African-Americans. The fact that commonality between different white groups is not achieved by simply 'looking white' implies that the concept of 'whiteness' is 'separate' from the colour of skin. The logic implicit in the white/black racial binary operates on the basis that race exists on a visual field; however, the argument that 'white privilege'[413] and

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[411] Ibid, 141.

[412] Foster 2003

[413] The term 'white privilege' is often attributed to W.E.B. Du Bois after his comments that appeared in *Black Reconstruction in America 1860–1880*, first published in 1935 although he himself never used the term: 'It must be remembered', Du Bois writes, 'that the white group of laborers, while they received a low wage, were compensated in part by a sort of public and psychological wage. They were given public deference and titles of courtesy because they were white. They were admitted freely with all classes of white people to public functions, public parks, and the best schools. The police were drawn from their ranks, and the courts, dependent on their votes, treated them with such leniency as to encourage lawlessness. Their vote selected public officials, and while this had small effect upon the economic situation, it had great effect upon their personal treatment and the deference shown them. White schoolhouses were the best in the community, and conspicuously placed, and they cost anywhere from twice to ten times as much per capita as the colored schools. The newspapers specialized on news that flattered the poor whites and almost utterly ignored the Negro except in crime and ridicule', (New York: Free Press, 1995), 700–701.

'skin privilege'[414] are not the same thing again suggests that 'racial category' and 'racial identity' are not interchangeable terms.

The Commitments: racial re-signification and performance

The concept of racial 'resignification' can be observed in Irish writer Roddy Doyle's Dublin-based novella, *The Commitments* (1989) and its subsequent adaptation by British film director, Alan Parker, *The Commitments* (1991). Both texts are concerned with the rise and fall of a working-class Dublin band who adopt Black American soul music into their own working-class Irish identity. For The Commitments 'whiteness' is an identity of exclusions and one to which they have no sense of 'belonging'. The 'white' working-class band members who comprise The Commitments do not experience 'white privilege'; thus they identify with an 'Other' that is oppressed by white privilege, such as Black America. Proud of their marginalised Otherness, and viewing working-class Irishness as synonymous with blackness, The Commitments *choose* to declare 'black' identity over 'white' identity. As the band's manager states:

> The Irish are the blacks of Europe. And Dubliners are the blacks
> of Ireland. And the Northside Dubliners are the blacks of
> Dublin. So say it once, say it loud: I'm black and I'm proud.
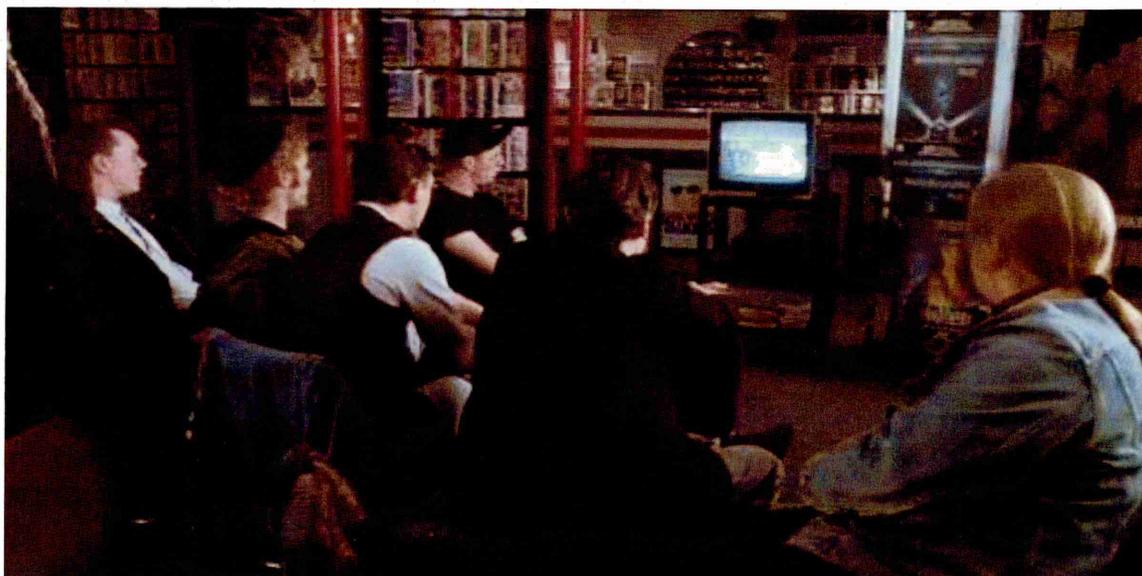
Figure 3.1 Performing Irishness

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[414] Birgit Brander Rasmussen, Eric Klinenberg, Irene J. Nexica and Matt Wray, 'Introduction: What is Whiteness', *The Making and Unmaking of Whiteness*, 3.

The Commitments express 'black identity' through their music and by incorporating the movements and performance of black American soul artists, such as James Brown.

They seek to transcend their prescribed 'Otherness' by 'embodying' the 'Otherness' of another. As such, they distort the visual security of the 'black' and 'white' racialised body; they actively disturb categories of black and white by collapsing the contingency of the signifier and the signified in regards to racial difference and its concern with the 'skin' as a signifier of race. Ergo, The Commitments draw our attention to race as an 'interpellated performative' that is 'assigned' to a racialised group rather than an ontological given or a self-evident term. By drawing attention to the constructed and constituted formation of race as identity, they challenge the power of interpellation and exercise their creative right to choose their own racial identity. In doing so, they offer the argument that 'race' is not a self-evident term.

Figure 3.2 Performing Blackness   **Figure 3.3**   **Figure 3.4**

Figure 3.5 'Say it once, say it loud: I'm black and I'm proud'

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Figure 3.6 - Performing Performance   **Figure 3.7**   **Figure 3.8**

Crucially, The Commitments are not 'mis-performing' their racial identity, but rather their imitation of Black American Soul artists foregrounds the constructedness of *all* racial identities. The Commitments are a 'copy' of an identity 'performance' and as such they expose race, to borrow Butler's words, as 'a performatively enacted signification'.[415] The act of cross-racial identification observes the band step across identity boundaries in terms of race to unite racially differentiated bodies in terms of class. Here, class is presented as a category which enables a seamless intersection between differentially racialised bodies. The band's choice to 'embody' black American soul in a white Irish context reveals that 'embodiment' and 'corporeality' are two different things; it is culture, not the body, which is the centre of focus and bodies are interlocked through concepts of class rather than race. Therefore, The Commitments' subversive play on racial identity reveals that if bodies are expressed through language then the raced body is not corporeally determined. Black and Irish solidarity in popular culture emerges here as a positive redefinition of social identity.

Black Studies has contributed enormously to Irish Studies, with the theoretical and rhetorical language that has emerged from Black Studies being applied to studies on postcolonial and diasporic Irishness. For instance, in the collection of edited essays in Peter D. O'Neill and David Lloyd's *The Black and Green Atlantic: Cross-Currents of the African and Irish Diasporas* (2009), scholars write about Irishness in the language created from discourses on black identities. The book concentrates on creating similarity and, by extension, solidarity between the two identity groups, and chapters such as

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[415] Butler, *Gender Trouble*, 44.

'Green Atlantics'[416] and 'White Skin: Green Face'[417] borrow deliberately from Paul Gilroy (1993) and Frantz Fanon (1952) respectively. The trend of connecting Irish and black identities in socially marginalised struggles against the dominant order demonstrates, in Catherine M. Eagan's words, the 'tendency to link "Irishness" to a heritage of oppression'.[418] In such studies, Irishness can be understood to move between a 'quasi blackness and a politically insulated ethnic whiteness';[419] however, as Steve Garner argues, 'not being white, and being black, are two very different things'.[420]

'"Dirty Nigger!" Or simply, "Look a Negro!"':[421] '"Mama, see the Negro! I'm frightened!" Frightened! Frightened!';[422] thus reads the opening argument to the fifth chapter in Frantz Fanon's *Black Skin/White Masks* (1952), 'The Fact of Blackness'. For Fanon, if blackness is a 'fact' it is only because words make it so. The linguistically conceived body creates the social existence of the physical body, and for Fanon, corporeality is only ever experienced on the level of the epidermis. Fanon writes about how he discovered the world had constituted his skin before he was born. Thus it is through words, not the body, that Fanon experiences skin. The linguistically and discursively constructed body means that the body can only be known through the dominant order of language and discourse, and if the words applied to the body are negative then the body becomes imprisoned by the words used for its social formation.

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[416] Michael Malouf, 'Transatlantic Fugue: Self and Solidarity in the Black and Green Atlantics', *The Black and Green Atlantic: Cross-Currents of the African and Irish Diaspora*, eds. Peter O'Neill and David Lloyd, (London; New York. Palgrave Macmillan, 2009), 149-164.

[417] Mark Quigley, 'White Skin, Green Face: House of Pain and the Modern Minstrel Show', *The Black and Green Atlantic: Cross-Currents of the African and Irish Diaspora*, eds. Peter O'Neill and David Lloyd, (London; New York. Palgrave Macmillan, 2009), 81-94.

[418] Catherine Eagan, 'Still "Black" and "Proud": Irish America and the Racial Politics of Hibernophilia', *The Irish in Us: Irishness, Performativity, and Popular Culture*, ed. Diane Negra, (Durham, N.C.; London: Duke University Press, 2006), 21.

[419] Diane Negra, 'The Irish in Us: Irishness, Performativity, and Popular Culture', *The Irish in Us: Irishness, Performativity, and Popular Culture*, ed. Diane Negra, (Durham, N.C.; London: Duke University Press, 2006), 3.

[420] Steve Garner, *Whiteness*, 66.

[421] Frantz Fanon, *Black Skin* (London: Pluto Press, 1986), 109.

[422] Ibid, 112.

Crucially, Fanon has a young girl 'interpellate' him 'dirty nigger'. If, for instance, it was an adult using the interpellative performative 'dirty nigger', Fanon's reader might be inclined to conclude that the adult is 'racist'; however, the reader will perhaps be less inclined to 'describe' the little girl as a racist, and instead recognise that she is 'doing' racism. Racism emerges here as a performative, that is, something we 'do'. The use of the little girl executing racist slurs posits that the power of interpellation is never invested in a single individual. As Butler says, 'The speaker who utters the racial slur is thus citing that slur, making linguistic community with a history of speakers'.[423] Butler seeks logic in the thought that if words are something we 'do', then words are 'actions'. These discursive actions are part of how we come to be socially constituted, or, in this case, 'raced'. As outlined above, repetition is central to performativity; thus performative utterances are never singular events, but the effects of 'citational doubling'.[424] Butler notes:

> Indeed, is iterability or citationality not precisely this: the operation of that mealepsis by which the subject who "cites" the performative is temporarily produced as the belated and fictive origin of the performative itself? The subject who utters the socially injurious words is mobilized by that long string of injurious interpellations: the subject achieves a temporary status in the citing of that utterance, in performing itself as the origin of that utterance.[425]

The little girl is the 'fictive origin' of Fanon's experience of interpellation, and her words can only be seen as 'imitative'. Here the idea of imitation without an origin reminds us that racism is not individual, it is systemic, and it is systemised through language. Fanon's body has been negativity created over time by 'legends', 'stories', 'history', and above all, as Fanon reminds us, '*historicity*'.[426] 'Language', writes Butler, 'casts sheaves of reality upon the social body, stamping it and violently shaping it'.[427]

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[423] Judith Butler, 'Burning Acts Injurious Speech', *Performativity and Performance*, eds. Andrew Parker and Eve Kosofsky Sedgwick, (New York; London. Routledge, 1995), 206.

[424] Jacques Derrida, 'Signature Event Context', *Limited Inc* (Chicago: Northwestern University Press, 1991), 17.

[425] Judith Butler, 'Burning Acts Injurious Speech', 203.

[426] Frantz Fanon, *Black Skin*, 112.

[427] Judith Butler, *Gender Trouble*, 147.

Unlike Fanon, The Commitments have not been subjectivated by the colour of their skin. The Commitments appropriate a term by which they are not directly oppressed, and although they attempt to re-contextualise the idea of black through 'performance', they are not socially constituted as 'black' therefore their social identity remains 'white'. Indeed, all racial identities are performative, however, The Commitments highlight that there is a difference between performing a race and how our individual racialised bodies are *read*. Therefore, race is not performative *across* races because essential to the notion of performativity is that the individual is read as the race they are performing. The Commitments 'perform' a race they do not actually embody, whereas James Brown 'performs' a race he is understood to embody. The performance element of race cannot cross-over because of the essential non-performative part which is that the colour of skin determines how you are read; thus even when performing 'blackness', those with 'white' skin will not be read in that way that they are performing. Even though the idea of performativity argues that bodies are linguistic constructs, the following section draws attention to the reason why The Commitments' declaration of a black identity fails.

In *How To Do Things With Words* (1962), J.L Austin argues that performative utterances require a system of convention in order for them to be effective. If performative utterances are to achieve their usual effect they require appropriate contexts, such as, the person performing the utterance must be authorised to perform an utterance. Austin gives the example of a marriage ceremony or the official naming of a ship as conditions for a successful performative. If the words are said by someone who is not authorised to perform that action then the words have no effect. Authorised utterances rely on context and convention and they depend on institutionalised and systemised standards and rules. As Austin says:

> There must exist an accepted conventional procedure having a certain conventional effect, that procedure to include the uttering of certain words by certain persons in certain circumstances, and further, the particular persons or circumstances in a given case must be appropriate for the invocation of the particular procedure invoked.[428]

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[428] J.L. Austin, *How to do Things with Words* (Oxford: Oxford University Press, 1975), 15.

This means that when The Commitments declare that they are 'black', they do not have the authority to alter the meaning of the term black. Identity boundaries are policed, and it is legal forms, such as the Census, for instance, that authorise an individual's race, gender, ethnicity, etcetera. The disruption of the signifier and signified in regards to skin colour as the designation of racial identity with the phrase 'I'm black and I'm proud' is not subversive because without the appropriate authority The Commitments' declaration cannot be 'repeated' and by extension it cannot become normalised or systemically ingrained. Indeed, The Commitments imitate the imitative structure of racial identity; however, their cooptation of black identity is achieved only on the level of performance, and their declaration exists only on the level of metaphor, but not on the level of an authorised verbal discourse: the designation of the racialised body is the call of the law. On the one hand, The Commitments draw our attention to the fact that signs and referents are arbitrary, but, on the other, they also show the difficulty of matching signs with different referents.

It is physical bodies that are subjected to 'words that wound'.[429] The white Irish are not injured by the same hostile racial terms that injure others. Different races and ethnicities are injured by different words and therefore the difference between the black and white body is the way in which each one is read. Butler's theory of gender as performance not only enables us to see the constructedness of identity, but it also enables us to understand why white Irishness cannot be equated with blackness. Although racial identities are arbitrary and inadequate, we cannot simply move one group from the category of white to the category of black as this does not transcend the binary, it merely masks the existence of the binary. Another problem arises with the conflation of Irishness and blackness in that not everyone who claims an Irish identity is white.[430] Thus the metaphor of the Irish as black renders those who identify as black and Irish 'hidden'.

The notion of 'difference' is paramount for innovative discussions on racial, ethnic and diasporic identities. Central to this thesis is the argument that it is important to recognise

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[429] Judith Butler, 'Burning Acts Injurious Speech', 202.

[430] The 2006 Irish Census reports that 44,318 people in Ireland identify as Black or Black Irish, while 52,345 people identify as Asian or Asian Irish.
http://www.cso.ie/census/census2006results/volume_5/vol_5_2006_complete.pdf

difference within and between the varieties of ethnicities that constitute the category of white. Acknowledging that the Irish are different from the English enables both the recognition of anti-Irish attitudes as racist and whiteness as multifaceted. It is through the many experiences of 'white' that we can begin to complicate the representation of whiteness in a visual medium such as film.

Importantly, the difference I am foregrounding is not a difference that is based on binaries or hierarchies, quite the contrary. This thesis argues that it is through the notion of difference that similarity and sameness is achieved. While this may seem paradoxical, it is a point that is excellently demonstrated in Homi Bhabha's use of a double negative in regards to identity and difference, namely that 'to be different from those that are different makes you the same'.[431] Bhabha draws our attention to the fact that the word 'different' is inherently ambivalent in meaning. When the word different is repeated it creates a relation of similarity thus difference enables similarity to emerge. If it is through recognising difference that the recognition of 'sameness' and/or 'similarity' emerges then difference and similarity are not opposites, rather they are entwined in a way that renders seemingly opposing identities to be simultaneously the same and different. Therefore, in order to locate similarity, we need to first establish difference, and this is how the black/white skin colour binary can reach transcendence.

In-Between (S)kin

Within a view to examine some of the ways in which the phenomenon of similarity and difference is rendered in a visual medium such as film, the next section draws attention to Rudyard Kipling's and Victor Saville's *Kim* (1901 and 1950) and Gurinder Chadha's *Bend it Like Beckham* (2003). These texts, in their respective ways, show the constructed nature of race and ethnicity by lighting the notion of being 'in-between', specifically by drawing attention to a movement in-between two identity skins. Here the notion of the in-between is put in service of recognising difference while at the same time enabling discourses of similarity.

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[431] Homi Bhabha, 'Interrogating Identity: Frantz Fanon and the Postcolonial Prerogative', *The Location of Culture* (London: Routledge, 1994), 44.

Kim: Difference in Similarity

Rudyard Kipling's *Kim* (1901) tells the story of an orphaned boy, Kim, who grows up in the city of Lahore during the British Empire's administration of colonial India. On the very first page of the novel, Kipling's omniscient narrator informs the reader that 'Kim was English'.[432] It is a curious declaration given that the entire novel is structured around Kim's movement through a variety of different ethnicities out of which English manifests as the identity he struggles to incarnate the most. At the same time, it is significant that an English identity is attached to Kim given that at this point in the narrative he is playing a war-like game with the other boys in the town in which he lives. Kim, we are told, removes Lala Dinanath's boy from the trunnions because the English held the Punjab and Kim is English.[433] In his game, Kim is seen to mimic the status of the English in India, and he uses the colonial narrative as the logic for his childhood play. While Kim is playing the ruler of the trunnions, Kipling's narrator describes Kim:

> Though he was burned black as any native; though he spoke the vernacular by preference, and his mother-tongue in a clipped uncertain sing-song; though he consorted on terms of perfect equality with the small boys of the bazaar; Kim was white – a poor white of the very poor.[434]

This description of Kim is promptly followed by an account of Kim's ancestry. After the declaration that Kim is English, the reader learns that Kim's father, Kimball O'Hara, was a Colour-Sergeant in the Irish Regiment of the British Army stationed in India.[435] The narrative's exposition thus jumps from a declaration of Kim's English identity, to a passage that aligns Kim with the 'natives' both in terms of language and appearance, to the revelation of Kim's Irish ancestry. Together the three accounts create a muddle of past and present situations each of which contains a postulation of an identity that conflicts with the other identities.

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[432] Rudyard Kipling, *Kim*, ed. Alan Sandison, (Oxford: Oxford University Press, 1998), 1.

[433] Ibid, 1.

[434] Ibid, 1.

[435] Ibid, 1.

Kim soon comes into contact with a Tibetan lama who immediately enthrals Kim. The lama mistakes Kim for a Hindu and he accepts Kim's offer to be his disciple, which involves accompanying him on his pilgrimage to The River of Arrow. When Kim first comes into contact with the lama, Kipling once again muddles the past and the present, and specifically the muddling is linked to Kim's identity. For instance, the entire paragraph reads thus:

> Kim followed [the lama] like a shadow. What he had overheard excited him widely. This man was entirely new to all his experience, and he meant to investigate further, precisely as he would have investigated a new building or a strange festival in Lahore city. The lama was his trove, and he purposed to take possession. Kim's mother had been Irish too.[436]

The information regarding Kim's mother seems awkwardly attached. As the young orphaned Kim seeks a parental figure through the Tibetan lama, Kipling purposely has Kim's past cling onto his present. Although Kim's Irish identity is not preserved on the surface of his body, the narrator reminds us that it is part of his ancestry. The recalling of the past in the present reminds the reader that Kim too is of colonial heritage and this can be seen to align Kim to the lama.

Indeed, the declaration of Kim's Englishness that appears in the opening passage of the novel is retracted with occurrences of Kim's wayward behaviour. When Kim lies he is called an 'Oriental',[437] and when he takes money that does not belong to him he is referred to as 'Irish':[438]

> Swiftly Kim took up the money; but for all his training, he was Irish enough by birth to reckon silver the least part of any game. What he desired was the invisible effect of action; so instead of slinking away, he lay close in the grass and wormed nearer to the house.[439]

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[436] Ibid, 12.

[437] Ibid, 23.

[438] Ibid, 36.

[439] Ibid, 36.

The certainty of Kim's identity is continually disrupted with similes such as 'like an Oriental'[440] and 'like a Bengali',[441] and Kim's 'uncivil' behaviour constantly removes him from the category of English.

As Kim travels with his Holy Man in search of the Red Bull in the Green Field, he is retained and questioned by two priests – an English priest who belongs to the Church of England, Reverend Bennett, and an Irish priest who belongs to the Church of Rome, Father Victor. The men initially mistake Kim for a Hindu and accuse him of thieving, but as Kim struggles to break free from their grasp Father Bennett pulls an amulet, which contains Kim's identity papers, from around Kim's neck. It is the Irish priest who recognises the symbols on Kim's identity papers and connects them to the symbols of the Irish Regiment. Father Victor henceforth unbuttons the front of Kim's upper garment to reveal Kim's white skin. Thus it is the tracing of Kim's ancestry that leads to the uncovering of his skin.

As Father Victor questions Kim about his true identity the dialogue unfolds thus:

'What's your name?'
'Kim.'
'Or Kimball?'
'Perhaps. Will you let me go away?'
'What else?'
'They call me Kim Rishti ke. That is Kim of the Rishti.'
'What is that – "Rishti"?'
'Eye-rishti – that was the Regiment – my father's'
'Irish – oh I see.'
'Yess. That was how my father told me.'[442]

In the attempt to articulate his identity Kim first offers a declaration: 'Kim Rishti ke', followed by a translation: 'Kim of the Rishti', and then for clarification he offers an origin: 'Eye-rishti'. The surname Kim offers the two priests sounds like a slurred combination of Irish and Raj. Indeed, hidden under the title of the British Raj is the Irish Regiment who also exercised dominion over the inhabitants of India. Thus Kim's Irish

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[440] Ibid, 23.

[441] Ibid, 281.

[442] Ibid, 86.

identity does not just mean that he too comes from a colonised nation, but given that his father was a sergeant in the British army in occupied India, it means that Kim actually inhabits the precarious positions of being both the coloniser and the colonised.

The priests request that Kim translate their words into Hindu so that they can communicate with the lama. Kim works as a translator between the English speaking priests and the Hindu speaking lama:

> "Now Kimball, I wish you to tell this man what I say – word for word". Kim gathered the import of the next few sentences and began thus: "Holy One, the thin fool who looks like a camel says that I am the son of a Sahib". "But how?" "Oh, it is true. I knew it since my birth, but he could only find it out by rending the amulet from my neck and reading all the papers. He thinks once a Sahib is always a Sahib [...]. The fat fool is of one mind and the camel-like one of another.[443]

Unbeknown to the English-speaking priests is while Kim is translating their message he is simultaneously insulting them. In Kim's view, if he is made to stay with the Regiment, he will be enrolled in school and 'turned into a Sahib'.[444] However, Kim also knows that his identity can 'change swiftly'[445] for in his experience the dress of 'white men' and the dress of Hindus are merely 'incarnation[s]'.[446] Although Kim surrenders his freedom and agrees to stay in their care, he does so without submitting to their authority. Kim remains faithful to the lama and he tells this to the lama in Hindu whilst standing in the presence of the priests.

In Victor Saville's 1950 film adaptation of Kipling's *Kim*, Reverend Bennett is replaced by a Colonel from the British Army who physically restrains Kim (Dean Stockwell) while Father Victor reveals Kim's white skin (fig. 3.9). Although Kim's ancestry does not shape his own identification, it does shape how others identify him. *Kim* argues that while the epidermis can, at least, in part, be concealed and kept secret, the body is

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[443] Ibid, 89.

[444] Ibid, 90.

[445] Ibid, 91.

[446] Ibid, 91.

Figure 3.9 – Hidden Irish

always marked, first-and-foremost, by ancestry. In other words, identity is coercive, and against his own wishes, Kim is sent to Saint Xavier's – 'the school of the Sahib', where he discovers that identity and identification are two different things.

At Saint Xavier's, Kim is forced to 'enact' the colour of his skin, and he learns not just

Figure 3.10 – Learning through negation

Figure 3.11

Figure 3.12
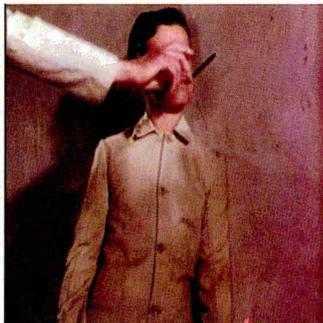
Figure 3.13

Figure 3.14

with other white boys, but specifically how to 'be' a white boy. When he first joins the school, his behaviour is repeatedly corrected until he performs in accordance to the rules of Saint Xavier's. Saville presents a montage of images of Kim behaving in ways that

are 'foreign' to the Sahib. Such images include Kim bowing when he is expected to shake hands (fig 3.10-3.11), eating without a knife and fork (fig 3.12), cheating on his school test, smoking (fig. 3.13), gambling (fig. 3.14), and sleeping without his bed covers. On the dialogue track that accompanies each image, Kim's behaviour is corrected with the repetition of the words: 'We don't do that at Saint Xavier's'. Specifically, Kim learns the ways of the Sahib through negation, that is, by learning what 'not' to do. However, by learning identity through negation, Kim also becomes conscious of the traits associated with the Indian natives. The method of negation thus enables Kim to move from performativity to performance, namely from a subconscious cooptation of behavioural traits to a consciously performing subject. By learning through negation, Kim is taught how to perform as a Sahib, whilst paradoxically learning how to behave as a 'native'.

Figure 3.15 – White-washing difference

Figure 3.16 – Whiteness as performance

Figure 3.17 – Going 'native'

Figure 3.18 – Doing 'race'

Thus Saint Xavier's inadvertently teaches Kim that clothes are costumes, skin is enactment, and all identities are performances. Identity is, as Kim learns, not just

159

fleshed out on the bodily terrain, but it is also demarcated by social behaviour. While this line of reasoning is similar to the argument given by The Commitments, the difference lies in the fact that Kim graphs the different skin tones onto the surface of his body; thus he declares his identity via a visual discourse and by extension is 'read' according to his skin colour. The performative contestation of skin involves the washing of his skin and applying dark make-up respectively. Saville can be seen to mock the idea of whiteness by having whiteness literally lathered onto Kim's skin as Mahbub Ali (Errol Flynn) bathes Kim in preparation for life at Saint Xavier's. After his natural tan has faded, as a consequence of the clothes of the Sahib concealing his skin from the sun, darkening lotion is applied to Kim's skin enabling him to go 'under cover' as a native. Kim's movement through skin bridges the seemingly un-bridgeable identities of coloniser and colonised in India. Indeed, as it later emerges, the coloniser has merely whitewashed the similarities between the natives and the Sahibs. If difference is based on a visual field and if the authorisation of identity is based on the colour of one's skin, then Kim's dual position disrupts the boundaries of the black/white binary.

Furthermore, if skin constitutes one's identity, then Kim's movement through skins renders him without a fixed identity. This is a thought that is reflected at the novel's close when Kim repeats: "'I am Kim. I am Kim. And what is Kim?" [447] Crucially the question is not "'who'" is Kim?', but 'what is Kim?' The movement between identities renders Kim no longer a subject, but an object as he lives life interstitially. Kim occupies an 'in-between' space in which he is neither 'native' nor 'Sahib', and is left to oscillate between the two identities. This oscillation, while defying the binary social status of either/or, does not imply both/and, but rather the anomalous positionality of neither/nor. At the same time, Kim's in-between identity contests the boundaries and territories of the so-called opposing identities, which is in itself a subversive act.

Bend It Like Beckham: Similarity in Difference

In Gurinder Chadha's romantic-comedy, *Bend It like Beckham* (2003), a direct connection between the experiences of the British-Indian Khan family and the Irish migrant, Joe (Jonathan Rhys Myers) is made. Chadha's story concerns British girl,

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[447] Ibid, 282.

Juliette/Jules (Keira Knightly) and British-Indian girl, Jesminder/Jess (Parminder Nagra), and their individual and shared struggle to play football locally and professionally, which later develops into a triangular love complication with Jules and Jess both harbouring romantic feelings for their coach, Joe. If Chadha asserts difference between races and ethnicities she does so only through recognising similarity in difference.

Both Jules and Jess are equally determined to play full-time, professional football in the pro-league in America; however, neither girl's mother wants her daughter to play football. Whereas Jess's family pressure her to conform to the cultural traditions of an Indian female role, Jules's mother is convinced that if her daughter plays football then her daughter must be a lesbian. Both mothers press their daughter to adopt a 'traditional' feminine role: Jules's mother asserts: 'No boy is going to want to go out with a girl that has bigger muscles than him', while Jess's mother cries: 'What kind of family want a daughter-in-law who can run around playing football all day but can't make round chapattis?' Each girl is encouraged to behave like a 'proper' woman: Jess must learn to cook Punjabi meals, while Jules' mother suggests her daughter wear more 'enhancing' bras. Although from different ethnic backgrounds, the girls find commonality in that they are respectively informed by their parents of what Indian girls and heterosexual English girls should 'not' do.

In order to play football, Jess is required to play in shorts – a garment she feels uncomfortable wearing given that it does not conceal her skin, specifically a burn on her leg (fig. 3.19). In a bid to restore Jess's confidence, Joe reveals a scar on his knee that is the consequence of a football injury (fig. 3.20). As they expose the wounds that mark the surface of their skin, each recounts the story that caused the disfigurement on their leg. Here skin functions not to reveal difference, but to suggest a relation of similarity that is found in the scarring of the skin, with the wounds serving to link their painful
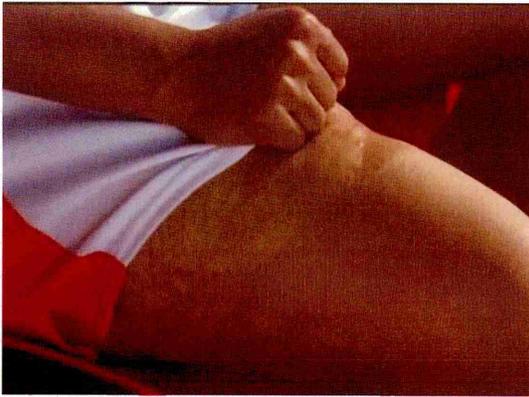
Figure 3.19 – (S)kin

Figure 3.20 – (S)kin

experiences of corporality. Ironically, by exposing the outer layer of the epidermis, Joe and Jess find a physical similarity, which results in an interstitial identification. Together they are the complex figures of difference in that the very enunciation of their difference emerges from a recognition of similarity. The depigmentated burn on Jess's leg and discoloured scar tissue on Joe's knee serve to make claims and articulate stories of similarity, and by extension expose the weakness of the black/white racial binary. Here, skin is presented as a dialectical relation rather than as a binaristic dichotomy, with the disfigured skins representing a location in-between the binaries of two skin colours.

Figure 3.21 Difference that is the same   **Figure 3.22**   **Figure 3.23 Sameness that is different**

When Joe visits Jess's parents to persuade them to allow her to play football, Jess' father, Mr Bhamra, explains that despite being the best fast bowler in his school in Nairobi, he was excluded from playing sports in club houses in England: 'The bloody goras in their clubhouses', he recalls, 'made fun of my turban and sent me off packing'. By drawing attention to his turban and by using the word 'gora', Mr Bhamra's remark suggests he was made to feel excluded not only based on ethnic, but also racial grounds. When Jess quickly points out that the captain of the British cricket team is Asian, her

162

mother reassumes the ethnic division by remarking, 'Muslim families are different [to Sikh families]'.

Developing the notion of ethnic difference, Chadha thus draws attention to similarity in experience between the Indian and Irish migrants in England when she presents the Irish and Indians as two immigrant groups who have been subject to racism in England. The dialogue between Jess and Joe unfolds thus:

> JOE: Look Jess, I saw it – she fouled you, she tugged your shirt. You just over-reacted that's all.
> JESS: That's not all. She called me a Paki, but I guess you wouldn't understand what that feels like, would you?
> JOE: Jess, I'm Irish. Of course I understand what that feels like.

Joe's empathy with Jess' reaction to the racial slur draws attention not just to the layers of difference between identity groups, such as the colour of skin and the wearing of the turban, but to an invisible sub-layer of difference that is located in the grain of the voice.

Figure 3.24 – 'Of course I understand what that feels like'

Although Joe's 'strange' physical body, his knee, remains concealed, it is his voice that demarcates his difference, reminding us that it is not only skin that plays a part in the racial drama. Joe's Irish identity is only ever communicated when he speaks: a thought expressed by Jess' sister when she exclaims that the Irish and English 'all look the same'. Joe has no family in England, and the film does not reveal his surname, thus his ancestry – that is, his Irish identity – does not exist on a visual field. The difference that is drawn by Chadha is one that recognises similarity in Irish and Indian migrant groups

163

in England. This similarity goes beyond the colour of skin thus weakens the black/white binary.

However, it is within the gendered body that Chadha concludes her critique on the suppressed body. Whereas Jess's father was discriminated against on the grounds of race by the local English cricket team, Jess and Jules are united in their battle against gender discrimination in the field of sports. Despite their different ethnic backgrounds, the girls find common ground when they encounter sexism within the arena of professional football. The girls are denied the opportunity to play football at a professional level in Britain, and they have to emigrate to America where they can attain a scholarship to continue to play football not just professionally but also full-time. As the girls wave good-bye to their families at the film's close, Chadha's critique criss-crosses ethnic and racial differences to uncover similarity in gender oppression (fig. 3.25). The skin colour binary reaches transcendence by uniting the girls in their quest

Figure 3.25 - The same-difference

for equality. Although foregrounding prejudice towards 'difference', it is actually through similarity that Chadha links stories of race, ethnicity, and gender by presenting them as the same-difference.

The hybrid approach to identity offers new understandings of ethnic and racial identities by positioning difference and similarity in a single simultaneity. Indeed, The

Commitments draw attention to similarity, but because they do not account for crucial aspects of difference they do not subvert the skin-colour binary. As Paul Gilroy puts it:

> By focusing attention equally on the sameness within differentiation and the differentiation within sameness, diaspora disturbs the suggestion that political and cultural identity might be understood via the analogy of indistinguishable peas lodged in the protective pods of closed kinship and subspecies being.[448]

By connecting White Irish, White British and British-Asian ethnic groups as in *Bend It Like Beckham*, and White Irish, White British and Indian identity groups as in *Kim*, the weakness of the skin colour binary is exposed and subsequently subverted. Now that the skin colour binary has been broken down, I still need to open up the category of White in order to recognise the White Irish as simultaneously different from and similar to the White English. This will be part of the analytical concern of the three case studies.

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Thus far the notion of repetition as a process of re-signification has been delineated by Bhabha in terms of mimicry and menace and Butler in regards to performance and performativity. In each case, the act of repetition is shown to be ambivalent given that it is used to both fix and destabilise identity. I will now temporarily suspend the importance of these subversive kinds of repetition while I turn my attention to a third instance of repetition that is crucial to this thesis, namely repetitions that occur within the phenomenon of film adaptation.

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[448] Paul Gilroy, 'Identity, Belonging, and the Critique of Pure Sameness', *Against Race: Imagining Political Culture Beyond the Colour Line* (Harvard: Harvard University Press, 2000), 125.

Chapter Four

Film Adaptation: A Hybrid Space

Thomas Leitch's proposal that film adaptation should be considered a 'genre' is, as he himself admits, 'too amorphous to be useful';[449] however, that does not deter him from announcing film adaptation as 'the master Hollywood genre'.[450] Better is Linda Hutcheon's observation that adaptations function in similar ways to genres in that they both instil a specific set of expectations that add to and enhance the spectator's experience of watching the film.[451] '[G]enres', Steve Neale writes, 'also provide a means of regulating memory and expectation, a means of containing the possibilities of reading'.[452] The analogy between the ways in which we experience film adaptations and the ways in which we experience a genre film can be expanded further than either Leitch or Hutcheon acknowledge.

For instance, in the case of the genre film the spectator assumes that the film they are watching is located within a certain genre – an assumption that is based on the narrative and aesthetic conventions the film draws on and subsequently signifies. In point of fact, genre films encourage expectations by foregrounding similarity to films of a particular genre. However, when a genre film cheats the spectator's expectations by signifying one genre but following the conventions of another, it serves to disrupt the security of the spectator's interpretation. The transformation from a 'pure' genre to a genre hybrid gives rise to an uncanny experience when watching a film: the familiar elements of a story are put alongside the unfamiliar elements and something new and hybrid results. Thus the genre hybrid is at once familiar and strange. The notion of genres 'cheating' our expectations is also applicable to film adaptation. The idea of the uncanny experience that emerges when the strange is positioned next to the familiar is crucial to the way in which the spectator recognises that the act of adaptation is taking place.

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[449] Thomas Leitch, 'Adaptation, the Genre', *Adaptation* Vol 1. No. 2 (2008): 108.

[450] Ibid, 117.

[451] Linda Hutcheon, *A Theory of Adaptation* (New York; London: Routledge, 2006), 121.

[452] Stephen Neale, *Genre* (London: British Film Institute, 1980), 55.

This chapter is concerned with the intertextual and intersemiotic relations within the phenomenon of film adaptation. It begins by drawing attention to a series of hybrid acts that operate within film adaptation including debates on intertextuality and other interdependent and interconnective relations. It then moves on to discuss films that are not acknowledged as adaptations yet can be experienced by spectators as adaptations either because 'the fact of adaptation'[453] is acknowledged in the paratextual discourses that surround the release of the film or the film itself draws attention to its status as an adaptation through a variety of intertextual allusions and cues. The notion of adaptation as an art of textual hybridity is extended with a detailed discussion on hybridity between as well as within words and images. Concentrating specifically on the word/image debate theorised by Kamilla Elliott, I draw attention to her intersemiotic analysis in which she argues that words and images take on properties conventionally associated with the other. The chapter concludes by combining Homi Bhabha's cultural hybridity and Elliott's aesthetic hybridity in order to develop a framework for analysing the 'hidden' Irish migrant in the 'unacknowledged adaptation'. Both Elliott and Bhabha actively seek to undermine polarisation in aesthetic and cultural forms by focusing on similarity and hybridity. It is the points of similarity between the two theories that offer interesting connections between hybridization, diasporic identity relations and film adaptation.

In the preceding chapters it has been argued that repetition paradoxically establishes identity and disrupts notions of identity as fixed. In this chapter I argue that film adaptation is placed at the intersection of discourses on origin thus provides an excellent opportunity to explore issues such as hybridity, mimicry, repetition, iteration, similarity and difference. By equating the cultural language of identity with the critical and theoretical vocabulary of film adaptation, this chapter combines adaptation and diaspora through analogy.

<p style="text-align:center">*</p>

Intertextuality and Hybridity

The study of film adaptations in relation to their source(s) is firmly established in film adaptation studies. Coined by Julia Kristeva in 1966, the term intertextuality draws

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[453] Christine Geraghty, 'Foregrounding the Media: *Atonement* (2007) as an Adaptation', 95-96.

attention to a process of filiation whereby one text absorbs elements from other texts until that text is made up of a 'mosaic of quotations'.[454] Intertextuality invites the idea that a network of precursor texts is always in operation behind any existing text, and when one text is produced it automatically reproduces a series of other texts. Kristeva developed the idea of intertextuality from M.M Bakhtin's concept of 'dialogism'.[455] Dialogism refers to the relation between an individual utterance and the broader cultural factors that gives shape to that utterance. For Bakhtin, no utterance is an isolated phenomenon, but rather it is the encounters between individuals that makes all utterances inescapably dialogic. Similarly, for critics such as Roland Barthes (1984), Gerard Genette (1997) and Harold Bloom (1973) there is no such thing as a 'naked text',[456] but rather all texts are woven into a tissue of citations whereby artists can only ever imitate another work. Works of art are, as Barthes proclaims, 'always anterior, never original',[457] and all texts exist '[in] a multi-dimensional space in which a variety of writings, none of them original, blend and clash'.[458] Film adaptations epitomise the very concept of intertextuality given that all adaptations have at least one intertextual connection to a prior text: as R. Barton Palmer says, 'any consideration of filmic adaptation means speaking of one text while speaking of another'.[459]

In *Novel to Film: An Introduction to the Theory of Adaptation* (1996), Brian McFarlane is the first scholar to offer the concept of intertextuality as a means by which the film adaptation critic can transcend the boundaries of fidelity criticism. McFarlane implores critics to take a stance against the trope of fidelity as a critical position from which to discuss a film adaptation, asserting that 'No critical line is in greater need of re-

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[454] Julia Kristeva, 'Words, Dialogue and Novel', *The Kristeva Reader* (Oxford: Blackwell, 1986), 37.

[455] M.M Bakhtin, *The Dialogic Imagination* (Austin: University of Texas Press, 1981).
[456] Gerard Genette, *Essays in Aesthetics* (Lincoln, Nebraska: University of Nebraska Press, 2005), 200.

[457] Roland Barthes, 'The Death of the Author', *Image, Music, Text* (London: Fontana Press, 1977), 146.

[458] Ibid, 146.

[459] R. Barton Palmer, 'The Sociological Turn of Adaptation Studies: The Example of *Film Noir*', *A Companion to Literature and Film*, eds. Robert Stam and Alessandra Raengo, (Oxford: Blackwell, 2004), 258.

examination – and devaluation'.[460] McFarlane presses scholars to develop new ways of addressing the literary film adaptation in which fidelity as a criterion loses its critical and analytical credibility. The concept of intertextuality presents a more sophisticated approach to the study of film adaptation given that it broadens the inquiry to include the many textual manifestations that can be found within a single film.

Through the concept of intertextuality the source text is viewed as a 'resource' for the film adaptation and, more importantly, it is positioned as only one of the many resources on which a film adaptation draws. The inclusion of actors, directors, studios, genre, music, costumes, locations, set design, etcetera, into the equation of adaptation criticism brings a whole new set of intertexts to the film that are not associated with and go beyond the boundaries of the literary 'original'. Intertextuality puts pressure on the binary framework of literary original and film adaptation, which too often entertains an idea of hierarchy between the literary and filmic arts. Rather than simply reversing the hierarchy, the plethora of 'adaptive twists and turns'[461] found within the vastness of the intertextual matrix eliminates the opportunity for the kinds of binaristic thinking that contribute to the creation of hierarchies between literature and film. The notion of hierarchy within the arts is still a concern within contemporary critical thought, and it is exactly that hostile thought which the concept of intertextuality challenges; and precisely as McFarlane says: 'There are many kinds of relations which may exist between film and literature, and fidelity is only one – and rarely the most exciting'.[462]

For Robert Stam, film adaptations are part of an ongoing dialogical process whereby all texts exist in a cultural matrix and either consciously or unconsciously absorb elements from previous texts.[463] Therefore, central to the notion of intertextuality is the idea of textual 'interdependence': the belief that there can be multiple traces of different texts within a single text means that film adaptations can never be 'independent', but are always a 'hybrid' phenomenon. Through the notion of intertextuality the literary source

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[460] Brian McFarlane, *Novel to Film: An Introduction to the Theory of Adaptation* (Oxford: Oxford University Press, 1996), 8.

[461] Robert Stam, *Literature through Film: Realism, Magic, and the Art of Adaptation* (Oxford: Blackwell, 2005), 364.

[462] Brian McFarlane, *Novel to Film*, 11.

[463] See Robert Stam, 'Beyond Fidelity: The Dialogics of Adaptation', *Film Adaptation*, James Naremare, ed. (New Brunswick, NJ: Rutgers University Press, 2000), 54-76.

is no longer the main point of reference, but rather there emerges an infinite number of signs. Developing the work of McFarlane, Stam says: 'Filmic adaptations get caught up in the ongoing whirl of intertextual reference and transformation, of texts generating other texts in an endless process of recycling, transformation, and transmutation, with no clear point of origin'.[464] The disruption of a secure sense of origin has further implications for diaspora and the notion of the transculturated text.

Like McFarlane, Stam views the concept of intertextuality as a useful tool to transcend the issue of fidelity that so often plagues and spoils studies of adaptations.[465] Moving away from the critical cul de sac of fidelity discourse, Stam concentrates on the creative ability of film adaptations, focusing specifically on the ways in which film adaptations re-envision their antecedent companions. In his three-part study on film adaptation, *A Companion to Literature and Film* (2004), *Literature and Film* (2005), and *Literature through Film* (2005), Stam borrows from postcolonial studies to develop a mode of analysis which positions film adaptations as a counter discourse that takes an oppositional stance towards the precursor text. Stam primarily approaches the phenomenon of film adaptation as a re-reading of literary texts, and he calls for critical analyses that draw attention to the ways in which film adaptations 'rewrite' their sources. This not only enables the spectator to challenge the readings of past discourses, but to also renew the 'interpretative significance'[466] of the 'original' text. For Stam, adaptations can influence how the reader receives the adapted work; therefore part of the cultural strength of a film adaptation lies in the fact that it has the ability to change a reader's relationship with the literary text. This act of rewriting invariably uncovers and exposes 'hidden' discourses previously undetected in the literary source. Thus the concept of intertextuality claims that film adaptations never simply reproduce the narrative of their source(s), but rather they engage in a critical relation to their adapted text(s) as well as existing in a dialogic association with other texts.

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[464] Robert Stam, *Literature through Film*, 5.

[465] Stam identifies eight 'roots' of 'prejudice' towards filmic adaptation: the historical valorization of anteriority and seniority, dichotomous thinking, iconophobia, logophilia, anti-corporeality, the myth of facility, class prejudice, and parasitism. Robert Stam, 'Introduction: The Theory and Practice of Adaptation', *Literature and Film: A Guide to the Theory and Practice of Film Adaptation*, Robert Stam and Alessandra Raengo, eds (Oxford: Blackwell, 2005) 3-8.

[466] Ibid, 17.

The concept of intertextuality has overwhelmingly shaped the course of film adaptation studies. McFarlane asserts that the 'critic who fails adequately to address [intertextuality] is guilty of undervaluing the film's cultural autonomy as well as failing to understand the processes by which the novel has been transposed to film'.[467] For Linda Hutcheon, intertextuality is one of the 'pleasures' of film adaptation,[468] and, like McFarlane, she stresses that readers are not merely passive recipients of textual meaning, but 'active contributors to the aesthetic process, working with the text to decode signs and then to create meaning'.[469] Given that intertextual references can be, as Stam reminds us, 'explicit or implicit, conscious or unconscious, direct or local, and broad or diffuse',[470] intertextuality requires an informed and knowing spectator in order to appreciate the interconnective links. Spectators are placed in an active role in the 'making meaning' process as they unearth the references and connect them to the film's wider contextual significance. In other words, film adaptations demand literacy from the spectator. Ergo, while serving the agenda to champion the literary text over its filmic 'double', fidelity critics merely reveal their own poor reading abilities by overlooking a film's intertextual elements.

The Unacknowledged Adaptation: Adaptation and the Act of Recall

Recognising the original in the copy is one of the many intertextual activities an adaptation demands of its audience. More often than not this intertextual relationship is explicitly cited either in the film's opening credits or in the publicity material that surrounds the release of an adaptation. Declarations such as 'Based on the novel' or 'Inspired by the story' are often well-defined in the film's opening credits. By drawing attention to at least one intertextual relationship between a film and its precursor text, these surrounding discourses unambiguously declare a film's status as an adaptation. As the title of Christine Geraghty's monograph *Now a Major Motion Picture* (2008) suggests, it is common for film adaptations to declare formally their status as adaptations. Similarly, the announcement 'Now a Major Motion Picture' is frequently

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[467] Brian McFarlane, *Novel to Film*, 200.

[468] Linda Hutcheon, *A Theory of Adaptation*, 117.

[469] Ibid, 134.

[470] Robert Stam, *Literature through Film*, 23.

attached to the re-published book cover of the literary source that the film adaptation is based. The cover of the re-published book is often re-designed to include one of the film's promotional posters or an iconic still from the film. Therefore, in the case of the acknowledged adaptation, it is not just the film which draws attention to the book, but the re-published book also commodifies and draws attention to its relationship with the film. The commercial trade for adaptations results in a marketing relay between the adaptation and the adapted text in which a shared and acknowledged space between the film and book is emphasised. These avowed adaptations straightforwardly and unambiguously acknowledge their status as adaptations.

However, not all adaptations overtly 'declare' their status as adaptations. In contrast to the critical discussion of such acknowledged adaptations, there is a small body of critical work that is concerned with unacknowledged adaptations. Unlike the film that declares its status as an adaptation, the unacknowledged adaptation 'hides' the fact that it is an adaptation. In the acknowledged adaptation the source text is explicitly stated, but in the case of the unacknowledged adaptation the source text is surreptitiously evoked. One of the principal causes a film adaptation is left unacknowledged is largely due to the types of references the adaptation employs. The task of acknowledging the unacknowledged adaptation requires the critic to track a series of references, hints, allusions, image and narrative similarities, metaphors, and suggestions that signal the film's status as an adaptation. Thus, the manifest adaptation draws on its own classification as an adaptation, whereas the 'covert' adaptation leaves an intertextual trail of reference and allusion for the spectators to follow. Given that the sources are submerged in the unacknowledged adaptation, it is the adaptation critic's task to unearth the hidden 'sources' in the film. By revealing the unacknowledged adaptation, adaptation critics subsequently move the unacknowledged adaptation into the oxymoronic category of the acknowledged unacknowledged adaptation.

According to Catherine Grant there is no such thing as in discourse a '"secret" adaptation',[471] but rather the adaptation, whether manifest or covert, '*draws attention*

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[471] Catherine Grant, 'Recognising *Billy Budd* in *Beau Travail*: Epistemology and Hermeneutics of an Auteurist "Free" Adaptation', *Screen* 43:1 (2002): 57.

to[472] its status as an adaptation. In 'Recognising *Billy Budd* in *Beau Travail*: epistemology and hermeneutics of an auteurist "free" adaptation' (2001), Grant inquires into the ways in which Claire Denis' *Beau Travail* (1999) draws attention to its status as an adaptation of Herman Melville's novella, *Billy Budd, Sailor* (1924). For Grant, recognising a source text in an adaptation is 'first, and foremost, a matter of avowal';[473] however, even when there is no direct assertion stating that the adaptation is an adaptation, to paraphrase Grant, 'everyone seems to know' that the film is an adaptation.[474] One of the reasons why spectators seem to know an adaptation is an adaptation is due to paratextual discourses recognising and conveying that the act of adaptation has taken place. Intertextual chains include what directors tell us about the film in interviews; therefore the signalling of the unacknowledged adaptation also takes place outside of the film, which further explains why spectators know an undeclared adaptation is an adaptation.

Grant refers to unacknowledged adaptations as 'free adaptations'. The use of the term 'free' to describe unacknowledged adaptations has connotations of textual liberty, which further invites the idea that the unacknowledged adaptation is released from the authority of the literary text and thereby exempt from the same charges of infidelity to which acknowledged adaptations are often subjected. The free adaptation is also pardoned from any expectations audiences who are familiar with the source might have about the film. John Ellis comments that the marketing strategy for adaptations of 'classics' or 'bestsellers' places the act of adaptation to the fore and this approach can be construed as encouraging a fidelity reaction.[475] Similarly, Thomas Leitch maintains that by arranging adaptations as 'spokes around a hub of such a strong authorial figure, [adaptation critics] establish literature as a proximate cause of adaptation that makes

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[472] Suzanne Speidel, 'Times of Death in Joseph Conrad's The Secret Agent and Alfred Hitchcock's Sabotage', *The Classic Novel: From Page to Screen*, Robert Giddings and Erica Sheen, eds, (Manchester: Manchester University Press), 145. Cited by Catherine Grant in 'Recognising *Billy Budd* in *Beau Travail*: Epistemology and Hermeneutics of an Auteurist "Free" Adaptation', 57. Grant's emphasis.

[473] Catherine Grant, 'Recognising *Billy Budd* in *Beau Travail*: Epistemology and Hermeneutics of an Auteurist "Free" Adaptation', 73.

[474] Ibid, 59.

[475] John Ellis, 'The Literary Adaptation: An Introduction', *Screen* 23:1 (1982): 3.

fidelity to the source text central to the field'.[476] By rearranging the spokes, to apply Leitch's metaphor to Grant's logic, around the auteur then the primacy of the authorial figure is transcended and instead the focus is on the creative abilities of the auteur. As Grant argues: 'While literary adaptations are usually seen, by film producers and audiences, as prestige products, there is a greater association with "prestige" to be achieved from the "originality" and "difficulty" of auteurist free adaptations'.[477] For Grant, the publicity machine centred on the auteur – such as director interviews and critical writings about the director – is also crucial to the film's prestige. Thus, Grant suggests that film adaptations have a better chance of achieving acclaim if they do not disclose the fact that adaptation has taken place.

Further, the foregrounding of the 'auteur' in lieu of the 'author' asserts that a spectator need not be aware of the precursor text(s) a film adaptation draws in order to enjoy the adaptation as an autonomous piece of work. At the same time, this kind of film adaptation occupies a double position in that it has the ability to oscillate as both an original film and an adaptation. As Grant states:

> With the vehicle of the free adaptation, contemporary film auteurs can attempt to make aspects of literary classics and other texts their own, over-writing them with their own traceable signatures, perhaps reconfiguring them by incorporating references to other (rewritten) intertexts. As well as being sold on their own merits as self-contained artefacts, these films can be sold to audiences of the directors' own fans and also to those who might be curious to see what has become of the "original" after it has been reworked.[478]

The unacknowledged adaptation has the flexibility to be enjoyed as both an original piece by the spectator who is unfamiliar with the literary original and as an adaptation by the spectator who detects that adaptation is taking place.

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[476] Thomas Leitch, *Film Adaptation and Its Discontents: From Gone with the Wind to The Passion of the Christ* (Baltimore, Md.; London: Johns Hopkins University Press, 2007), 3.

[477] Catherine Grant, 'Recognising *Billy Budd*', 72.

[478] Ibid, 58.

Further, prompted by John Ellis who argues that an adaptation 'trades upon the memory'[479] of an anterior text or texts, Grant stresses the act of 'recall' as a way in which the spectator identifies the film's 'reproductive act'.[480] Intertextual cues, which can manifest in the form of sound, music, songs, dialogue, images, genre, set design, costumes, locations, actors, directors, etcetera, become mnemonic devices designed to assist memory and to aid recall. Steve Neale comments that in general a spectator's engagement with a film is driven by 'epistemophilia': 'the desire to know, to "find out"'.[481] 'Clearly this drive', writes Neale, 'is also a central component both to the narrative itself and, especially, of the hermeneutic code [...]. The hermeneutic code moves the reader through the text by evoking questions and postponing answers up to the final conclusion'.[482] Intertextuality thus arouses the spectator's epistemophilic drive and probes the spectator's cultural subconscious into recalling and registering the adaptation's sources, which are then used as points of departure for the interpretation of the film as an adaptation. To borrow again from Neale:

> [D]isavowal and the desire to know are in fact always co-extensive, with epistemophilia being constantly displaced in order to preserve the fissure supporting/necessitating the fetish. [...] the desire to know *and* disavowal, together, articulate a desire to know something else, a substitute for what in fact is at stake.[483]

Upon recognising the mark of an anterior text the knowing spectator will be in a position to trace and track the elusive allusions to an 'origin'.

At the same time, by acknowledging the unacknowledged adaptation the spectator does not 'prove' the 'real' source, as it were, but rather by recognising the intertextual links the spectator disrupts the fixity of a text's origin. The acknowledged adaptation provides a seemingly secure frame of reference which enables the spectator to identify

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[479] John Ellis, 'The Literary Adaptation: An Introduction', *Screen* 23:1 (1982): 4.

[480] Suzanne Speidel, 'Times of Death in Joseph Conrad's The Secret Agent and Alfred Hitchcock's Sabotage', 145. Cited by Catherine Grant in 'Recognising *Billy Budd* in *Beau Travail*: Epistemology and Hermeneutics of an Auteurist "Free" Adaptation', 57.

[481] Stephen Neale, *Genre*, 42.

[482] Ibid, 42.

[483] Ibid, 42.

and interpret the adaptation more fully. Thus acknowledged adaptations suggest stability about a film's source whereas the unacknowledged adaptation destabilises any assumptions of security suggested by the adaptation that acknowledges its source(s), revealing instead the instability of origins and sources in general. Intertextuality enables us to track and trace a variety of texts in adaptation, but if these are unacknowledged then by extension they foreground ambivalence and uncertainty. The notion of uncertainty and ambivalence in regards to origins is crucial to adaptation and diaspora.

Emphasis on spectatorial activity in recognising an adaptation as an adaptation is also stressed by Linda Hutcheon when she states:

> For the reader, spectator, or listener, adaptation *as adaptation* is unavoidably a kind of intertextuality *if the receiver is acquainted with the adapted text.*[484]

Like Catherine Grant, Hutcheon argues that one of the ways in which we experience adaptations is through our memory of other works.[485] For the spectator who recalls the source(s), and by extension recognises the adaptation as an adaptation, the adaptation is 'obviously "multilaminated"' and in this context the unacknowledged adaptation paradoxically becomes 'directly and openly connected to recognisable other works'.[486] The process of recognising an adaptation as an adaptation is, as Hutcheon argues, part of their formal and hermeneutic identity.[487] When giving meaning to an adaptation, the spectator brings their knowledge of prior texts to aid their interpretation; thus when consumed by memories of covert sources, the knowing spectator has the added benefit of using the intertextual cues to strengthen their interpretation of the text and thereby experiences a more intimate relationship with the film. At the same time, Hutcheon maintains that if an adaptation is to be experienced *as an adaptation*, recognition of the story has to be possible at some level, arguing that 'some copying-fidelity is needed'.[488]

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[484] Linda Hutcheon, *A Theory of Adaptation*, 21.

[485] Ibid, 8.

[486] Ibid, 21.

[487] Ibid, 21.

[488] Ibid, 167.

Hutcheon argues that the knowing spectator acknowledges an adaptation as an adaptation when they experience an 'interpretive doubling, a conceptual flipping back and forth between the work we know and the work we are experiencing'.[489] This conscious and active movement from one text to another means that the film and its sources are evoked and experienced simultaneously. As the adaptation and the adapted text oscillate in the process of creating a whole text, the act of recall enables the collapsing of boundaries between texts. Trading upon the memory is not only important for the way in which the film signals its status as an adaptation, but it is also crucial to the way in which a film develops a more intricate narrative. The evoked sources fill and fulfil any 'gaps' in narrative logic as the spectator unites antecedent texts to their experience of the narrative events in the film.

However, while the acknowledged adaptation lulls the spectator's 'paranoid hermeneutics',[490] given that the sources are acknowledged thereby offering the spectator a 'fixed' reference to support their interpretation of the adaptation, the readings produced by unacknowledged adaptations often remain ambiguous and/or ambivalent. If a film signals adaptation yet does not acknowledge its source then textual disorientation becomes central to the meaning of the adaptation. Whereas the concept of intertextuality seeks to undermine the very stability of a source, the intertextual chain in the unacknowledged adaptation is grounded in the notion of ambivalence. The disturbance of a secure sense of origin results in the spectator engaging in a restless movement between texts in a way that meaning can never achieve fixity.

At the same time, critical theory and film adaptations themselves actively disturb the very notion that a text can ever offer a fixed or stable reading; thus, no reading whether restricted to or free from their sources can offer a secure interpretation. It is important then to remember that even acknowledged adaptations are not necessarily acknowledged fully. Intertextuality is so infinite in regards to textual connections that it becomes too slippery a concept for us to accept that one text can ever secure complete acknowledgement. The spectator must remain aware that unacknowledged texts can

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[489] Ibid, 139.

[490] Catherine Grant, 'Recognising *Billy Budd*', 73.

also creep into what is assumed to be an acknowledged adaptation. In point of fact, John Ellis maintains that often in adaptations the literary text is re-remembered,[491] that is to say, the film adaptation alters the spectator's memory of the literary source. This thus suggests that the act of recall is in itself unstable given that memory involves forgetting and transformation. Not only does this remind us that recognising and recalling are two different things, but it also suggests that the act of recall occupies the in-between space of mis-memory and re-memory.

Recognising the unacknowledged adaptation as an adaptation, however, does not rely only on memory. As Steve Neale remarks in regards to the genre film:

> Indeed one of the main functions of genre is the containment and regulation of cinematic memory: its instances of repetition, in particular, serve constantly as points of cinematic recall. But they are also, and importantly, based on, produced and circulated by all those institutionalised practices that together function to produce what [John] Ellis refers to as the "image" of films: reviewing, criticism, advertising, and so on. Viewing, memory and image together produce that homogeneity of expectation appropriate not simply to genre itself, but also to the industry as a whole, and, hence, to the economic imperatives it is subject to.[492]

Crucially, the intertexts and paratexts provide a mediating framework for the spectator's interpretation of the text, and while Neale is specifically referring to the genre film, it is a point that is also applicable to the film adaptation. Critical reviews, paratextual material, such as publicity posters and press releases play a fundamental role in a film's framing.[493] These texts occupy an interstitial space in the experience of an adaptation as an adaptation. If, however, the unacknowledged adaptation signals adaptation in the publicity material but not in the film proper, then the unacknowledged adaptation can be understood as pulling in two contradictory positions at once: on the one hand, it gestures towards a notion of origin while, on the other, it foregrounds uncertainty and ambivalence.

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[491] John Ellis, 'The Literary Adaptation', 3.

[492] Stephen Neale, *Genre*, 54.

[493] This is precisely Catherine Grant's point when she comments that 'everyone seemed to know' that *Beau Travail* was an adaptation of *Billy Budd, Sailor*.

Like Catherine Grant, Christine Geraghty also notes that an adaptation is an adaptation not just because it is based on an original source, but because it draws attention to its status as an adaptation either 'in the text itself and/or in the paratextual material which surrounds it'.[494] Geraghty argues that in the case of an adaptation of a classic piece of literature, the 'act of recall' is 'to the fore';[495] however, she is interested in relations that show that a text's origins are not only located within the literary source. The field of adaptation studies is dominated by the study of novels into film, and Geraghty argues that the primacy of the literary text in the analysis of film adaptations overlooks other textual elements that signal an adaptation's status as an adaptation. Prompted by Sarah Cardwell's challenge to study adaptations *as adaptations* rather than position them *in comparison to* their literary original(s) or primary source(s), Geraghty calls for a more 'film-centred' approach to the study of film adaptation.[496] Geraghty combines Cardwell's call with Thomas Leitch's appeal to bring 'textual markers'[497] that go beyond a literary source into the framework of adaptation studies. This analytical approach can be viewed as part of an agenda to debunk novel and film hierarchies that suggest that one medium is subservient to another. It is the idea of literary dependency in the study of film adaptation that incites Geraghty to move away from analyses that might involve hierarchical thinking. Therefore, she proposes to abandon the literary source for the study of film adaptation.

In her analysis of *Atonement* (2007), for example, Geraghty calls our attention to the presence of other media in the film, and she argues that these media also function to signal the film's status as an adaptation. In particular, she identifies the media of literature, film, and television, which the film *Atonement* uses to tell its story:[498] the referencing of film is found in the visual cues to *Brief Encounter*, *The Third Man*, and *Millions Like Us*; television is used when Briony (Vanessa Redgrave) gives an interview on her book, *Atonement*. Further, the use of a writer as the 'investigator in a

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[494] Christine Geraghty, 'Foregrounding the Media: *Atonement* (2007) as an Adaptation', *Adaptation* Vol 2, No. 2 (2009): 95.

[495] Christine Geraghty, *Now A Major Motion Picture: Film Adaptations of Literature and Drama* (Lanham, Md.; Plymouth: Rowman and Littlefield, 2008), 16.
[496] Christine Geraghty, *Now A Major Motion Picture*, 7.

[497] Thomas Leitch, 'Adaptation, the Genre', 6.

[498] Christine Geraghty, 'Foregrounding the Media', 96.

story'[499] draws on the presence of the importance of the written word in the film. It is, in Geraghty's opinion, by emphasising the act of borrowing from other media in the process of telling its story that the spectator who is unfamiliar with the literary source can also experience and enjoy *Atonement* as an adaptation.

The foregrounding of other media in the signalling of adaptation relies on the spectator's awareness of conventions in other modes of storytelling. Geraghty argues that filmmakers accommodate audiences who have not read the book, or know the film is based on a book, by investing in other cues, such as actors, locations, costumes, set designs, and so forth. She also foregrounds the importance of genre in film, arguing that the impact of genre is connected to the commercial imperatives of Hollywood conventions. Further, changes such as the 'happy ending' in *Atonement* indicates that the film is influenced by traditions in mainstream cinema. Therefore, the layering of media conventions invites the spectator to set one media experience against another. Geraghty argues that the 'crisscrossing' of non-literary references demonstrate the range of cultural markers that influence the reception of a film as an adaptation.[500]

A salient feature of film adaptation is a sense of 'doubleness' that comes from a relationship between an adaptation and their source[s].[501] Although this sense of 'doubleness' can be connected to the original literary source, it is, as Geraghty argues, 'not necessarily grounded in the written text'.[502] Rather the sense of 'doubleness' present in an adaptation might also be extracted from other textual markers in the film such as the use of landscape or costumes. For instance, a film can contain visual references to Dickens' London rather than references to an individual text by Dickens. Similarly, actors can also trigger relationships with other texts thus connecting one text to a series of other texts. In regards to the actor, Geraghty specifically draws attention to 'the gap' between character and actor that allows for a performance to be 'seen'.[503]

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[499] Ibid, 96.

[500] Christine Geraghty, *Now A Major Motion Picture*, 167.

[501] Ibid, 167.

[502] Ibid, 167.

[503] Ibid, 5.

Memories of the actor's previous roles draw attention to their performance and to the modification and to the transmogrification of their performances.

Just as the process of adaptation involves tracing intertextual clues, Geraghty's understanding of the process of acknowledging the unacknowledged adaptation involves shifting from one set of media conventions to another. The difference, however, is, as Geraghty states, 'that while the shift in production may rely on our knowledge of the fact of adaptation (and in Hutcheon's terms may be available only to the "knowing audience"), the foregrounding of a shift in perception can lie entirely within the adaptation text itself and is therefore available to knowing and unknowing audiences alike'.[504] The array of inter-media references extends the boundaries of influences and sources and this is a way in which an adaptation signals to both the knowing and the unknowing spectator that this is an adaptation.

Importantly, however, intertextuality and adaptation are not the same thing. While all adaptations are intertextual, not all intertextual relations signal a process of adaptation nor do they confirm that adaptation has taken place. Adaptation involves some sort of modification. The inclusion of the conventional Hollywood ending in *Atonement*, for instance, cannot be recognised as modification unless the spectator is familiar with the ending in the novel. While the inclusion of the conventional Hollywood ending is indeed intertextual, it can only be experienced as adaptation by the spectator who has read the novel. Similarly, although *Atonement* does indeed draw attention to *Brief Encounter*, *The Third Man*, and *Million Like Us*, it does not 'adapt' the films. Indeed, alluding to the films by repeating their image is central to intertextuality, but this intertextual cue does not directly signal a reworking: the allusions to these films appear as homage rather than as a revision or a modification to their original meaning. Importantly, intertextuality and adaptation while closely interrelated are not interchangeable terms. By saying this I am arguing that adaptation does not only involve repetition, but it also requires an element of change. The importance of change for both defining adaptation and for distinguishing adaptation from intertextuality is best summed up with Linda Hutcheon's idea that adaptation involves 'repetition with

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[504] Christine Geraghty, 'Foregrounding the Media', 95-96.

variation'.[505] Again, the idea of change is central to Robert Stam's understanding of adaptations 'rewriting' their stories, an act that has the ability to change the spectator's relationship with the source.

By opening the adaptation up to include a multitude of sources, intertextuality disrupts the belief in the primacy of the literary text as well as releasing the adaptation from the critical charge of the fidelity doctrine. This approach as outlined by McFarlane and Stam respectively is one of subversion given that neither theorist aims to remove the literary text from the study of the literary film adaptation, but instead focuses on arguing that literary source(s) and film source(s) in the literary film adaptation are cultural and artistic equals. Therefore, when Geraghty suggests that we can remove the literary text from the study of the literary film adaptation, her approach is an inversion of the hierarchy contested by the notion of intertextuality. While Geraghty's approach foregrounds relations that show a text's 'origins' are not only in a literary source, by ignoring the literary text altogether she is in danger of indirectly reinstating the anxiety that surrounds the film/literature exchange. Indeed, she only suggests we overlook the literary source from the framework so that we can account for the experience of the spectator who is not familiar with the literary source thus seeking to develop the ways in which an adaptation signals its status as an adaptation; however, by avoiding grappling with the literary text she places the literary source as secondary to the other sources and inadvertently positions it in opposition to the film and continues the 'tradition' of separating literary and filmic texts. The literary text is a crucial part of the literary film adaptation and to exclude it from an intertextual engagement would result in gaps in the spectator's interpretation of the film.

A discrepancy emerges in Geraghty's argument that the spectator need not have read Ian McEwan's *Atonement* (2001) in order to recognise adaptation in Joe Wright's *Atonement* given that in order to argue that very point Geraghty not only uses Ian McEwan's novel as a point of departure for her analysis of the film, *Atonement*, but she also draws on McEwan's novel as a comparative reference: 'Although the film retains the book's emphasis on Briony's inventive powers in elaborating a happy ending', Geraghty writes, 'it takes on a different resonance if we pay attention to the

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[505] Linda Hutcheon, *A Theory of Adaptation*, 4-8.

foregrounding of the media in this adaptation'.[506] Ergo, even to argue the omission of the novel from the analysis of film adaptation requires that we at some point need to draw on the novel in order to signal that omission.

Further, in the attempt to move away from approaches in adaptation studies that privilege literature over film, Geraghty overlooks the crucial inter-dependence of novels and films in literature to film adaptation. By stating that *Atonement* 'does not wait for the unknowing viewer to go away and read the book',[507] she does not account for the spectator who is unfamiliar with the literary source but might be intrigued to continue their inquiry into the film's story by reading the literary source *after* they have watched the film. The experience of adaptation can also be one of retrospection, and this deferred relational occurrence between spectator and adaptation is also a crucial part of the way in which film adaptation is experienced. The idea of deferred references means that adaptations exist in a state of suspension. Both the back-to-front reading practice of adaptation and the idea of adaptations existing in a state of suspension affirms that the experience of adaptation is not one of linear progression, but shows that all texts are always only ever in a process of becoming. This experience of adaptation does not involve foregrounding the literary text as primary, as Robert Stam's rhetorical questions point out:

> Does the reader then retrospectively project the actor's face [...] onto the novel's character, in a kind of mental superimposition? Do readers who have seen the film [...] mentally "hear" the music track as they read the novel? Are the readers who encounter the adaptation first similarly disappointed that the source novel has not managed to capture the specific pleasures of the film version? Are they annoyed or agreeably surprised that the novel has "added" the unnecessary descriptions edited out of the film version? Does the film then become the experiential "original" betrayed by the actual original? Or is the reader, whose appetite has merely been whetted by the film, exhilarated to discover the incomparable riches of the verbal text? [508]

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[506] Ibid, 105.

[507] Christine Geraghty, 'Foregrounding the Media', 107.

[508] Robert Stam and Alessandra Raengo, *Literature and Film: A Guide to the Theory and Practice of Film Adaptation* (Oxford: Blackwell, 2005), 14.

These points remind us that adaptations are also 'free' from their sources and from their assumed 'fixed' origins. Those who have not read the literary source will then experience the film adaptation as a 'provisional origin' of their reading. If there is no logical order to the concept of origin and if the experience of the origin shifts, then the concept of primacy also shifts.

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Intertextuality is one of the ways critics and theorists of film adaptation studies have conceptualised film adaptation as a hybrid phenomenon. The broadening out of hierarchies, debunking of origins, and the emphasis on textual interdependence in relation to film adaptation is furthered by Kamilla Elliott who theorises novels and films, words and images, and novel to film adaptations in terms of hybridity. Elliott's arguments in *Rethinking the Novel/Film Debate* (2003) not only open a route for a revised scholarly approach towards hybrid word-image arts, but she specifically offers a way in which we can analyse all word/image arts as hybrid arts. The following section offers a detailed breakdown of Elliott's thesis in order to offer a more intricate framework for discussing hybridity within the art of film adaptation. I will then combine Elliott's theorisation of textual hybridity with Homi Bhabha's theorisation of cultural hybridity, which will pave a way in which we can study literary film adaptations and the notion of a 'hidden' Irish diaspora in England.

Aesthetic Hybridity: Kamilla Elliott and the Word/Image Debate

In *Rethinking the Novel/Film Debate*, adaptation theorist Kamilla Elliott redresses a series of false oppositions that have emerged in the theorisation of the verbal and the visual arts. In particular, Elliott argues that contemporary novel and film debates derive from a hostile hypothesis that frames words and images as binary opposites. She stresses that the separation of words from images is a problematic concept for novel and film studies given that the novel is not necessarily a purely verbal art form and that the film is definitely not a purely visual art form. Throughout *Rethinking the Novel/Film Debate*, Elliott repeatedly points out that while the practice of film adaptation is marked by verbal-visual hybridity, the theorisation of the literary film adaptation places novels and films into separate word/image camps. In the attempt to broaden out a notion of

<p style="text-align:center">184</p>

hierarchy within the arts, she breaks down the barriers surrounding what is considered a 'visual' art form and what is considered a 'verbal' one. In a bid to match aesthetic theory with aesthetic practice, Elliott rethinks the conventional ways of reading novels and films. Central to Elliott's theorisation of the literary film adaptation is the notion of 'hybridity': her concern is for the arts that are not 'pure', but have been categorised as either a word or as an image art. In response to the categorisation of verbal and visual arts into separate word and image camps, she presents the nineteenth-century illustrated novel and the twentieth-century silent film as examples of verbal-visual hybridity within the arts. Rather than comparing novels to films, Elliott focuses on the phenomenon of interart 'analogy' to highlight the *inter*dependence, and not the independence, of novels and films.

Film adaptation and medium-specificity

The scholarly study of film adaptation began with George Bluestone's seminal book, *Novels into Films* (1957). In the vein of traditional medium-specific theorists, Bluestone analyses novels and films in terms of their differences rather than focusing the many similarities between the verbal and the visual arts. Although Bluestone acknowledges aesthetic parallels between novels and films, he maintains that their differences vastly outweigh their similarities, so he concentrates on identifying the 'unique' and 'specific' properties of each medium. For Bluestone, novels and films are fundamentally opposed since, and he argues that the novel is a purely 'linguistic' medium and that the film a mainly 'visual' medium. Bluestone characterises the novel as 'linguistic', 'conceptual', 'temporal' and 'discursive', given that it is made up of words; he designates the film as 'visual', 'perceptual', 'spatial' and 'presentational', given that it is made up of images.[509] For Bluestone, the 'root difference' between the novel and the film lies precisely in the 'percept' of the visual image and the 'concept' of the mental image.[510] These properties not only characterise novels and films as autonomous and independent art forms,[511] but they also frame words and images as binary opposites.

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[509] George Bluestone, *Novels into Film* (California: University of California Press, 1968), 31-34.

[510] Ibid, 1.

[511] Ibid, 6.

Bluestone continues to explain the fundamental difference between the novel and film based on a word/image line by arguing that because the novel is governed by the word it has three tenses – past, present, and future, whereas the film, which is governed by the image, only has one – the present.[512] However, as Bluestone acknowledges: 'One may argue that the use of dialogue and music provides a door through which a sense of past and future may enter. Dialogue, after all, is language, and language does have referential tenses'.[513] This quotation reveals that although Bluestone recognises the presence of the word in film, he does not include the word in his theorisation of film. If, however, novels have three tenses because they have words, and if films have words, then, to borrow Elliott's line of thinking, logically films also have three tenses. It appears that Bluestone does not include the word because it would disrupt his neat categorisation of film as visual, perceptual, presentational and spatial. Bluestone, however, argues that he does not account for the presence of the word because he considers the film's word to be a 'subsidiary' line that is only ever secondary to the image.[514] Bluestone's categorisation of words as secondary to images in film not only positions words as subservient to images, but it also entertains a notion of hierarchy within as well as between word and image arts. Although Bluestone maintains that the difference between the novel and film is 'too great to overcome',[515] his exclusion of the word from his analysis of film suggests that similarities between the novel and the film are too controversial for medium-essentialists to admit.

It is important to acknowledge that Bluestone's work brought film adaptation studies into academic existence long before Film Studies was recognized as an academic discipline. Therefore, the above section does not intend to compare Bluestone's work to the developments in Film Studies and film adaptation studies that have occurred since he was writing his thesis on film adaptation. However, what is striking about Bluestone's inaugural study on film adaptation is that scholars in novel and film studies

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[512] Ibid, 48.

[513] Ibid, 57.

[514] Ibid, viii.

[515] Ibid, 23.

in general and in film adaptation studies in particular continue to apply Bluestone's arguments despite the fact that he does not include the word in his analysis of film.

Bluestone's thesis on words and images / novels and films as binary opposites reappears in Keith Cohen's *Film and Fiction: The Dynamics of Exchange* (1979). In particular, Elliott comments that Cohen's expression of film adaptation as 'seeing words changed into images' is another example of a scholarly discussion on the literary film adaptation that not only fails to take into account the presence of the word in film, but it also ignores the word-for-word transfer of dialogue from page to screen. Again, Dudley Andrew's assertion of 'the absolutely different semiotic systems of film and language'[516] found in his chapter on the literary film adaptation in *Concepts of Film Theory* (1984) emerges as yet another instance whereby the scholarly theorisation of film adaptation overlooks the presence of the spoken and written word in film. It is the continuation of Bluestone's word/image binary in the development of film adaptation theory to which Elliott's thesis stands in opposition.[517]

The notion of scholars developing film adaptation theory whilst simultaneously adhering to the false and limiting word/image binary suggested by Bluestone is most evident in Brian McFarlane's *Novel to Film: An Introduction to the Theory of Adaptation* (1996). The next section details McFarlane's important contribution to film adaptation studies before outlining shortcomings of his theories and the consequences these shortcomings have for analysing words and images in the literary film adaptation.

As previously pointed out, Brian McFarlane's writing features as a strong background source in discussions of film adaptation and intertextuality. Further to highlighting intertextuality as a critical trope for discussing film adaptation, McFarlane creates a much needed analytical vocabulary for the study of film adaptation. In particular, McFarlane focuses on how adaptations signify the narrative of their source texts and he discusses the relation a film might bear to that source text. In order to delineate this relation, McFarlane borrows narratological concepts from Roland Barthes' essay,

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[516] Dudley Andrew, *Concepts in Film Theory* (Oxford: Oxford University Press, 1984), 103.

[517] See Seymour Chatman, 'What Novels Can Do That Films Can't (and Vice Versa)', *Film Theory and Criticism* (Oxford: Oxford University Press, 1992), 403-419 for another example of a binary approach to the study of novel to film adaptation.

'Introduction to the Structuralist Analysis of Narratives' (1966).[518] Through Barthes'
narratological framework, McFarlane concentrates on points of similarity between
novels and films. The similarities are those elements which are readily 'transferable'
from page to screen, for instance concrete story information such as character names,
character ages, and location settings, while the differences are the elements that require
'adaptation proper' such as abstract concepts like feelings and thoughts, as well as the
general atmosphere of the narrative.[519] Further, McFarlane draws attention to the multi-
track nature of film by including sound, music, and voice to his analysis of the film's
signifying properties: 'The novel', McFarlane writes, 'draws on a wholly *verbal* sign
system, the film variously, and sometimes simultaneously, on *visual, aural,* and *verbal*
signifiers'.[520] By highlighting these signifying properties McFarlane launches new
ground for the way in which film adaptation scholars approach the phenomenon of
novel to screen adaptation. By connecting theories from 1960s literary structuralism to
1970s film semiotics, McFarlane argues that the practice of film adaptation is an
intersemiotic phenomenon that engages with the complex sign systems of two media.

By noting the many similarities between novels and films, McFarlane is able to adapt
Barthes' theory of narratology, which he designed for the novel, to film. However,
despite noting the many similarities, McFarlane maintains that the 'root difference'
between novels and films lies within the notion of the 'concept' and the 'percept' and
he argues that 'the verbal sign, with its low iconicity and high symbolic function, works
conceptually, whereas the cinematic sign, with its high iconicity and uncertain symbolic
function, works directly, sensuously, *perceptually*'.[521] Although McFarlane states that
film is a '*visual, aural,* and *verbal*'[522] sign system, he backpedals on this statement when
he classifies film as 'spatial', 'presentational', and 'perceptual'. Similarly, he maintains
that novels are about telling and not about showing and he categorises the novel as

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[518] Roland Barthes, 'Introduction to the Structural Analysis of Narratives', *Image, Music, Text*
(London: Fontana Press, 1977), 79-124.

[519] Brian McFarlane, *Novel to Film: An Introduction to the Theory of Adaptation* (Oxford: Oxford
University Press, 1996), 23-30.

[520] Ibid, 26.

[521] Ibid, 27.

[522] Ibid, 26.

'linear', 'representational', and 'conceptual'. He further claims that the film's narrative does not need to be told '*because*' it is presented.[523] Like Bluestone, McFarlane argues that film only has one tense and 'cannot present action in the past as novels chiefly do'.[524] Not only does McFarlane's theorisation of film adaptation classify 'verbal' and 'visual' signs as wholly different language systems[525] by designating images and words as binary opposites, but he also introduces a notion of hierarchy between the arts when he says, 'because of its high iconicity, the cinema has left no scope for that imaginative activity necessary to the reader's visualization of what [s/]he reads'.[526] McFarlane's statement on the limits of film is not only false, but it also incites interdisciplinary rivalry between novels and films. Like Bluestone before him, McFarlane's analysis of film adaptation inadvertently launches the interart and intersemiotic phenomenon of film adaptation into a theory based on 'separation', 'categorisation' and 'difference'.

Although McFarlane makes a number of important contributions to the study of the literary film adaptation, he does not follow his points through fully. On the one hand, his work of intertextuality breaks the study of adaptation out of a binary structure of unequal relations presumed to exist between literature and film, but, on the other, the categorisation of novels and films into separate word/image camps reinstates the novel/film binary he helps to destabilise. Paradoxically, he launches new ground then retreats back to Bluestone's word/image binary set-up. Ergo, McFarlane offers more insights than he himself acknowledges. Nevertheless, his work has enabled scholars such as Robert Stam and Kamilla Elliott to move beyond his summaries by taking up the important contributions in his discussions that he himself does not fully realise.

The word/image, novel/film binary evident in the work of Bluestone, Cohen, Andrew and McFarlane prompts Kamilla Elliott to state:

> At the heart of the novel and film debate lies a particularly perplexing paradox: one side, novels and films are diametrically opposed as "words" and "images" [...] On the other side of the

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[523] Ibid, 29.

[524] Ibid, 29.

[525] Ibid, 29.

[526] Ibid, 27.

paradox, novels and films are integrally related as sister arts sharing formal techniques, audiences, values, sources, archetypes, narrative strategies, and contexts.[527]

Elliott argues that rather than adhering to one side of the paradox, interdisciplinary scholars occupy both sides simultaneously. In particular, this is evident when both Bluestone and McFarlane respectively begin by commenting on the similarities between novels and films, only to conclude their individual theories by declaring their differences.

Medium essentialism

Elliott argues that film scholars often exhibit hostility towards literary film adaptations through medium-specific understandings of film. A medium-specific approach analyses an art form for its 'unique' qualities and expressive capabilities and concentrates on how each medium is distinct from other media. In film, the medium-specific framework is invariably driven by a belief in the primacy of the image. For instance, in his essay, 'A New Lacoon: Artistic Composites and the Talking Film' (1938), Rudolf Arnheim attacks the spoken word as a 'paralyses [to] visual action'.[528] For Arnheim the word is a 'disturbance' that 'impairs the beauty conveyed in a film',[529] and he brands speech a 'violation' to the 'pure' art form.[530] This essentialist approach towards the theorisation of film is also evident in what Noel Carroll terms the 'differentiation requirement'.[531] As Carroll remarks:

> When I began graduate studies in film in the early seventies, there was still an abiding obsession with "the cinematic". Certain directors, like Hitchcock, were cinematic; while others, like

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[527] Kamilla Elliott, *Rethinking the Novel/Film Debate* (Cambridge; New York: Cambridge University Press, 2003), 1.

[528] Rudolf Arnheim, 'A New Lacoon: Artistic Composites and the Talking Film' (1938), *Film as Art* (University of California Press, 2006) 229.

[529] Ibid, 229.

[530] Ibid, 199.

[531] Noel Carroll, *Theorizing the Moving Image* (Cambridge University Press, 1996), 30.

> Bergman, were not. Sometimes we called those other directors "literary". It was not a polite way of speaking.[532]

Medium-essentialism is structured around an antagonistic relationship between words and images; it involves criteria of essentialism and purity and is fuelled by notions of what an art form is 'meant' to do. Elliott notes that the most common objection raised in the medium-essentialist argument is that the literary cinema is an oxymoron. However, the true paradox emerges when medium-essentialists designate the literary cinema an 'uncinematic cinema'. The stance against incorporating the verbal and the written word into an understanding of the 'cinematic' gave rise to medium-essentialists fostering interdisciplinary rivalries in spite of obvious interart practice of film. The tradition of discussing an art as either a visual or as a verbal form indirectly asserts that verbal and visual arts are always 'pure' arts. However, as Elliott remarks: 'categorical claims that falsely consign novels and films to word and image camps in defiance of aesthetic practices yield very little insight into anything except word and image rivalries'.[533] The notion behind 'pure art' stems from interdisciplinary rivalries that feed on word/image wars.

Traditionally the medium-specific approach is geared towards creating an individual understanding of each medium, but Elliott uses the medium-specific approach to argue that novels and films are not unique and individual art forms, but rather they are hybrid arts that share, or mirror, the same aesthetic practices and functions as each other. Returning to eighteenth-century debates on poetry and painting, Elliott finds that scholars were divided into two opinions: one that focused on categorical differentiations between word and image arts and another that identified poetry and painting as 'sister arts'. Whereas the sister arts position is recognised for its rhetoric of family resemblance and sameness through the use of interart analogy, categorical differences are acknowledged for the way in which they seek to position words and images into separate word and image camps. The use of interart expressions throughout the eighteenth century such as 'a picture paints a thousand words' and 'the poet is a painter

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[532] Ibid, 1.

[533] Kamilla Elliott, *Rethinking the Novel/Film Debate*, 30.

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to the ear' were denounced as 'confusions' of the arts and were considered to blur the aesthetic specificities of each medium.[534]

Painting/poetry debate

In particular, Elliott revisits Gotthold Ephraim Lessing's eighteenth century publication, *Lacoön: An Essay on the Limits of Painting and Poetry* (1766), and she re-examines the principal theories behind the academic tradition of categorising and separating the verbal and visual arts in critical discourse. With the view to escape the dominant interart analogies that were permeating eighteenth century artistic discourses, Lessing's *Lacoön* placed the verbal and visual arts in a hostile relationship based on a verbal/visual opposition. Lessing declared painting a 'spatial' art and poetry a 'temporal' art and it was based on these 'root differences' that he classified the classical sister arts of poetry and painting as 'separate species'.[535] Elliott argues that Lessing's stance against analogy was part of a theoretical movement that sought to emulate the sciences. Launching a Linnaean style of categorisation that would position the visual and the verbal arts into separate taxonomic ranks, Lessing argued for a complete separation of the word and image arts.

Linnaean categorisation plays a central role in Bluestone's theorisation of film adaptation, and just as Lessing classifies painting 'spatial' and poetry 'temporal', Bluestone categorises the novel 'linguistic', 'conceptual', 'temporal', and 'discursive', and the film 'visual', 'perceptual', 'spatial', and 'presentational'.[536] Elliott is the first to identify that the opening chapter of Bluestone's *Novel into Film*, 'The Limits of the Novel and the Limits of the Film', borrows from Lessing's subtitle for *Laocoön,* namely, *An Essay upon The Limits of Painting and Poetry.* She argues that like Lessing, Bluestone positions words (poetry/novels) and images (painting/film) as opposing by categorising images as spatial and words as temporal. Hence, it is by following Lessing's methodology that Bluestone declares words and images 'separate species'.

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[534] Ibid, 11.

[535] Ibid, 10.

[536] George Bluestone, *Novels into Film*, 31-34.

Therefore, nascent film adaptation studies took as its theoretical and rhetorical lineage a Linnaean methodology towards eighteenth-century painting and poetry debates.

For Elliott, the designation of the novel as a purely verbal medium and the classification of film as a purely visual medium can neither be 'empirically' nor 'logically' upheld.[537] It is her view that novel and film debates have wrongly emanated from Lessing's poetry and painting debate, arguing that the verbal always penetrates the visual and, before illustrations were expunged from the novel, the visual also penetrated the verbal. To combat Bluestone's thesis, Elliott dubs her analysis of Bluestone's *Novel into Film*, 'The Celluloid Laocoön',[538] and she draws attention to the problematic application of eighteenth-century poetry and painting debates to the study of novel to film adaptation. She argues that due to the very obvious word-image hybridity of film, the application of film as a visual medium as well as the notion of the literary cinema as uncinematic is 'at worst inappropriate and at best partial'.[539] As Elliott points out, if novels are classified as 'linguistic', 'conceptual', 'temporal', and 'discursive', and if films have words, then logically films are 'linguistic', 'conceptual', 'temporal', and 'discursive' as well.[540] She refutes the claims of Bluestone, and by extension Lessing, and argues that the verbal and visual arts are *inter*dependent art forms.

Furthermore, although interart analogies have been condemned as '"confusions" of the arts',[541] Elliott argues that category and analogy are not as opposing as they first seem. Indeed, Bluestone categorises words and images as different, however, he does so through interart analogy. As Bluestone remarks:

> *Like* the drama, the film is a visual, verbal, and aural medium presented before a theatre audience. *Like* the ballet, it relies heavily on movement and music. *Like* the novel, it usually presents a narrative depicting characters in a series of conflicts. *Like* painting, it is (except for the stereoscopic film) two dimensional, composed

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[537] Kamilla Elliott, *Rethinking the Novel/Film Debate*, 14.

[538] Ibid, 11.

[539] Ibid, 2.

[540] Ibid, 13.

[541] Ibid, 11.

of light and shadow and sometimes color. But the ultimate definition of a thing lies in its unique qualities, and no sooner do we attend to the film's specific properties than differentiating characteristics begin to assert themselves.[542] (my emphasis)

In each of the above cases, words and images are, to use Elliott's words, 'proclaimed categorically pure, but paradoxically so, by interart analogies'.[543] Although interart rivalry has produced categorisation, ironically, these categorisations are created through analogy. Therefore, many categories are based on analogy rather that existing in opposition to them. As Bluestone once again states: 'the end products of novel and film represent different aesthetic genera, as different from each other as ballet is from architecture'.[544] It is not the case therefore that category separates the arts while analogy links them: 'categorizing and analogizing are not so essentially opposed as they as they at first appear'.[545] Analogy is thus shown to merge with category when theorists such as Bluestone position novels and films into separate word and image camps as 'pure' word and 'pure' image arts. The contradiction in the theorisation of word/image arts is that despite the fact that 'analogical rhetoric pervades the novel and film debate, categorical approaches have dominated its theorization'.[546] Although Bluestone uses interart analogy in his discussion of novels and films, Elliott laments that he does not use interart analogy to discuss novel to film adaptation.

Elliott maintains that categorical distinctions bring as much confusion to novel and film studies as analogies, and she argues that analogy is best for interart criticism as it enables understanding across seemingly opposing disciplines and artistic practices. Elliott states: 'When novels are thus reduced to words and films to static images, interart word and image exchanges are obscured. Without an understanding of such interart dynamics, there can be no clear comprehension of interart word and image

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[542] George Bluestone, *Novels into Film,* vii-viii.

[543] Kamilla Elliott, *Rethinking the Novel/Film Debate,* 2.

[544] George Bluestone, *Novels into Film,* 5.

[545] Kamilla Elliott, *Rethinking the Novel/Film Debate,* 27.

[546] Ibid, 11.

dynamics'.[547] She asserts that adaptation purports to push interart analogy into interart metamorphosis, however, it has not been theorised as such.

Elliott's main difficulty with word and image categories is that they have not been developed or modified for hybrid verbal/visual arts, and consequently, aesthetic hybridity is repeatedly overlooked in favour of purist readings that serve aesthetic agendas such as that identified in the medium-specific approach. She argues that although the word is often ignored in film criticism, in practice there is a much more complex textual interaction between words and images.

Illustrations and the novel

Elliott argues that because the nineteenth-century illustrated novel includes extracts of prose and illustrated pictures it is by definition a hybrid word-image art. Importantly, illustrated novels are not simply divided into verbal text and visual text, but the visual also penetrates the verbal (through the use of ekphrasis) and the verbal penetrates the visual (by including words in the illustrations). However, despite the aesthetic word-image hybridity, the nineteenth-century illustrated novel has never been theorised as a hybrid art form. In point of fact, Elliott comments that to this date there is no theorisation of the novel that recognises the presence of illustrations in novels.[548] She further extends the presence of the image in nineteenth-century prose by referring to ekphrasis as 'verbal illustrations',[549] and she points out that writers draw on ekphrasis specifically to create visual effects in the place of pictorial effects such as illustrations. Indeed, by identifying word/image intersections in the novel, Elliott effortlessly undermines Lessing's designation of the arts into separate word/image camps. There are parallels between nineteenth-century novel criticism and twentieth-century silent film criticism and the ways in which they put pressure on Lessing's spatial and temporal binary opposition.

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[547] Ibid, 56.

[548] Ibid, 13.

[549] Ibid, 49.

Intertitles and the film

Whereas the illustrated novel blurs the divisions between words and images by including ekphrasis in the prose and words in the illustrations, Elliott notes that silent films have been divided into verbal intertitles and visual scenes. She argues that in silent cinema, worded intertitles form hybrid sentences with filmed scenes. Returning to critical discourses on silent cinema in the early twentieth century, Elliott reminds us that intertitles were once considered 'un-cinematic' by film purists.[550] Elliott brings our attention to the way intertitles were viewed by film purists as a weakness and considered to be no more than indicators of silent film's narrative 'immaturity and inadequacy'.[551] Intertitles were criticised for holding the medium of film back by having the filmed scenes rely on the word rather than experimenting with images in order to achieve a similar effect. The very detachability of the intertitle from the filmed scenes was used to argue their dispensability and essentially 'uncinematic' nature. In view of this, many critics argued for the elimination of the intertitle in order to keep film as a purely 'visual' medium. However, when intertitles were detached from the filmed scene they were always replaced with other intertitles, (for instance, intertitles written in the language of the different countries the film was being shown). Elliott contests the claim that the use of intertitles only draws attention to the aesthetic weakness of silent cinema, and she presses that the grammatical structure of the intertitled film, which consists of intertitle/scene, belongs to an *inter*dependent word/image chain that cannot be separated or isolated because the words, the images, and the individual meanings of the words and the images, are very much entwined. Precisely as Elliott remarks, 'Although the ideal may have been aesthetic purism, the practice and criticism of early films is marked by verbal/visual hybridity'.[552]

Elliott refutes the idea that film became a visual language through advancements in editing and instead she argues that the practices within film montage developed *because* of intertitles rather than in opposition to them. She points out that the relationship between filmed scenes and written intertitles was fundamental to the emergence of early

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[550] Ibid, 87-90.

[551] Ibid, 87.

[552] Ibid, 88.

narrative cinema, and given that the earliest films, which quite often consisted of only one scene, were dramatisations of the title of the movie, film images were always in dialogue with written words. As films grew in duration, intertitles were required in order to deliver narrative information and to display character dialogue. The longer films became the more scenes they had, and the more scenes they had, the more interitles they needed. Consequently, new editing patterns emerged with the increase of intertitles with film editing clearly weaving worded intertitles and filmed scenes into hybrid verbal-visual sentences.[553] Intertitles brought rhythmic effects that could speed up or slow down and bring forward or delay the narrative action. On a basic level, intertitles could offer information that the filmed scene was unable to convey without the use of words such as character names and ages. Through the use of intertitles the filmed scenes became narratologically more sophisticated and tangible.

An interesting parallel emerges here between the intertitled silent film and the nineteenth-century illustrated novel in that it was the very detachability of illustrations from novels that marked them as a tag-on to a 'pure' art. Elliott shrewdly unites the similarity in criticism to a similarity in practice, and argues that illustrated novels are a precursor to film editing. In making this claim, she proposes that film editing may very well have been influenced by illustrations in novels. To support her argument she offers examples from William Makepeace Thackeray's *Vanity Fair* (1847-1848), a novel that is both written and illustrated by Thackeray himself.[554] Elliott notes that the illustrations in the novel provide montages of establishing shots, shot/reverse shots, interior shots, exterior shots, close shots, long shots and extreme long shots; indeed, framing compositions that long pre-dated film. She thus makes an analogical ancestral link between the aesthetics of the nineteenth-century illustrated novel and the use of intertitles in silent film. As Elliott says, '[t]his aesthetic history places film in the literary family tree, giving the nineteenth-century novel filmic as well as literary progeny'.[555]

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[553] Ibid, 93.

[554] Ibid, 16-30.

[555] Ibid, 3.

Word/image syntactical structures

Contrary to popular criticism, the semantic fusion of intertitle and scene is not a duplication of information transmitted first through words and then by a succession of images, but rather one clause on the semantic chain can contain information that is either different from, absent from, or complementary to the previous or the subsequent clause. Therefore, the juxtaposition of words and images could be used to produce conflict within the narrative. This further means that story continuity can be deliberately jarred with the combination of intertitles and filmed scenes. For instance, the playful intermixing of words and images can work to undermine, contradict, or disclose information that is not evident in the previous word or image. Like the written text in a silent film, the illustrations in a novel are involved in a complex semantic structure that relies on the juxtaposition of the one in order for the other to communicate fully. In her analysis of Thackeray's illustrations Elliott identifies that rather than supporting his prose, the images compete and conflict with the worded text. She presses that the illustrations are not narratively redundant by repeating the point of the prose, nor are they simply decorative; instead, she points out that their narrative value lies in the fact that they also counter the prose. As such, Elliott argues that inter-art analogies foreground sibling semblances as well as foster sibling rivalries between the arts. In other words, if the signifier (word) does not match up with the signified (image) then this, as Elliott argues, produces a word/image war 'inside' the narrative.

Elliott argues that too often theory obfuscates aesthetic practice: she thus calls for an intersemiotic reading of films in order to disentangle the contradictions inherent in word/image debates. She argues that in interart practice, words take on properties conventionally associated with images and images take on properties that are conventionally associated with words until the hybrid arts become so semiotically intermingled that the verbal cannot be separated from the visual. This mixing and blending of conventional reading of words and images gives rise to the idea that what is aural, what is graphic, what is language, and what is punctuation is far more complex than understood and theorised by medium-essentialists. She stresses that word and image categories break down at every level in the hybrid arts 'at the level of the whole

arts, at the level of whole signs, and at the level of pieces of signs'.[556] Accounting for the way in which the intertitled silent film functions as a hybrid art, Elliott notes:

> The speech in these sequences runs between intertitles and scenes when words are read first as graphemes on the intertitles and then seen (rather than heard) as phonemes on the moving lips of muted actors. [...] They are visual phonemes - phonemes we "hear" with our eyes, infusing pictorial images with aural properties, just as scene shots between intertitles take on the aural properties of speech spacers.[557]

This example of an interart reading reveals that words and images engage in much more complex functions than the Lessing's categorical model allows.

Furthermore, it is not just the case that some novels have pictures and films have words, but rather the pictures in novels can have words in the pictures, and the letters in the intertitles can be presented as images. Elliott reminds us that quite often the intertitles in early silent cinema were placed in borders resembling picture frames, a technique that saw words being framed as pictures. Ergo, since novels contain pictures and undertake pictorial effects and films contain words and undertake verbal effects, novels and films unravel the very word and image divide they have been conscripted to uphold.[558] Elliott concludes her account of intertitle cinema with the irrefutable fact that the written word has played a crucial role in the presentation of the cinematic image.

With a view to highlight a mode of textual analysis that foregrounds the interconnectedness of words and images in films, Elliott presses critics to analyse words as cinematic and to approach them as a principal component to film. Above all, she challenges categorical distinctions made between words and images by focusing instead on analogical and interconnective readings. She thus develops a textual analysis that pays attention to instances when words and images contradict and replace one another, creating a verbal/visual dissonance. Ergo, her breakdown of word/image hybridity demonstrates how words and images wage war within as well as between illustrated novels and worded films.

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[556] Ibid, 16-17.

[557] Ibid, 95-96.

[558] Ibid, 14.

Drama of documents

Elliott's textual activity is focused on cases whereby pictures operate according to the features and functions traditionally assigned to words, and words operate according to the features and functions conventionally assigned to pictures.[559] She draws our critical attention to written texts such as letters, wills, bills, road signs, newspapers, etcetera, that appear in films, which influence the process through which the spectator creates the meanings of the film. These written texts can be tyrannical or patriarchal, for example. Often these written documents bring news that acts against the characters' wishes and provokes the character to weep, rage, or exult, which invariably results in, what Elliott refers to as a 'drama of documents'.[560] In a reading of both the 1911 and the 1915 silent film adaptations of Thackerary's *Vanity Fair*, Elliott notes:

> Varying shot sizes and other cinematic techniques construct a panoply of relationships between alphabetic characters and dramatic characters. At times, texts are arrested in legible close-up, filling the screen and commanding attention; at others, they are reduced to the status of small objects in long shot, discarded, held, or torn to shreds by dramatic characters. Texts thus alternatively wield power over dramatic characters and are over powered by them.[561]

Elliott draws our attention to scenes that develop primarily through characters' reactions and responses to written texts and she notes that often these documents can move a character emotionally and render them silenced.[562] It is in scenes like this that, as Elliott writes, 'textual power overwhelms pictorial power.'[563]

Correspondingly, when characters are silent or silenced, bodily gestures convey words. The more gestures used, the more loquacious the silent character. Elliott presses us to consider these visual symbolisms and symbolic gestures as examples of 'visual/verbal

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[559] Ibid, 15-16.

[560] Ibid, 102.

[561] Ibid, 101.

[562] Ibid, 102.

[563] Ibid, 107.

blends of verbal imagery'.[564] Here images are shown to specify words and words are shown to specify images. If words are understood to create images and if images are understood to create words then words and images enter into an equal relation. As in regards to the function of intertitles in silent cinema, the word in both its verbal and visual form plays a crucial role in the development of a film's narrative. She weaves the verbal into the visual and the visual into the verbal to create an intersemiotic analysis that reflects the drama on screen. This kind of intersemiotic textual analysis enables us to re-read the ways in which word and images function rhetorically. In a bid to place critical rhetoric against aesthetic practice, Elliott's textual analysis reinstates the word in the discussion of a film scene, which has too often been eliminated from a visual rhetoric. In doing so, she not only broadens the ways in which we read films, but she challenges Bluestone's opinion that the word is 'abandoned for the visual medium'.[565]

Looking glass analogy

Elliott refers to this kind of analysis as the 'reciprocal looking glass analogy'. The reciprocal nature of words and images is experienced on the level of both the percept and the concept in that 'images arouse linguistic processes' and 'words evoke mental images'.[566] Therefore, words always act in relation to images and images always act in relation to words. As Elliott says, 'verbal and visual signs interweave in cognition, each producing the other as a secondary cognitive effect'.[567] Words/images cross-dress and the reader/spectator subconsciously engages in the interart activity of picturing words and wording images. Words depend on figurative expression such as metaphor and ekphrasis in order to express the pictorial, which further gesture the reader to conjure up mental images. Linguistic expressions such as 'figure of speech' remind us of the graphic rhetoric embedded in speech phrases. Through the use of the Looking Glass Analogy, Elliott reminds us that pictures inspire verbal thinking and words inspire mental images.

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[564] Ibid, 16.

[565] George Bluestone, *Novels into Film*, 5.

[566] Kamilla Elliott, *Rethinking the Novel/Film Debate*, 210.

[567] Ibid, 210.

> Visualizing a figure of speech pulls a reader/auditor out of binary semantic matchings of signifiers and signifieds into a third space that is neither signifier nor signified at the same time that it is both. From one angle, mental pictures and mental verbalisations are the signified of signifiers: the word evokes the mental picture as referent; the picture evokes the mental verbalization as referent. Yet mental pictures and mental verbalisations are also signifiers, pointing to signifieds beyond themselves. They are thus both secondary signifiers and preliminary signifieds.[568]

Figurative language enables a path between verbal and visual modes as well as a fluid transition from the verbal to the visual. Words and images prove to be interconnective rather than opposing in the way in which they stimulate cognitive processes.

However, Elliott states that they are not simply connected rather they function in a looking glass fashion. Elliott remarks:

> Reciprocal looking glass analogies do not eradicate categorical differentiation. Rather, they make the otherness of categorical differentiation (word/image, visual/verbal, eye/ear, etc.) an integral part of aesthetic and semiotic identity. Looking glass analogies maintain oppositions between the arts, but integrate these oppositions as an inextricable secondary identity. Two arts contain and invert the otherness of each other reciprocally, inversely, and inherently, rather than being divided from the other by their otherness. Thus the difference is as much a part of identity as resemblance. Moreover, it is an identical difference, for each art differs from and inheres in the other *in exactly the same way*. It is the same difference. In looking glass analogies, each art takes exactly the same grammatical, conceptual, and sensory position in the rhetoric of the other.[569]

Words and images thus function like two facing looking glasses in which each is contained in the other. This, Elliott argues, results in 'constructing a mutual containment that refracts into countless reflected containments'.[570] Central to the reciprocal Looking Glass Analogy is the idea that when two things mirror each other they do not express an identical resemblance. At the same time, this is not to suggest that the two things are

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[568] Ibid, 217.

[569] Kamilla Elliott, *Rethinking the Novel/Film Debate*, 212.

[570] Ibid, 209-210.

different; on the contrary, they are the same-difference. They are like a looking glass, which, as Elliott writes, 'seems to present an exact reflection but in fact reverses left and right fields'.[571] Words and images respectively describe the other art literally and figuratively. Each one always acts as modifier to the other; therefore when they describe the other art they do so reciprocally rather than hierarchically.[572]

<p style="text-align:center">*</p>

Despite Elliott's enormous contribution to the field of adaptation studies, categorisation of novels and films into separate word/image camps still occurs in studies on literary film adaptations. Although it was argued by Elliott to be both wrong and partial in 2003, film adaptation critics still categorise novels as verbal and films as visual. Karl Kroeber's *Make Believe in Film and Fiction: Visual vs. Verbal Storytelling* (2006) continues to foster Bluestone's hypothesis by designating films visual and novels verbal. In point of fact, through the use of the 'vs.' abbreviation, his analysis of literary film adaptation embeds the very oppositional readings refuted by Elliott. In her study of early silent Shakespeare films, *Shakespeare on Silent Cinema: An Excellent Dumb Discourse* (2009), Judith Buchanan focuses primarily on the 'non-linguistic' aspects of silent Shakespeare adaptations. While Buchanan does not employ an oppositional approach to words and images, her preoccupation with the idea of a 'wordless' Shakespeare results in her giving little consideration to the presence of intertitles and the role they play in silent film adaptations.[573] Although scholars of film adaptation studies commend her work: Thomas Leitch regards it as a 'tour de force';[574] Christine Geraghty praises how 'brilliantly [Elliott] extends [the use of] metaphors in her discussion of modes of adaptation';[575] Lisa Hopkins calls it 'her important book on the

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[571] Ibid, 210.

[572] Ibid, 210.

[573] Judith Buchanan, *Shakespeare on Silent Film: An Excellent Dumb Discourse* (Cambridge: Cambridge University Press, 2009).

[574] Thomas Leitch, *Film Adaptation and Its Discontents: From Gone with the Wind to The Passion of the Christ* (Baltimore, Md.; London: Johns Hopkins University Press, 2007), 95.

[575] Christine Geraghty, *Now A Major Motion Picture*, 194.

subject'[576] – intertextuality remains the central preoccupation for scholars of film adaptation studies, and especially for discussions on hybridity. Given Elliott's omission of the contextual aspects of film adaptation, film adaptation criticism appears to take either the formal debates or the broader social, political, and historical cultural debates that emerge from intertextual readings. I propose to combine the two dominant concerns of the literary film adaptation, namely intertextuality and the word/film debate.

Adaptation and Context

While Elliott skilfully throws the authority of the critics and theorists who take the discussion of the literary film adaptation on a word/image line into question, her theoretical framework is only concerned with formalist and structuralist dogmas. By using this framework, she restricts her concerns to a textual aesthetic but does not contextualise her analysis either culturally or politically. In her study on film adaptation, Linda Hutcheon reminds us of the 'vastness of context' and she calls for adaptations to be understood in the wider context of creation and reception.[577] Hutcheon stresses the importance of contextual influences on all texts including the film adaptation and the text that has been adapted: 'An adaptation, like the work it adapts, is always framed in a context – a time and a place, a society and a culture; it does not exist in a vacuum',[578] and she highlights questions such as 'where' and 'when' as being fundamental to any consideration of a film adaptation.[579] Again, this is argued by Robert Stam and Alessandra Raengo when they say: 'An important set of questions concerning adaptation has to do with context, i.e. the elements that go "with" or "alongside" the text [...] text and context are ultimately inseparable, "mutually invaginated"'.[580] Elliott's culturally ahistoric and politically decontextualised aesthetic theory indeed works for her agenda in her word/image debate; however, there are contextual gaps that need filling.

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[576] Lisa Hopkins, *Relocating Shakespeare and Austen on Screen* (Basingstoke: Macmillan, 2009), 6.

[577] Linda Hutcheon, *A Theory of Adaptation* (New York; London: Routledge, 2006), 142-144.

[578] Ibid, 142.

[579] Ibid, 147.

[580] Robert Stam and Alessandra Raengo, *Literature and Film: A Guide to the Theory and Practice of Film Adaptation* (Oxford: Blackwell, 2005), 41.

Just as Elliott's intersemiotic analysis revises conventional readings of words and images on screen, the dual concern of text and context can radically alter the way in which the spectator engages with an adaptation. Film is open to all kinds of social, historical, political and artistic symbolism of which words and images are both formed and informed. Therefore, adaptations interact with stories and histories of 'culturally loaded context[s]',[581] and specifically they engage with cultural history on word and image lines. Elliott has argued that words and images are not independent but interdependent; similarly, given that there are multiple traces of texts within a single text, literature, film, and the literary film adaptation can never be 'independent' of social, historical or artistic influences either in their inception or their reception. Since intertextuality is the process of interpreting a text against the background of other texts, intertextual references are also contextual and they help transform the reception, reading, and interpretation of a text. Issues such as critical reception, actors, directors, historical, social, political and cultural contexts that go alongside the text are incorporated in and add to the layers that constituted the adaptation and the adapted text both respectively and collectively.

Further, it is not only the written word that has a defining presence in film, but the uttered word also involves a social and political set of contextual references. Verbal exchange happens not simply through words but through what Stam calls the 'extraverbal'.[582] In the sound film, words are always spoken with intonation and accent. The sounds of the words signal a person's gender, nationality, class, and sometimes ethnicity. The sound of the spoken word carries social, cultural and historical meaning through time and space. The spoken word is a form of cultural expression and representation, meaning that the sound of the accent is crucial to the way in which the narrative is received and interpreted. Furthermore, we also witness facial movements and bodily gestures as actors speak. The interaction between the bodily image and the spoken word is significant in regards to the meanings attributed to particular word/image encounters. As Stam remarks, 'the bodily postures of arrogance or resignation, the sceptically raised eyebrows, the look of distrust, the ironic glances –

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[581] Linda Hutcheon, *A Theory of Adaptation*, 25.

[582] Robert Stam and Alessandra Raengo, *Literature and Film*, 19.

that modify the ostensible meaning'.[583] Quoting Patrice Pavis, Linda Hutcheon reminds us:

> For audiences experiencing an adaptation in the showing or interacting modes of engagement, cultural and social meaning has to be conveyed and adapted to a new environment through what Patrice Pavis calls the "language-body" (1989:30). The intercultural, he says, is the "intergestural": the visual is as important as the aural. In transfers from a telling to a performance mode, difference of philosophy, religion, national culture, gender, or race can create gaps that need filling by dramaturgical considerations that are as likely to be kinetic and physical as linguistic. Facial expressions, dress, and gestures take their place along with architecture and sets to convey cultural information that is both verisimilar and an "index of the ideologies, values, and conventions by which we order experience and predicate activity".[584]

The entire 'audio-visual-kinetic-performative energy'[585] of an adaptation is made up of an endless amount of intertextual elements that spark a variety of different relationships involved in the process of adaptation. However, Elliott overlooks the textual significance of intertextuality, the actor, the body and the idea of embodying a character, the sound of speech and its role in constructing social interactions and relations because aesthetics and their history are her concern.

When an adaptation changes context, it is, as Hutcheon argues, 'both different and the same'.[586] Contexts of creation and reception are also crucial to the ways in which the text has been altered or perceived as being adapted. Whether a text is adapted to a different context or if it is the context of reception that has changed, interpretation is strongly influenced by contextual factors. Context layers all texts; it 'conditions meaning',[587] and since context 'modifies', it not only becomes an essential component

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[583] Ibid, 19.

[584] Linda Hutcheon, *A Theory of Adaptation*, 149-150. Hutcheon quotes Patrice Pavis, 'Problems of Translating for the Stage: Interculturalism and Post-Modern Theatre', T*he Play Out of Context: Transferring Plays from Culture to Culture*, eds. Hanna Scolnicov, Peter Holland, (Cambridge: Cambridge University Press, 1989), 30; and Michael Klein, 'Introduction', *The English Novel and the Movies* (New York: Frederic Ungar, 1981), 4.

[585] Robert Stam, *Literature through Film*, 46.

[586] Linda Hutcheon, *A Theory of Adaptation*, 166.

[587] Ibid, 145.

to the process of adaptation but to the way in which we understand words and images and to the way in which we understand the interactions between words and images. In other words, context is part of the textuality of the text. Hutcheon identifies that recontextualisation takes place on many levels and that there are many types of contextual shifts in an adaptation. Context, she says, is multifaceted: actors and directors are 'incarnated' with meaning and influence the contextual readings of a text; context changes with time, place, medium, and people. Black, postcolonial, queer, and feminist movements, for instance, give voice to perspectives that had been shunned and silenced in previous contexts. Adaptations can update to a context or they can expose ideologies associated with a different time. Further, since meaning changes over time, adaptations do not necessarily require a change of narrative time or place in order to achieve a change of context. Meaning changes with context therefore accompanying social and cultural shifts automatically change the reception of a text and this is a vital consideration for analyses based on a word/image line. Texts need to be placed in its social and discursive context in order to be understood more fully.

Elliott's consideration of the way in which words and images work in film and film adaptation remains partial given that she excludes the context(s) that surround the text(s). In point of fact, the separation of text from context, or in other words, the separation of the cultural from the aesthetic, creates a false opposition. It is therefore important that Elliott's method of textual analysis is put into consideration of the wider influences of historical, social, political and cultural contexts that shape readings of words and images. An analysis committed exclusively to formalism 'risks', as Robert Stam reminds us, 'foreclosing a more deeply historical analysis of the subject at hand'.[588] Indeed, to think politically is critical to the way in which film adaptations create cultural meaning. Stam's approach calls for a consideration of the dynamic relationship between text and context, and Elliott's method of analysis, which foregrounds similarity and hybridity with a view to subduing notions of opposition and difference, is a useful methodology in order to broaden and to explore more fully the dynamics between text and context. This thesis argues that the formal dimensions of the word/image debate need to be located within the broader social and political concerns that contribute and shape the way in which the film adaptation does its cultural work.

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[588] Robert Stam and Alessandra Raengo, *Literature and Film*, 41.

Stam maintains, 'aesthetic questions [...] are intricately bound up with social questions concerning social stratification and the distribution of power';[589] however, Elliott herself does not make this link. The relationship between formal and cultural hybridity is a link that I would like to make because the explicit recognition of this phenomenon is a useful critical methodology for discussing the 'hidden' Irish diaspora in the unacknowledged film adaptation.

Doubly-hybrid: adaptation studies and diaspora studies

Kamilla Elliott argues that novels and films are already hybrid art forms, a position which mirrors Homi Bhabha's stance on the hybrid status of the identities of the coloniser and the colonised. When the colonised emigrates to the former coloniser's country another kind of hybrid relationship is established. Therefore, literary film adaptations about the diaspora perform a twofold double-hybridity in that hybrid cultural identities are represented via a hybrid art form. Elliott argues by analogy, and using her framework film adaptations of literary texts can be understood to take on the role of the migrant, – specifically the Irish migrant in England, that is, the former colonised in the former coloniser's country. Using this analogy, the colonised and the literary text both move from one hybrid state to another therefore serving as the explicit metaphor for hybridity, which is implicit in the notions of the coloniser and colonised/novel and film relationships. By approaching novel to film adaptation and Irish diasporic identity in England by analogy – novels and films are aligned to coloniser and colonised, to home and new country, and adaptation is linked to immigration. Since I want to focus on giving Elliott's aesthetic theory a social, historical and political significance then the key is to merge the theories of Kamilla Elliott and Homi Bhabha.

Homi Bhabha and Kamilla Elliott: Cultural and Textual Hybridity

Elliott's foregrounding of word-image hybridity is very similar to Bhabha's concept of the 'interstitial', and it is this that makes her analysis an attractive approach for discussing the notion of the unacknowledged adaptation and the 'hidden' Irish diaspora

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[589] Robert Stam, *Literature through Film*, 18.

in England. Hybridity is a conceptual framework for describing identities that are simultaneously the same and different, and rather than concentrating on the interaction between two separate forms, Elliott and Bhabha focus their analysis on the 'in-between'. Bhabha and Elliott are interested in relations in-between two seemingly opposing lines that have been used to form binaries and hierarchies in both race and national contexts and word and image debates in order to argue difference. Thus the works of Bhabha and Elliott respectively undermine claims of pure cultural identities and aesthetic forms. I want to interlink Elliott's aesthetic concerns with Bhabha's social concerns as a way in which to recognise the phenomena of the 'hidden' Irish in England in the unacknowledged adaptation. Further, by combining Elliott and Bhabha, I seek to dissolve the distance between text and context that is suggested by Elliott's omission of context in her word/image debate. The following section will discuss the respective theories of Elliott and Bhabha in order to outline how the combination of their theories not only enhances discussions on hybridity but also enables the recognition of diasporic identities that would otherwise be left unacknowledged.

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The third space and the looking glass analogy

Third space

For Bhabha, hybridity exists within a space which he calls 'the Third Space'. Bhabha's concept of the Third Space is both a temporal and a spatial mode of transition located in-between the threshold of two seemingly opposing concepts. This interstitial space is governed by the notion of liminality, whereby the spatial and temporal oscillation that the notion of the Third Space allows prevents cultural identities from settling into discrete polarities. The Third Space recognises that cultural identities are always in a process of hybridisation, and the rethinking of cultural identities as part of a hybrid structure enables a re-articulation of identity and difference that goes beyond the binaristic hierarchies and the dualistic discourses of cultural essentialism. As Bhabha says:

> [The] Third Space, though unrepresentable in itself, [...] constitutes the discursive conditions of enunciation that ensure that the meaning and symbols of culture have no primordial unity or fixity;

209

that even the same signs can be appropriated, translated, rehistoricized and read anew.[590]

The rewriting of identity as a hybrid experience negotiates the dominant discourses of the past that have defined nations and national identities as singular and discrete.

At the same time, the re-writing does not erase the past, but the past is constantly in transition. The reconfiguration of culture as a contingent 'in-between' space enables the renewal of the past through the present; thus it is within the liminal space that new cultural meanings emerge. As Bhabha states:

> The borderline work of culture demands an encounter with "newness" that is not part of the continuum of past and present. It creates a sense of the new as an insurgent act of cultural translation. Such art does not merely recall the past as social cause or aesthetic precedent; it renews the past, refiguring it as a contingent "in-between" space, that innovates and interrupts the performance of the present. The "past-present" becomes part of the necessity, not the nostalgia, of living.[591]

The fluid temporality of time in narrative constructions of the nation and national identity enables the renewal of the past through the present and it is through the simultaneous experience of the past and the present that the past-present creates a counter-discourse that destabilises the narrative experience of time as singular and discrete. The emphasis on the fluid temporality of time in locating new cultural interpretations and formations is excellently captured when Bhabha states:

> the door of history is neither open nor closed. The future that lies on the other side of the threshold is also a corridor to the past, and the present is a frame that gives shape to the transitions of time – the past and the present – the past *as* the present.[592]

The notion of the present always containing the past and the future is in direct opposition to synchronic analyses of history and the narratives of the nation. Through

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[590] Homi Bhabha, 'The Commitment to Theory', *The Location of Culture*, 37.

[591] Homi Bhabha, 'Introduction: Locations of Culture', *The Location of Culture* (London: Routledge, 1994), 7.

[592] Homi Bhabha, 'A Global Measure: Writing, Rights, and Responsibilities', UC Santa Barbara, (October 4, 2004).

the fluid movement of time, narratives are placed in a diachronic framework and disrupt the separation of time as a singular experience. The notion of time as an intertemporal experience is emphasised in arts that take the rhetorical line of repetition as fundamental to their organisation. In the art of repetition, such as that epitomised by film adaptation, time re-emerges 'in-between' historical periods and events; thus narratives of time are performed not as timeless, but as subject to constant reinterpretation and change.

Looking glass

Like Bhabha's notion of the Third Space, Elliott's Looking Glass Analogy is part of an agenda to drive out discourses of hierarchy, with Elliott offering an alternative approach to word/image analysis. Through the Looking Glass metaphor, Elliott moves away from words and images as separate organisational categories, arguing that the construction of meaning is based on word-image interdependence and hybridity. Elliott's Looking Glass Analogy makes visible a liminal space in which words and images constantly move in-between their assumed individual signifying properties. If words can create images and if images can be voiced then silenced words achieve vocalisation through the image and concealed images achieve visibility through the word. As Elliott states:

> Visualising a figure of speech pulls a reader/auditor out of binary semantic matchings of signifiers and signified into a third space that is neither signifier nor signified at the same time that it is both.[593]

In Elliott's Looking Glass Analogy, words and images do not simply replace one another, but each is always contained in the other. If words and images are always retained in each other then they can never be opposites because they both contain the partial presence of the other. Nor can words and images be fixed but rather each enters into a continual process of hybridity – neither wholly word nor wholly image, but with the partial presence of the 'other' sign system splitting the signifying properties of each. Through the Looking Glass Analogy words and images lose their grip on absolute meaning and enter into a hybrid space where meaning is reciprocal, interdependent, and hybridised.

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[593] Kamilla Elliott, *Rethinking the Novel/Film Debate*, 217.

Elliott not only disrupts traditional and dominant understandings of how words and images signify, but she also develops a model whereby the interpretation of words and images is broadened and expanded. Through Elliott's intersemiotic analysis meaning is interdependent, relational and always only ever in a process of becoming. For Elliott, this revised understanding of words and images is based on an intertemporal structure. As Elliott states:

> When memory works both ways, forwards and backwards, time inheres looking glass fashion: one moves forwards backwards and backwards forwards in an endless rupture of linear progress and binary opposition. Like the memory that works both ways, the facing mirrors of novel and film under a looking glass analogical model of adaptation reflect both ways, distorting sequences of origin and copy. Looking glass analogies reverberate in an endless return to origins and a transformation of those origins through the act of returning, a return that is always original.[594]

In addition to Bhabha's disruption of the past and present as singular and separate experiences, Elliott's Looking Glass Analogy also breaks-down the boundaries of time to specifically distort the certainty surrounding the notion of original and copy. In the looking glass, the original and copy become mirrored inversions of each other and this intertemporal understanding of narratives means that memory becomes subject to constant renewal. Therefore, in looking glass rhetoric, memory becomes ambivalent in that it facilitates recall but it also prevents these remembrances from settling into absolutes. If the act of recall has no secure point of origin then the certainty of reference is always disturbed.

Ambivalence

Crucial to the notion of the Third Space is the emergence of ambivalence in the articulation of culture and identity. The neither/nor that epitomises ambivalence is evident in the creation of the 'mimic man'. According to Bhabha, this 'mimic man' is both 'inside' and 'outside' the coloniser's representational sphere: inside the coloniser's language and cultural values but outside the coloniser's 'epidermal schema'.[595] Thus

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[594] Ibid, 231.

[595] Bhabha refers specifically to the Indian 'mimic man' in the context of British colonised India. He borrows the phrase 'epidermal schema' from Frantz Fanon, who discusses the notion of mimicry in

212

mimicry involves sameness and difference: the mimic man is a 'figure of doubling' and exists as a 'part object'.[596] In mimicry, there is always the partial presence of the coloniser in the colonised; therefore, the colonised is not absolutely definable as the colonised because the coloniser has become so entangled in the colonised, and vice-versa. In the menace of mimicry the colonised subject slides in-between similarity and difference, disrupting secure and stable readings and creating open-ended and ambivalent meanings.

Ambiguity

The ambivalence that is achieved through mimicry in the Third Space equates with the ambiguity that is achieved through intersemiotic readings of words and images in the Looking Glass Analogy. The kind of intersemiotic engagement that the Looking Glass Analogy provides enables a reconsideration regarding the ways in which words and images function rhetorically. Through the Looking Glass Analogy words take on properties conventionally associated with images and images take on properties conventionally associated with words until the hybrid arts become so semiotically intermingled that the verbal cannot be separated from the visual. This mixing and blending of the conventional readings of words and images gives rise to the idea that what is aural, what is graphic, what is language, and what is punctuation is far more complex than that that has been understood and theorised by medium-essentialists.

At the same time, Elliott's breakdown of word/image hybridity also demonstrates how words and images 'wage war' within as well as between word-image arts. Elliott's intersemiotic approach to word-image analysis recognises instances when words and images contradict and replace one another, creating a verbal/visual dissonance. Specifically, Elliott draws our attention to scenes that develop primarily through character reactions to written texts and she notes that often these documents can move a

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the context of French colonised Algeria and the Algerian migrant in France. The notion of mimicry and the 'epidermal schema' is important for discussions on the 'White Irish' in the context of 'White Britain'. It is the reason why I dedicated Chapter 3 to discussions on race, ethnicity and whiteness, and whiteness as an 'invisible' ethnic identity in nations where the dominant pigmentation of skin is 'white'. The notion of mimicry and the white epidermis will be analysed and discussed in detail in the case studies.

[596] Homi Bhabha, 'Of Mimicry and Man', 88.

character emotionally and render them silent.[597] It is in scenes like this that, as Elliott writes, 'textual power overwhelms pictorial power'.[598] Ambiguity manifests through the Looking Glass Analogy given that is disrupts clear understandings between signs and their associated meanings. If there is more than one correspondence between signs and meanings then this hinders clarity in meaning.

Film adaptation as the third space par excellence

Film adaptation enables the co-existence of two or more forms in a single simultaneity. In the art of adaptation there is a restless repetition that is paradoxically at once past and present and concurrently original and copy. In acts of repetition there remains a resemblance to other texts and these tracer texts act as clues for acknowledging a film that is not acknowledged as an adaptation. However, while the unacknowledged adaptation gestures towards an origin, it also conceals its origins at the same time. Thus the unacknowledged adaptation occupies an ambivalent in-between space: on the one hand, it leaves traces of anterior texts but, on the other, by not declaring these tracer texts as sources, the unacknowledged adaptation is continuously shifting its status from original and copy thus simultaneously declaring itself as both an adaptation and an original at the same time.

The conscious and active movement from one text to another that is evoked through the use of intertextual tracer texts means that the film and its sources (indeed, unacknowledged or declared) are experienced simultaneously. As the adaptation and the adapted text(s) oscillate in the process of creating a whole text, boundaries between texts collapse and the past text(s) and the present text are experienced at the same time. By inhabiting the partial presence of other texts the unacknowledged adaptation implicitly declares that origins are not 'fixed', but endlessly moving in-between the designations of original and copy.
Both Bhabha and Elliott use 'moving' metaphors to describe hybridity – and film adaptation and diaspora are about the movement from one medium/place to another. In diasporic contextualisations, this hybridity can be marked on the body and in the voice.

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[597] Ibid, 102.

[598] Ibid, 107.

In regards to the Irish in England, Irish names spoken with English accents revise an image of seemingly 'pure' English and Irish identities. The accented word 'wages war' against the word's origin and disrupts the single designation of identity. Importantly, this recognition of the Irish in England does not occur in a way that eradicates ambivalence, but rather Irish identity spoken with English accents both heightens the uncertainty and emphasises the difficulty of recognising Irish identity in England. Indeed, to be purposefully paradoxical in my logic, the framework of the unacknowledged adaptation reveals this ambivalence with more certainty.

Again, if the images of the present evoke the words from the past or if the words of the present evoke the images from the past then words and images develop an interstitial intimacy that signify the seemingly impossible simultaneity of the past and present. This intertemporal word-image relation is a restless activity whereby words and images are constantly moving in meaning and connecting the past to the present in a way that subverts the past in the present.

It is by focusing on the interrelationship between the word and the image that the silenced and the unseen manifest. Through Elliott's intersemiotic analysis more cultural cues emerge and the interplay in-between the word and the image proves a useful methodology for discussing adaptations in the context of the 'hidden' Irish diaspora in England. Elliott's mode of analysis provides us with new and interesting textual insights that foreground hybridity, and her intersemiotic approach to film adaptation proves useful in its ability to reveal textual clues that might otherwise go unacknowledged.

I now conclude with three case studies: *Mary Reilly* (dir. Stephen Frears, 1996), *Liam* (dir. Stephen Frears, 2001) and *Breakfast on Pluto* (dir. Neil Jordan, 2005), each of which demonstrates the intercultural, intertextual and intersemiotic hybridity outlined above. In each of these case studies, origins, both in terms of adaptation and Irish identity, are repeatedly signalled as being traceable and important, but they are also found to be ambivalent and ambiguous. I argue that in these films the obscuring of origins not only draws attention to the act of adaptation but it also serves to highlight themes of diaspora.

Chapter Five

Hyde and Seek: English-Irish Hybridity in Stephen Frears' *Mary Reilly*

In 1990, American author Valerie Martin published a novel called *Mary Reilly*. *Mary Reilly* is a literary adaptation of Robert Louis Stevenson's 1886 novella, *The Strange Case of Dr Jekyll and Mr Hyde*. Stevenson's story is told entirely from a male, upper-middle class perspective and Martin's diary-based novel re-tells the story of Jekyll and Hyde from the perspective of Mary Reilly – a young domestic servant employed in Jekyll's house. The novel is structured around three diaries written by Mary during the time when 'strange' events were occurring in Jekyll's house. Martin created the character of Mary Reilly out of two separate and seemingly insignificant sentences in Stevenson's novella. The first occurs just before the story's climax and it is the only scene in Stevenson's story that involves Jekyll's domestic staff: 'Blank silence followed, no one protesting; only the maid lifted her voice and now wept loudly'.[599] A few paragraphs later, the Butler Poole informs Jekyll's lawyer, that once from behind the door of Jekyll's laboratory he heard the sound of 'weeping', 'weeping like a woman'.[600] Martin connected that sound of weeping to the domestic servant in the earlier paragraph and in her adaptation she unearths the subordinated female voice in Stevenson's story and re-positions the domestic servant as an insider in the Jekyll and Hyde mystery.

In 1996, British film director Stephen Frears adapted Martin's novel into the film *Mary Reilly*, and in Frears' film, not only is Mary Irish but there are also several other Irish characters in the story. While Irishness is suggested in the surname Reilly, there is no mention of Mary's Irish identity or ancestry in the three diary volumes that comprise Martin's novel. The 'voice' Martin grants Mary is a soundless voice and Mary's accent is undetectable in the written word. Thus Frears' *Mary Reilly* supplies auditory information about Mary's ethnic descent that is 'silenced' in the novel, and through the

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[599] Robert Louis Stevenson, *The Strange Case of Dr. Jekyll and Mr. Hyde* (London: Wordsworth Editions, 1999), 28.

[600] Ibid, 32.

film's verbal utterance Mary's Irish accent articulates the novel's muted themes of diaspora. Like Martin's novel, which brought our attention to Stevenson's silenced maid, Frears' adaptation reveals hidden themes of Irishness in Martin's novel and consequently raises new themes of migrancy, belonging, displacement, and home.

Act of union

The inclusion of Irish characters in the film adaptation not only marks *Mary Reilly* as a transculturated text, but it also politically re-contextualises the Jekyll and Hyde story. The year 1886 was both the year of publication for Stevenson's *Jekyll and Hyde* and the year of the first Home Rule Bill. The Home Rule Bill sought the repeal of the Act of Union of 1801 that merged the Kingdom of Great Britain and the Kingdom of Ireland to create the United Kingdom of Great Britain and Ireland. Speaking metaphorically, the historian, Thomas Macaulay, declared that through the Act of Union, 'all the races which inhabit the British Isles were at length indissolubly blended into one people'.[601] The establishment of the Kingdom of Great Britain and Ireland was fought through the dual poles of politics and violence. It was contested by the Home Rule party in the House of Commons and it was opposed by the Fenian movement, the Irish Republican Brotherhood, on the streets of England.[602] The failure of the Home Rule Bill to pass the House of Commons resulted in the splitting of Gladstone's Liberal Party and the re-unification of The Orange Order.[603]

The endless cycle of splitting and re-unification that marks the latter part of nineteenth-century Anglo-Irish relations can be equated with the allegorical rhetoric of the Jekyll and Hyde story. In particular, the Irish framework in Frears' film invites an analogy between the Jekyll and Hyde conceit and the ambivalent status of the Irish migrant in Victorian England. The 'twin acts' that brought about the Act of Union saw Ireland

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[601] Thomas Macaulay, *The History of England from the Accession of James the Second, Volume IV* (London: Longman, Green, Longman, and Roberts, 1860), 122.

[602] The Home Rule Confederation of Great Britain, formed by the leader of Home Rule party, Isaac Butt, was an organisation that was infiltrated by the Fenians to push support for the Home Rule movement amongst the Irish in Britain. The organisation meant that the constitutional politics of the Home Rule party was inextricable linked to the physical violence exercised by the Fenian movement. See F.S.L. Lyons, *Ireland Since the Famine* (London: Fontana, 1973), 141-159.

[603] The Orange Order was dissolved in 1823 once the Unlawful Oaths Bill was passed, which prohibited all oath-bound societies in Ireland.

acquire an oxymoronic insider/outsider position under the Union, with Irish immigrants regarded as both the 'same as' and 'different from' the natives of England. Under the Act of Union the Irish in England were simultaneously 'insiders' and 'outsiders', 'foreigners' and 'natives', and held the precarious position as being both the 'guest' and the 'host' in the one Kingdom.

Indeed, Stevenson's literary original was never meant to be taken literally and the narrative's central conceit foregrounds the rhetoric of metaphor. On the one hand, Stevenson's densely allegorical story provides a multitude of readings, but, on the other, it also obscures specificities and evades unambiguous meanings. Therefore, despite the political recontextualisation of the Jekyll and Hyde story to an Irish migrant context, the story of the Irish in England is still very much 'hidden' and 'silenced' in Frears' adaptation. Like Martin's novel, which leaves us with a sense that story information is withheld from the reader, Frears' film also leaves us with the impression that story is being concealed from the spectator.

Combining Homi Bhabha's concept of cultural hybridity with Kamilla Elliott's understanding of textual hybridity not only enables us to excavate and bring to the surface what is 'silenced' and 'hidden' in Frears' narrative, but it also enables us to unearth discourses previously undetected in the stories he adapts.

Wording colonialism

In the closing chapter to Robert Louis Stevenson's *The Strange Case of Dr Jekyll and Mr Hyde*, 'Henry Jekyll's Full Statement of the Case', Dr Jekyll reveals the 'truth' concerning his relationship with Mr Hyde. First, Jekyll confesses to being a victim of what he vaguely refers to as an 'impatient gaiety of disposition'.[604] Jekyll admits that this disposition brought him a 'pleasure' so morbid that he could only identify it as 'evil'.[605] For the gentleman, Doctor, and philanthropist, Henry Jekyll, these acts of 'evil' were in complete opposition to his 'good' standing in society. Intrigued by his own habitual duality, Jekyll engaged in an empirical study of humankind in which he

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[604] Robert Louis Stevenson, *The Strange Case of Dr. Jekyll and Mr. Hyde*, 42.

[605] Ibid, 42.

concluded that the mixture of 'good' and 'evil' is inherent to the human race. The ideological substratum of Victorian England separated members of society into distinct taxonomic ranks, and for Jekyll, the innate mixture of 'good' and 'evil' threatened his position in the social hierarchy because it proved that he too was on the border between the so-called 'savage' and the 'civilised' worlds. Burdened by the social hypocrisy of possessing the dual traits, Jekyll proposed to 'separate' his two identities, 'good' and 'evil', into two opposing houses, and those houses were to take the form of Dr Jekyll and Mr Hyde.

Although 'rooted' in the same person, Dr Jekyll and Mr Hyde were to be independent from each other, with the new creation, Hyde, bearing no resemblance to his 'polar twin'.[606] The split would enable Jekyll to experience the qualities of each trait more vividly and intensely than before. Most importantly, the creation of Hyde meant Jekyll would remain 'pure' and untainted by the traits of evil, yet, at the same time, through Hyde, Jekyll could exercise his desire for 'evil', but without jeopardising his 'good' standing in society. By legitimating the categories of good and evil, and by categorising Jekyll as 'good' and Hyde as 'evil', Jekyll not only creates a binary opposition between Jekyll and Hyde, but he establishes a binaristic hierarchy in which the two characters are assigned to separate taxonomic ranks.

Like the politics of colonialism, the rhetorical structure of Stevenson's *Jekyll and Hyde* operates on a series of dichotomies that aims to distinguish the 'superior' from the 'inferior'. The character of Edward Hyde is described in Stevenson's story in two facets: his mentality and his physicality. Hyde is described as 'wicked-looking', 'hardly human', 'ape-like' and 'troglodytic'.[607] Descriptions such as 'Mr Hyde shrank back with a hissing intake of breath' blatantly allude to and associate Hyde with primitive life. Again, Hyde speaks 'hoarsely' and in a language that is 'not fitting' for Victorian society.[608] Central to these descriptions of Hyde are visual signs of 'Otherness', with Hyde being referred to as 'other' three times throughout the novella: '"And now", said

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[606] Ibid, 43.

[607] Ibid, 12-16.

[608] Ibid, 11.

the other, "how did you know me?"';[609] 'The other had snarled aloud into a savage laugh';[610] 'Presently her eye wandered to the other, and she was surprised to recognise in him a certain Mr Hyde'.[611] The image of Hyde derives much of its force and inspiration from the physiognomical dogma that was permeating the Victorian sciences; under the guise of 'science', both in Dr Jekyll's own scientific experiment, and the scientific theory of physiognomy, Hyde is constructed as inferior and 'other', with the dehumanising elements of the text reducing Hyde to a sub-human species. In point of fact, human status is denied to Hyde, and like the 'native' in colonial discourse, Hyde is not granted a subject position in Stevenson's story, but rather it is the male, upper-middle class elite who control Hyde's representation.

Although Jekyll gloats about the 'secret pleasures that [he] had enjoyed in the character of Hyde',[612] he refuses to associate with or to take any responsibility for his 'impervious'[613] actions, and instead displaces all blame onto Edward Hyde: 'It was Hyde, after all, and Hyde alone, that was guilty'.[614] On the one hand, Jekyll admits: 'This, too, was myself. It seemed natural and human',[615] while, on the other, he exercises a categorical device that separates himself from Hyde. Despite the fact that Jekyll refers to his 'better self'[616] as his 'original self',[617] Jekyll and Hyde, both anthropologically and ethnologically, derive from the same 'I' pronoun – after all, Dr Jekyll's 'original self' is the self that is simultaneously composed of 'good' and 'evil'. In truth, Jekyll created an 'inferior other' so that he could indulge in behaviour that was antithetically opposed to the Victorian norm, while at the same time appearing to be the moral superior. Afraid to unmask his own 'innate' barbarity, Jekyll hides *behind* his

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[609] Ibid, 11.

[610] Ibid, 11.

[611] Ibid, 16.

[612] Ibid, 49.

[613] Ibid, 42.

[614] Ibid, 46.

[615] Ibid, 44.

[616] Ibid, 48.

[617] Ibid, 48.

alter ego. At no point does Jekyll surrender Hyde to the authorities, but rather he allows Hyde to hide within him. Not only is Jekyll ideologically guilty of reinforcing the dominant power relations that were permeating Victorian society, but he is also wholly guilty of all the 'evil' committed by Hyde. Jekyll's essentialist thinking: 'good' and 'evil' / 'Jekyll' and 'Hyde', merely acts as a barrier against his own potential slippage in the social hierarchy that defines Victorian England.

Wording silence

In response to Stevenson's tale, Valerie Martin penned an 'opposing' version of events regarding the case of Dr Jekyll and Mr Hyde. The female and labouring class narrator in Martin's *Mary Reilly* means that Martin has specifically set out to challenge the dominant male authority of Stevenson's *Jekyll and Hyde* by further exposing the oppressive ideology of patriarchal Victorian England. On the one hand, Mary is hidden from the outside world given that she is restricted to the house; however, in Martin's *Mary Reilly* it is the fact that Mary is confined to the house that grants her superior knowledge regarding the Jekyll and Hyde mystery. Mary is not confined to the servant space of 'below the stairs' nor in the cramped space of the 'attic room', but rather her position as domestic servant enables her to move freely about the house accessing rooms that were prohibited from the upper-class men in Stevenson's original. Although Mary is outside the dominant mode of authority, the fact that Mary is a domestic servant places her as an insider in the action, and her restriction to the domestic sphere plays to her advantage. Despite the multiple forms of narration in Stevenson's text, such as letters, confessions, wills, eye witness testimonies, and hearsay, and despite the myriad of narrators, third person omniscient, Mr Enfield, Mr Utterson, Dr Lanyon, and Henry Jekyll, the change of point of view, female and working class, radically alters the perception of the action.

Whereas in Stevenson's narrative Hyde is unanimously considered 'evil', in Martin's text Hyde is described as a 'very small gentleman',[618] 'very young',[619] 'stooped a little',[620] 'dark eyes',[621] 'clean-shaven',[622] 'well dressed',[623] 'his hair is long',[624] and his

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[618] Valerie Martin, *Mary Reilly* (London: Abacus, 2004), 81.

[619] Ibid, 106.

[620] Ibid, 81.

voice is 'coarse'.[625] At one point when describing Hyde, Mary uses the phrase 'like an animal',[626] and Mr Poole remarks that Hyde has a 'wolfish way about him';[627] however, the servants' descriptions of Hyde are relatively inoffensive in comparison to the descriptions of Hyde in Stevenson's original. Rather than the hearsay and eye witness testimonies that pervade Stevenson's novella, Martin offers a first-hand account of intimate dealings with Hyde.

> [H]e took a few steps backward towards the theatre door, then stopped. I put my hand over my mouth to keep from screaming and when he saw this his terror disappeared. He dashed the tears from his eyes with his fists and shook his head as if to clear his thoughts. 'Mary', he said. 'Don't run. I won't harm you'.[628]

Through Mary, we in fact see a kinder side to Hyde, indeed, a side that the characters in Stevenson's story never see.

The concept of 'writing back' is the political charge of Martin's re-writing of Stevenson's text, and it is also the initial purpose of Mary's diaries. Gayle Greene states that 'to make a protagonist an "author" is to give her control over conventions that have traditionally controlled her'.[629] However, after the end of the third volume of Mary's diaries, Martin's novel closes with an Afterword written by a historian who informs the reader of how they have 'prepared' Mary's diaries for publication. The historian tells of the 'various liberties'[630] they have taken in transcribing Mary's journals. We learn that the first volume of Mary's diaries has been omitted from her story for the sake of

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[621] Ibid, 106.

[622] Ibid, 81.

[623] Ibid, 81.

[624] Ibid, 81.

[625] Ibid, 106.

[626] Ibid, 215.

[627] Ibid, 105.

[628] Ibid, 215-216.

[629] Gayle Greene, *Changing the Story: Feminist Fiction and the Tradition*, 17.

[630] Valarie Martin, Mary Reilly, 242.

narrative coherency. We are told that aside from correcting her spelling and punctuation for 'ease of reading', the entire graphic layout of her transcribed diaries is in fact the historian's 'own creation'.[631] Again, what was omitted and what was kept in the (re)telling of Mary's story is revealed as being entirely the historian's own choosing. The historian admits to often keeping, thus emphasising, some words, such as 'mun', because they seemed 'characteristic of her voice'.[632]

By omitting part of Mary's narrative and by choosing the words that seemed 'characteristic of her voice', the historian 'speaks for' Mary rather than allowing Mary 'speak' for herself. On the one hand, Mary's voice makes her visible, but on the other, the historian's palimpsestuous act of re-writing renders her hidden in her own diary. Instead of re-establishing Mary's voice, the historian's lip service inadvertently renders her voiceless. Robert Young observes:

> The problem is not that the woman cannot speak as such, that no records of the subject-consciousness of women exist, but that she is assigned no position of enunciation [...] [S]he is not allowed to speak: everyone else speaks for her, so that she is rewritten continuously as the object of patriarchy or of imperialism. She is a signifier, whose distinction is that she is shifted from one position to another without being allowed any content.[633]

Despite the idea of empowerment that is symbolised in the act of Mary writing in her diaries, patriarchy manifests through the historian, thus is aligned to the written word. The historian takes control over Mary's *body* of work by concluding that Mary's story of Jekyll and Hyde is completely illogical. In the final sentence of Martin's novel, the historian states, and indeed not without self-contradiction, that while they do not wish to 'discredit' Mary's story, her journals are 'nothing less serious than a work of fiction'.[634] The Afterword is not just the succeeding word – it is the final word, and it is the word that functions to diminish Mary's own words. Furthermore, the omission of the first diary from the narrative leaves the reader with a sense that Mary's story is only being

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[631] Ibid, 243.

[632] Valerie Martin, *Mary Reilly*, 242-243.

[633] Robert Young, *White Mythologies: Writing History and the West* (London: Routledge, 1990), 164.

[634] Valerie Martin, *Mary Reilly*, 247.

part-told and that there is crucial narrative information about Mary that is still concealed from the reader.

Picturing invisibility

In *Changing the Story: Feminist Fiction and the Tradition* (1991), Gayle Greene reminds us that feminist theorists have identified traditional Western male narratives as 'linear' and traditional Western female narratives as 'circular'.[635] It is therefore not without symbolic significance that in the film adaptation *Mary Reilly* director Stephen Frears captures the first visual exchange between Henry Jekyll's (John Malkovich) domestic servant, Mary Reilly (Julia Roberts), and his assistant, Edward Hyde (John Malkovich), while Mary is cultivating the circular herb garden and Hyde is crossing the linear bridge that links Jekyll's laboratory to the outside world. On the one hand, the herb garden and the bridge can be seen to represent the two literary texts from which Frears' film draws its origins: the male dominated and patriarchal telling of Robert Louis Stevenson's *The Strange Case of Dr Jekyll and Mr Hyde* and the female focused and feminist re-telling of Stevenson's story in Valerie Martin's *Mary Reilly*. However, given that the historian in the Afterword to Martin's *Mary Reilly* functions to subjugate the female voice, together with the fact that Hyde's story in Stevenson's *Jekyll and Hyde* is controlled by the male, upper-class elite neither Mary's nor Hyde's story assumes the position of authority in the so-called traditional male and female narratives identified by Greene. Both Hyde and Mary remain dominated within the linear and circular narratives which are meant to symbolise their empowerment. Thus the bridge and the circular herb garden position Hyde and Mary in an in-between space that is neither linear nor circular, but creates an endless rupture in the notion of linear progress and binary opposition.

In *The New York Times* book review of *Mary Reilly*, John Crowley observes that Mary was not only 'invisible' to Robert Louis Stevenson, but 'doubly invisible, for Mary Reilly is not only a woman but a servant'.[636] One of the ways that Frears reinstates

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[635] Gayle Green, *Changing the Story: Feminist Fiction and the Tradition* (Indiana: University Press, 1991), 14-15. In her discussion on feminine and masculine narratives, Green specifically draws on the ideas of Julia Kristeva and Hélène Cixous.

[636] John Crowley, 'The Woman Who Loved Dr. Jekyll', *New York Times* (February 4, 1990).

Mary's 'visibility' in the film adaptation is by casting Hollywood actress, Julia Roberts, in the role of Mary Reilly. Throughout the 1990s, Roberts was the highest paid actress in Hollywood; starring in no less than seventeen feature films during the decade, she was ranked by Forbes as the eighth most powerful woman in the world[637] (and classed ten times 'Most Beautiful' by *People* magazine).[638] She has repeatedly starred in roles that have foregrounded her beauty, *Pretty Woman* (1990), her cuteness, *Hook* (1991), and her fame, *Notting Hill* (1999). Thus, it appears purposefully paradoxical that here she is cast as an 'invisible' housemaid.

Robert Stam reminds us that in the literary text we only have the character, but in the film adaptation that character is played by an actor who brings along a series of tensions and contradictions that are unavailable in a literary source. Stam observes that the actor's 'extra-textual' life feeds into the reception of a particular performance as much as their textual repertoire, adding that the performance of a role is further shaped by what we know about actors' lives.[639] Actors therefore are also bifurcated as they form syntactic relationships between their on-screen characters and their off-screen selves. Although Roberts is intertextually linked to Irish film through her role as Kitty Kiernan in Neil Jordan's *Michael Collins* (1996), which incidentally was released in the same year as *Mary Reilly,* Frears' paradoxical use of the Hollywood star is just one of the ways the film complicates conventional notions of 'seeing'.

The film's emphasis on seeing is stressed in the opening scene when Jekyll brushes past Mary as though he does not see her. He then cautiously peeps down the side street from the front entrance of his house in the hope that he himself has not been seen (fig. 5.2). Following Mary's first sight of Hyde she admits that she 'couldn't really make him out'. For Mrs Kent, the heavy mist and fog restricts her vision and she too struggles to see Hyde's face clearly. Later Mary attempts to conceal herself from Hyde by hiding behind corridor walls and under the table of the laboratory (fig. 5.1). Fog, again, obstructs

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[637] Lea Goldman and Kiri Blakeley 'The 20 Richest Women in Entertainment', *Forbes*.

[638] Serena Kappess, 'All-Time Most Beautiful Women. Who's been Most Beautiful, most often?' *People*.

[639] Robert Stam and Alessandra Raengo, *Literature and Film: A Guide to the Theory and Practice of Film Adaptation* (Oxford: Blackwell, 2005), 22.
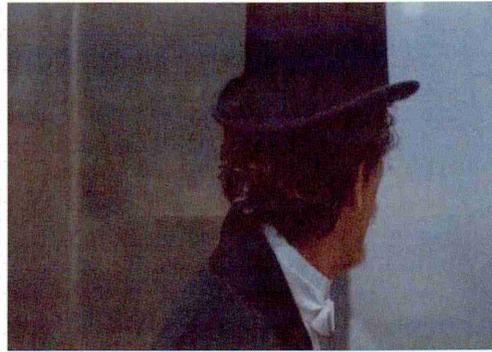
Figure 5.1 Hiding   **Figure 5.2 Seeking**

Mary's vision on the day of her mother's funeral and it takes her a second glance before she recognises the blurred figure in the background as her father (Michael Gambon). The intensity of seeing is realised with Mary's growing sexual attraction towards Jekyll: surmounted by lust she turns away when Jekyll is being undressed.

In the scores of filmic afterlives of Stevenson's novella, the looking glass in Jekyll's laboratory assumes the central narrative position it serves in the literary original. In Rouben Mamoulian's 1931 adaptation Jekyll self-gratifyingly indulges in the visual display of his transformation. Victor Fleming's 1941 version links seeing to believing with the mirror providing visual conformation of Jekyll's successful physical alteration. In Roy Baker's Hammer Horror, *Dr. Jekyll and Sister Hyde* (1971), the mirror supplies a means for auto-sexual pleasure for the now transgendered Jekyll-and-Hyde. In each of these versions the mirror is already in Jekyll's laboratory at the time of the first transformation. Like Stevenson's original, and unlike these other adaptations, Frears includes a scene in which Jekyll verbally requests the removal of the cheval mirror to his laboratory. Further emphasis is placed on the mirror with a subsequent scene that shows Bradshaw and Poole carrying the mirror across the courtyard. Despite the double emphasis on the mirror, the spectator never actually sees Hyde look into it. In fact, the only mirror reflection we are granted is when the mirror catches the drab grey stone wall of Jekyll's house when Bradshaw and Poole relocate the mirror to the laboratory. In Frears' adaptation, even the looking glass denies us the pleasure of seeing. Again, in the climatic transformation scene, Frears purposely obstructs the spectator's curiosity by dividing the scene into four shots of Jekyll-and-Hyde and four shots of Mary. Frears closes the transformation scene with a shot of Mary looking *away*.

226

Wording pictures

The first hint of the theme of the 'double' in Frears' film adaptation occurs through the word. The words in the opening titles are presented in two different styles of font, which take on graphic qualities that pre-empt the figure of the double (fig. 5.3). The playful dynamics between the word and the theme are again signalled with the book, *The Descent of Man* that has been left open on Jekyll's desk. The blood stained handkerchief with the initials, H J, found by Mary under Jekyll's mattress immediately alerts the spectator to Jekyll's 'evil' side. The spectator then observes Mary washing the initialled handkerchief back to its original white condition – a transition that subtly reveals how one thing can have two appearances.

Figure 5.3 Evoking the double

Instead of a visual image it is Mrs Kent's verbal description of Hyde's physical characteristics that grabs Mary's attention. The description of Hyde is similar to the verbal description of Mary's father shared with Jekyll in an earlier scene. Just in case the spectator does not 'see' the visual similarity between the two characters, their physical resemblance is first noted through the word. Here ekphrasis is used to anticipate the visual image and to draw parallels between Hyde and Mary's father. Thus the narrative significance of the film's image requires the assistance of a verbal cue, and here the words in the film take on the conventional properties of the image.

Whereas the written word evokes the theme of the double, Mary's spoken word is often silenced. Upon Jekyll's first request to examine Mary's scars, she replies: 'I don't really

like to talk about them, Sir'. A straight-face Poole dogmatically commands: 'hold your tongue'. Hyde covers Mary's mouth with his hand in order to keep her silent, and Jekyll's second request to examine Mary's scars is greeted with silence. While lengthy dialogue is given to Malkovich's character(s), Julia Roberts offers a more expressive performance. When Mary is silent or silenced, Roberts' exaggerated facial gestures and modest bodily postures appropriate the role of verbal speech. The reliance on body-language in the absence of verbal speech specifically positions the body as a salient site of enunciation.

Picturing whiteness

One of the first things Jekyll notices about Mary is her skin: specifically, the scars on her skin. Mary's scars appear on her forearms, hands, and neck: the exact areas that are uncovered while she is working. We learn that in a violent rage Mary's drunken father punished her for breaking a tea-cup by striking her and locking her in a cupboard with a rat he captured in the alleyway. As a consequence of trying to escape, Mary suffered a series of deeply cut wounds on her hands and arms as well as vampiric-like teeth marks

Figure 5.4 Making whiteness strange   **Figure 5.5 Skin as a marker of difference**
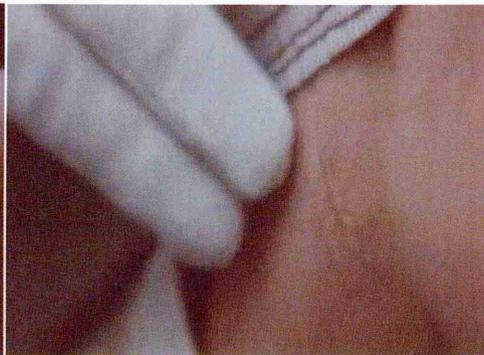
Figure 5.6 Scarification   **Figure 5.7 The visibility of white skin**

228

on her neck (fig. 5.3-5.6). Even when her scars are not actually visible to the spectator, Jekyll's persistent request to examine Mary's scars repeatedly draws the spectator's attention to her skin. Frears' camera continuously frames her scars in extreme close-up, and when Jekyll finally examines Mary's scars he uses a hand lens and literally magnifies their visibility.

The film's attention to the epidermis is also evident with Mrs Kent's observation on Mary's appearance: 'You're as white as a sheet'. Mrs Kent's remark comes directly

Figure 5.8 The peeling back of skin

after Mary assists her in 'skinning' a live eel in preparation for Jekyll's super. The eel is stripped to the flesh and sliced into bloody pieces as a pale-faced Mary silently spectates in the background. Again, as Mary follows Hyde to the slaughterhouse her walk is repeatedly halted as she observes dismembered animal parts lining the sides of the passageway. The paleness of Mary's face causes her to stand out from the mass of

Figure 5.9 Whiter-than-white

Figure 5.10 Visibly white

homogenous 'white' faces in the crowd, with Mary's whiteness specifically being triggered by the butchering of carcasses, and the removal of skin, that is, the 'hide', of the animals. The unhomely fiction of Mary's migrant experience is first articulated from the surface of her skin: the separation of the self from one's own 'flesh and blood' has been evoked in the skinning of animals; the peeling back of skin prompts the peeling back of memory, and from the security of Jekyll's quarters Mary recalls the migrant home from which she was violently exiled.

The scene in which Mary confides in Jekyll about the events surrounding the scars on her skin serves to connect Jekyll to Mary's father. As Mary sits with Jekyll in his study, the low key illumination generated by the oil lamps produces a strong contrast between light and shadow. The lighting on Jekyll's face alternates between full illumination to patches of light and shadow, and with one close-up capturing a chiaroscuro effect on Jekyll's face. The tonal quality of the lighting is specifically designed to reflect Jekyll's developing interest in the story behind the scarification of Mary's skin. Although the scene purposefully creates the impression of 'good and evil' through the 'light and dark' contrast on Jekyll's face, the connection between Jekyll and Mary's father is achieved through the word, not the image. When Mary approaches Jekyll about her scars he invites her to sit down, but she replies, 'No, Sir'. He then asks if she would like a drink, and again, she replies, 'No, Sir'. When Mary begins to recount the story of her scars, Frears presents the events in flashback and captures an image of Mary as a child in a room with her father. When her father asks if she broke the cup on purpose, she replies, 'No, Sir', and these are the only words the child Mary is heard to utter. The repetition of the verbal 'No, Sir' specifically serves to connect Jekyll to Mary's father, and it is a connection that is made through the word.

Brownen Walter notes that Irish migrant women who worked as servants in Victorian England were rendered 'invisible' by a 'cult of domesticity' that confined the women to the household.[640] According to Walter, the private middle-class English home became the 'invisible space' occupied by Irish servant women. The women were concealed in spaces kept from view, and were 'literally hidden' from the outside world.[641] In Frears'

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[640] Bronwen Walter, *Outsiders Inside*, 53.

[641] Ibid, 103.

adaptation, however, the exaggerated 'whiteness' of Mary's skin makes her visible and consequently lifts her out of the position of invisibility. At the same time, although Mary is whiter-than-white, the discoloured scar tissue gives her white skin an off-white appearance. The visual rendering of Mary's skin is indicative of the many different manifestations of whiteness, and specifically the off-white scar tissue connect to Mary's 'dirty-white' upbringing in the migrant slum. When Frears' camera frames images of Mary performing her cleaning duties around Jekyll's house, he repeatedly captures her off-white scars as she scrubs clean Jekyll's house (fig. 5.9-5.12). The images of Mary, perpetually cleaning while maintaining a dirty-white appearance, function to show the marked difference within the category of white. From the social 'visibility' of the 'slum' to the personal 'invisibility' as a domestic servant, Mary experiences an internal

Figure 5.11 Dirty white

Figure 5.12 Off-white

Figure 5.13 The blurring of white

Figure 5.14 The splitting of white

migration between 'visibility' and 'invisibility' – on the one hand, she is whiter-than-white, while on the other, her white skin is marked as different. Thus Mary is neither wholly visible nor wholly invisible but the in-between position renders her opaque.

Again, Mary's mother who has been placed in a cupboard in the basement of a damp tenement building upon her death is also rendered whiter-than-white (fig. 5.15). Her death-white appearance challenges and subverts the monolithic presentation of

whiteness as a position of dominance and power. The image of the open mouth captures her voicelessness, yet at the same time articulates a notion of whiteness that is visibly mute. A parallel emerges here in that just as the unacknowledged adaptation


Figure 5.15 Death-white 'A poor wage for a life-time's drudgery'

becomes the adaptation par excellence through its elaborate intertextuality, the hidden Irish migrant emerges in a visual medium through the amplification of white skin.

Voicing visibility

Mary is not the only servant amongst Jekyll's domestic staff who speaks with an Irish accent. Annie's ethnic origin is 'entrenched' in her accent. However, unlike Annie, (played by Bronagh Gallagher, who uses her own Derry accent for the role), Mary does not sound at 'home' with her accent. Although an Irish accent is detectable in Mary's voice, it remains uncertain as to where exactly, or indeed, approximately, in Ireland Mary is from. The 'disfigured' sound of Mary's 'voice' can be understood to connote a confusion of identity for although Mary's Irish accent narrates a story of 'home', the home she remembers is not Ireland, but London. Mary was raised in the '"migrated space"';[642] thus Mary's narrative of displacement relocates her to the original place of exile. The uncertain sound of Mary's accent amplifies the idea she is 'out of place' and draws attention to the notion of a performed Irishness. The sound of Mary's accent resonates as a 'declaration of [...] belonging somewhere else',[643] and the accompanying

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[642] Roger Bromley, *Narratives for a New Belonging: Diasporic Cultural Fictions* (Edinburgh: Edinburgh University Press, 2000), 2.

[643] Ien Ang, 'On not Speaking Chinese: Postmodern Ethnicity and the Politics of Diaspora', *New Formations* (24: Winter, 1994), 11.

visual image of the Hollywood actress, Julia Roberts, reminds us that Mary *is* out of place. Further, whereas there is no trace of an Irish accent or dialect in the words the historian has chosen to be characteristic of Mary's voice in Martin's *Mary Reilly*, Frears' adaptation provides a reading that suggests that the historian's corrections on Mary's diaries also muted Mary's Irish identity.

The ambiguous sound of identity is disturbed even further with John Malkovich's somewhat undecided accent. Speaking with inflections that are neither fully English nor fully American, Malkovich's register shifts geographical location as his character(s) switch between the egos of Jekyll and Hyde. The ambiguous phonological profile of Malkovich's character(s) is stressed all the more when during Mary's sex fantasy Hyde speaks with a distracting Irish accent. The drifting sound of the American, the English and the Irish accents is suggestive of migration with the acoustical superimposition of Malkovich's accents emerging as a vocal aesthetic for a hybrid identity.

Bridging difference

When Frears' Henry Jekyll announces the arrival of his new assistant, Edward Hyde, he advises his domestic staff that Hyde will come and go, not by the front door of Jekyll's house, but by the side door of the laboratory. Jekyll's laboratory and the side door of his laboratory are in opposite buildings, which are on opposite sides of the street. In order to exit the laboratory via the side door, Hyde must journey across a bridge; again, Hyde must use the bridge in order to to-and-fro from the laboratory, in which he takes the transforming potion, to the outside world, in which he seeks to live freely. Crucially, Jekyll seeks to maintain a distance from himself and Hyde. The difference is further suggested given that the entrance to Jekyll's house sits amongst 'ancient, handsome houses' and 'wore a great air of wealth and comfort'[644], while Hyde's door is situated in a 'dingy neighbourhood' where 'tramps slouched into the recess'.[645] The door itself is 'equipped with neither bell nor knocker'[646] and bears 'in every feature the marks of

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[644] Robert Louis Stevenson, *The Strange Case of Dr. Jekyll and Mr. Hyde*, 12.

[645] Ibid, 4.

[646] Ibid, 4.

prolonged and sordid negligence'.[647] However, while the bridge gives the illusion of two separate entrances, it also serves to connect the 'dingy neighbourhood' to the 'handsome houses'. Therefore, the visibility of the bridge disrupts the notion that one side of the Jekyll-and-Hyde identity disappears when the other is visible. In point of fact, there are two bridges that Hyde needs to cross before he reaches the side door. The first is a t-shaped suspension bridge inside the laboratory building, while the second is a covered bridge, which stretches outside the boundaries of Jekyll's property to connect to the adjacent building. Together the external and internal bridges represent a hybridity that can be simultaneously concealed and visible. Although Jekyll goes to great lengths to create an impression of difference and opposition between Jekyll and Hyde, the bridge signifies the hyphenated identity of Jekyll-and-Hyde and stands as a reminder that the Jekyll-and-Hyde duality is a false opposition.

Picturing postcolonial theory

Although Jekyll creates a physical difference between Jekyll and Hyde, there remains a recognisable similarity between them. At the same time, Frears' Jekyll seems to create an image that is purposely ambiguous. Evoking the notion of hybridity, Vladimir Nabokov refers to the transformation scenes as 'hydizations'.[648] Through Hyde, Jekyll creates a hybridised-self, yet repeatedly insists on opposition and difference. Homi Bhabha states:

> The legends, stories, histories and anecdotes of a colonial culture offer the subject a primordial Either/Or. *Either* he is fixed in a consciousness of the body as a solely negating activity *or* as a new kind of man, a new genus. What is denied the colonial subject, both as colonizer and colonized, is that form of negation which gives access to the recognition of difference. It is that possibility of difference and circulation which would liberate the signifier of *skin/culture* from the fixations of racial typology, the analytics of blood, ideologies of racial cultural dominance or degeneration.[649]

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[647] Ibid, 4.

[648] Vladimir Nabokov, 'Introduction', *The Strange Case of Dr. Jekyll and Mr. Hyde* by Robert Louis Stevenson (London: Penguin, 2003), 9.

[649] Ibid, 75.

The Jekyll and Hyde duality is a symbiotic relationship whereby dependence on the one is necessary for the survival of the other: Hyde needs Jekyll for shelter and access to his laboratory and Jekyll needs Hyde so he can conceal his identity when engaging in immoral activities. The relationship defies the host/parasite dichotomy that is contained in the notion that it is Hyde who benefits and Jekyll who is harmed.

Figure 5.16 Hyde-to-Jekyll Transformation   Figure 5.17 Breaking the Binary

Figure 5.18 Polar twins   Figure 5.19 The dicephalous man

Through the image of the dicephalous man, Jekyll-and-Hyde appear as dimorphic, but not binaristic. The metamorphic body is a metaphoric body, and the graphic image of hybridity serves to make visible the notion of false oppositions that comprise the Jekyll-and-Hyde story. By capturing the transformation scene in this way, Frears refutes difference in favour of promoting interconnectivity and hybridity (fig 5.16-5.19). By presenting the transformation scene in this way, the film provides a visual framework for discussing the Jekyll and Hyde concept in terms of hybridity and interdependence.

The colonial sub-text of Stevenson's original is again grafted onto Michael Gambon's body. The uncouth, repulsive colonial 'savage' who is prone to sexual deviancy, a violent temper and irrational and drunken rages is personified in Gambon's

235

performance. The presentation of the 'repugnant', 'uncivilised' and 'grotesque' body is stressed in close-ups of his unwashed hands and face. The low height view point of the

Figure 5.20 The peeling back of memory

camera emphasises his 'monstrous' appearance as his disfigured body limps down the alleyway; his distorted walk, the coarseness of his language, and the roughness of his
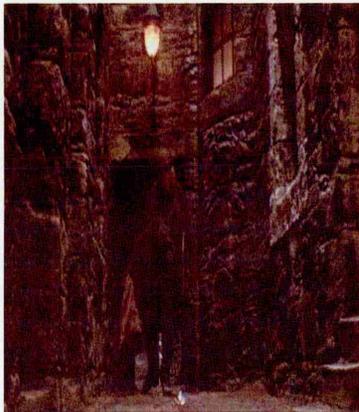
Figure 5.21 Anti-Irish stereotype **Figure 5.22** **Figure 5.23**
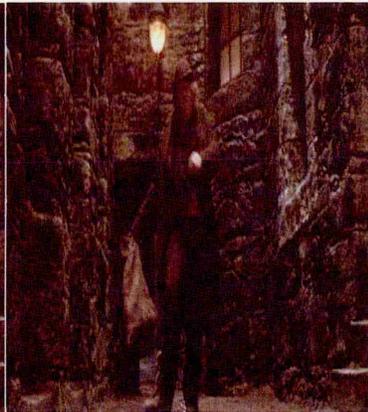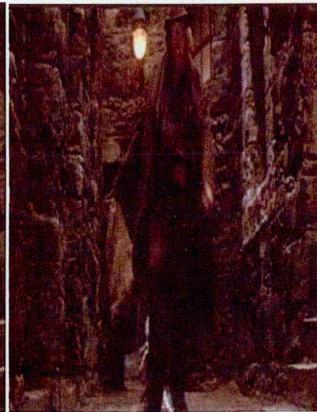
Figure 5.24 **Figure 5.25**

voice together denote the breakdown of the civilised body (fig. 5.20-5.25).

236

However, the casting of Gambon, in the role of the anti-Irish stereotype offers deeper levels of textuality than the image manifest. Born in Dublin in 1940, Gambon emigrated to London with his family in 1945. When he arrived in London his father immediately secured his British citizen papers, an act that enabled Gambon to receive a knighthood as opposed to an honorary KBE.[650] Interestingly, Gambon denied his knighthood status during an appearance on RTE's *The Late Late Show*, clarifying (erroneously) to presenter Ryan Tubridy that he is an 'honorary Knight'.[651] This 'half-truth' does not mean that Gambon indirectly denounced his British citizenship on Irish television, but rather it reveals his preference to move freely between his English and Irish identities.

The freedom to slide between his two national identities is again manifested in his screen roles. Aside from playing a number of English characters throughout his career, Gambon has played Dubliners in both *A Man of No Importance* (1994) and *The Actors* (2003), he has played the leader of a loyalist paramilitary group in Thaddeus O'Sullivan's *Nothing Personal* (1995), while his role as a member of the landed gentry in *The Last September* (1999) focuses on the political and cultural crisis of the Anglo-Irish identity during Ireland's War of Independence. Indeed, his character Father Jack Mundy in Pat O'Connor's, *Dancing at Lughnasa* (1998) foregrounds the difficulties encountered by the returned emigrant who has grown an appreciation for the host culture.

The presence of *Sir* Michael Gambon in the role of the anti-Irish stereotype disrupts the 'fixed' meaning of the colonial image. The ethnic echoes of the 'actor/character dynamic' invoke a conflict of imagery and the colonial aesthetic of the native's body becomes a site of contestation.[652] On the one hand, we are aware of Gambon's 'naturalisation' as a British citizen and, on the other, we are aware that Gambon's real-life Irish migrant image is clearly *de*naturalised: the costume, the limp, the voice, the highly artificial slum settlement all draw attention to artifice. Gambon's real life movement from an Irish identity to an English identity as well as Gambon's

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[650] *London Gazette*, 'New Year's Honours List', August 18, 1998.

[651] Gambon Michael interview by Ryan Tubridy, *The Late Late Show*, RTE, April 16, 2010.

[652] Robert Stam and Alessandra Raengo, *Literature and Film*, 23.

actor/character movement from an English identity to an Irish identity can been seen to reinstate the complex nature of the migrant's hybrid identity.

The spectator's knowledge of Gambon's own Irish migrant status is crucial to his performance of the anti-Irish stereotype. For the knowing spectator, the iconophobic image fails to be reproduced in its pejorative form. Recognising the 'ambivalence' of the image, as Homi Bhabha reminds us, enables us to disrupt the authority of its 'fixed' meaning.[653] Therefore, the image can be read as part of a postcolonial struggle against 'fixed' representations of the stereotype. At the same time, in order for his image to work in this way, Gambon's English identity is as important as his Irish identity. Crucially, his identities are not 'split', rather they are 'rooted' in the same person and are evoked simultaneously. Hybrid identities cannot be defined independently since the meaning of one identity is always in relation to its hyphenated Other.

A direct parallel emerges here between the actor/character dynamic of Sir Michael Gambon in the role of the anti-Irish stereotype and the character(s) of Jekyll and Hyde. Like Gambon's hyphenated identity, Jekyll-and-Hyde are also 'rooted' in the same body. Although the transmogrifying body gives the illusion of difference, Jekyll and Hyde are the same person so they cannot be placed on an oppositional binary. Indeed, by revealing that Jekyll and Hyde are the same man, Stevenson's text, as well as all the other versions of his story, implicitly denounces the binaristic opposition assumed by the Jekyll and Hyde duality. Bhabha's use of the word 'interstitial' in reference to the space 'in-between' two cultures is a metaphor based on the biological word for interconnective cells. The bodily metaphor of the Jekyll and Hyde conceit is extended to a notion of cultural hybridity. It is through the process of cultural hybridity that the character of Jekyll-and-Hyde is equated with the actor/character dynamic instilled by Gambon's presence.

When Jekyll appropriates the physical and behavioural characteristics of Mary's father, through Hyde, he specifically mimics the image of the anti-Irish colonial stereotype. Hyde's unprovoked attacked on Sir Danvers Carew stands as the only known murder by Hyde in Stevenson's original. Hyde's motivation for the Carew killing has been subject

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[653] Homi Bhabha, *Location of Culture*, 88

238

to much critical inquiry, and film adapters have also sought to establish a motive for the killing. Borrowing from the storyline of Thomas Russell Sullivan's 1887 stage adaptation of Stevenson's text, the 1920, 1931, and 1941 film versions of the Jekyll and Hyde story include a female love interest for Jekyll. In each of these adaptations, Carew is adapted to the role of Jekyll's prospective father-in-law who delays consenting to Jekyll's request to marry his daughter. Carew's refusal to sanction his daughter's marriage further frustrates Jekyll's already repressed sexual impulses. The peril of sexual repression gives rise to Hyde's uncontrollable rage and erupts into Carew's spontaneous yet deliberate murder.

In Frears' adaptation, Carew, as in Stevenson's original and Martin's adaptation, is a Member of Parliament. Frears' re-engagement with the political dimension is extended, and Carew now holds the position of spokesperson for foreign affairs in the House of Commons. The inclusion of the foreign affairs element in the context of nineteenth century English-Irish relations once again draws on the controversial status of Ireland's political position under the Union – a position that was contested both politically and violently. In a scene that recalls the anti-Irish writings of Giraldus Cambrensis, Frears'

The use of the axe. (p. 91)

Figure 5.26 – Giraldus 'Irishman with an axe'

Hyde makes his premeditated attack on Carew. As Giraldus writes:

> From an old and evil custom [the Irish] always carry an axe in their hand as if it were a staff. In this way, if they have a feeling for any evil, they can the more quickly give it effect. Wherever they go they drag this along with them. When they see the opportunity, and the occasion presents itself [....] it inflicts a mortal blow.[654]

Giraldus' verbal depiction of the twelfth-century Irish is transformed to a visual image of the 'un-tamed' Fenian in Frears' Victorian England. Armed with a gentleman's staff,

which, indeed, he uses like an axe, Frears' Hyde strikes his victim three times: it is the blow to Carew's head that seals his death. Just as in the case of Mary's father, the

Figure 5.27   Irishman with a gentleman's staff   Figure 5.28 Sir. Danvers Carew

Irish element of the story becomes visible through the image of stereotype. The visibility of the stereotype gives voice to the hidden story of Irish identity in England. Additionally, the casting of Belfast actor Ciarán Hinds in the role of Sir Danvers Carew reinforces the political complications and tensions suggested by the killing. This link to the colonial past not only rattles the memory of colonialism, but it specifically recalls violent reactions to colonialism – reactions which rendered many Irish migrants in England to disassociate from their Irish identity by concealing it from sight and sound. Frears not only adapts Martin's novel, but by filling in the narrative gap regarding Hyde's unexplained murder of Sir Danvers Carew, he also adapts and re-writes Stevenson's story.

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[654] Geraldus Cambrensis, *The Topography of Ireland* (Dundalk: Dundalgan Press Ltd, 1951), 91.

Figure 5.29 Fenian

Figure 5.30
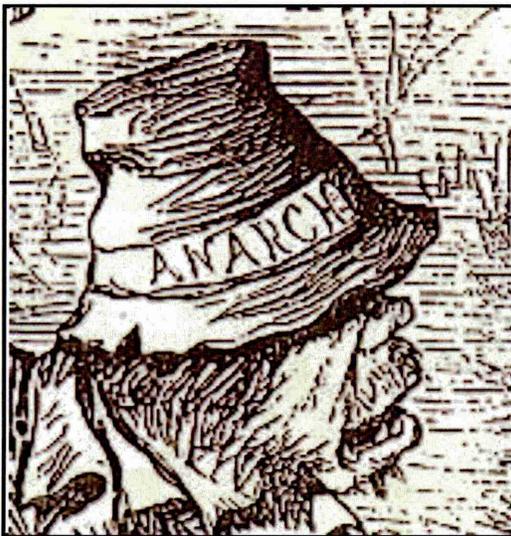
Figure 5.31 Fenian Punch Magazine

Figure 5.32

Like Mary, Jekyll-and-Hyde also move in-between the positions of visibility and invisibility. Whereas the notion of white visibility is manifested on the skin, Jekyll's status as white, male, upper-middle class, and English, positions him as the invisible elite, unaffected by social or political disenfranchisement. The only way Jekyll achieves visibility is through Hyde. Although the name Hyde suggests that it is Hyde who is in hiding, it is actually Jekyll who becomes literally invisible (as opposed to the metaphorical invisibility of whiteness) through the creation of his transmogrifying alias. When Hyde is wanted for the murder of Sir Danvers, Jekyll hides behind the 'image' of the upper-class, English gentleman. Breda Gray reminds us that the 'Irish identity [in

241

England] can be concealed when necessary'.[655] The notion of concealing Irishness in the context of the colonised Irish in England gives rise to the 'menace' of whiteness: the conspicuous animalistic image that is incongruously both white and primitive articulates a disturbance within the notion of monolithic whiteness.

The way in which Jekyll moves in-between the image of Englishness and the image of Irishness is specifically through the performance of the anti-Irish stereotype. Ergo, it is the performance of mimicry that enables the stereotype to be seen. The menace of the 'hidden' white Irish in England is caught in Bhabha's logic when he states, 'the disavowal of difference turns the colonial subject into a misfit – a grotesque mimicry or "doubling" that threatens to split the soul and whole, undifferentiated skin of the ego'.[656] The image of the 'primitive' stereotype overturns Jekyll's invisibility and gives rise to the menace of whiteness. The unleashing of a colonial reading in Stevenson's *Jekyll and Hyde* suggests that it is paradoxically the notion of hidden hybridities which Frears draws our attention.

Throughout *Mary Reilly* words and images are shown to interconnect, contradict, and replace one another. The relationship between the actors' on-screen and off-screen images creates complex and sometimes contradictory meanings. Memories of the Irish colonial narrative are evoked through the image of the anti-Irish stereotype, but the casting of Gambon negotiates the meaning in a diasporic context. However, stories such as the killing of the Member of Parliament – stories that are difficult or controversial – stories that we might prefer to forget or to leave buried in history – are dealt with implicitly rather than explicitly. The casting of Hollywood actors, Roberts and Malkovich, can be understood to de-territorialise the political conflict from its geographical context. Thus there appears to be a built-in silencing regarding Anglo-Irish relations, and this silencing threatens to leave the Irish diaspora in England on the cultural threshold of invisibility.

At the same time, the restaging of the colonial narrative serves to mend the trauma of the violent past. The scarification of Mary's skin not only signifies the violence of the

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[655] Breda Gray, *Women and the Irish Diaspora* (London: Routledge, 2004), 130.

[656] Homi Bhabha, 'The Other Question', 75.

past, but it also shows the repairing and the healing of wounds. The scars symbolise, to use Bhabha's words, 'the contaminated yet connective tissue' that replaces the damage that has been caused in the past.[657] Although Mary's skin is torn, the scar tissue prevents the skin from 'splitting'. The interstitial, that is, the interconnective cells, is again evoked as a metaphor for cultural hybridity, and specifically the healing of wounds offer a renewed visibility for the Irish migrant in England. Through the concept of the interstitial, the Irish migrant becomes part of an on-going negotiation regarding the place of the past in the present, and the narratives of the past can be re-opened to provide new interpretations that foreground interconnective and hybrid signs of English-Irish identities.

It is the notion of the invisible Irish that Frears' closing image evokes; but, again, it is captured in a way that is ambiguous in its presentation and ambivalent in its meaning.

Figure 5.33 In-between invisibility and visibility
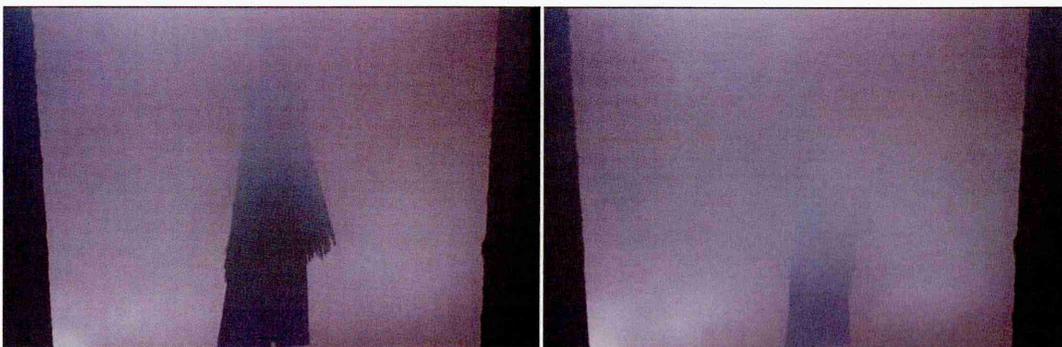
Figure 5.34   **Figure 5.35**

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[657] Homi Bhabha, 'Culture's In Between', *Artforum* (32.1, 1993), 168.

When Mary leaves Jekyll's residence for the last time, she walks into a blanket of whiteness: although she is encapsulated by a dense white fog, her black dress and shawl function to secure that she maintains visibility while moving through the fog. Although Frears' adaptation of Martin's and Stevenson's novels gives voice to the 'hidden' Irish in England, the final image suggests that Mary will continue to move in-between visibility and invisibility – indeed, a movement in which visibility is concealed and invisibility is recognisable.

Chapter Six

Memory to Film: Reviving the Irish Diaspora in Stephen Frears' *Liam*

> 'Ego credo ut vita pauperum est simpliciter atrox,
> simpliciter sanguinarius atrox, in Liverpollio'.[658]

In 2001, Stephen Frears made a low-budget film for the BBC called *Liam*. *Liam* tells the story of the Sullivan family living in Liverpool during the 1930s depression, and although 'Sullivan' is an Irish surname, we are never explicitly told that the central characters in *Liam* are Irish; however, when we watch *Liam* we get the distinct impression that this is a film which is undoubtedly about Ireland and Irish identity. One of the ways in which the film declares a genetic kinship to the Irish ethnicity is by drawing on the cultural memory of James Joyce's *A Portrait of the Artist as a Young Man* (1916). However, like the Sullivan family's unavowed Irish origins, *Liam* does not explicitly declare – either in the film itself or in the paratexts that surround the film – that it is an adaptation of *A Portrait of the Artist as a Young Man*. Thus the film's story offers an analogy between the film's status as an adaptation and the ambivalent national identity of its characters.

The tagline on the promotional poster for *Liam*, 'Big Heroes Come In Small Packages', alludes to the antecedent text for Joyce's *Portrait*, namely *Stephen Hero*, which was published posthumously in 1944. This link between Stephen and Liam is further suggested by Frears when at the beginning of the film Liam (Anthony Borrows) is approached by a police officer who gruffly asks him his name. Impeded by his stammer, Liam replies: 'Sssssss Sssssss Sssssss Liam'. The involuntary prolongation of the S sound during Liam's verbal block suggests a hesitation to utter the name, Stephen. However, although Liam's response evokes the name Stephen, the connection between Liam and Stephen is literally left unspoken. This paradoxically muted dialogism between *Liam* and *Portrait* is characteristic of the film's enunciation of its sources.

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[658] 'I believe the life of the poor is simply atrocious, simply bloody atrocious, in Liverpool'. James Joyce, *A Portrait of the Artist as a Young Man* (Ware: Wordsworth, 1992), 167. Translation by Jacqueline Belanger, 231.

Before *Liam* had its theatrical release reviewers repeatedly compared the film to British director Alan Parker's adaptation of the Irish novel, *Angela's Ashes* (1999). Neil Smith stated: 'If you've seen *Angela's Ashes* you'll have some idea what to expect from Stephen Frears' film';[659] similarly, Charles Taylor commented: 'This is the film that *Angela's Ashes* should have been';[660] The Guardian's Peter Bradshaw remarked that scenes from *Liam* 'look a lot like sequences from Alan Parker's underrated *Angela's Ashes*',[661] and Steve Rhodes added that *Liam* is 'an *Angela's Ashes* type story'.[662] At the same time, American critic Roger Ebert compared *Liam* to the British realism of Ken Loach, specifically *Raining Stones* (1993),[663] while Charles Whitehouse drew comparisons between *Liam* and the 'flat-cap social realism' of Terence Davies.[664] Again, *Liam* as 'a Jimmy McGovern script' was a key feature in reviews that emphasised *Liam* as a social realist drama set in Liverpool.[665] On the one hand, it is clear from the reviews that Frears' *Liam* is extremely referential, but, on the other hand, what exactly *Liam* is referencing varies amongst the reviewers. It is clear from the critical responses that *Liam* evokes memories of both Irish texts and English texts; and indeed, given that the English Alan Parker directed the Irish *Angela's Ashes*, it could be argued that *Liam* specifically recalls films that explore filmic interrelations between the English and the Irish. In point of fact, each of these English directors/writers has worked on Irish or Irish related films such as Frears' *The Snapper* (1993), *The Van* (1996), and *Mary Reilly* (1996); Loach's *Hidden Agenda* (1990), *Ae Fond Kiss...* (2004), and *The Wind that Shakes the Barley* (2006); McGovern's *Priest* (1995) and *Sunday* (2002), and of course, Parker's *The Commitments* (1991).

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[659] Neil Smith, *BBC Home* (February 22, 2001).

[660] Charles Taylor, 'Liam', *Salon: Arts and Entertainment* (26 September 2001).

[661] Peter Bradshaw, 'Liam', *The Guardian* (February 23, 2001).

[662] Steve Rhodes, 'Liam', *allmovieportal.com*, (2001).

[663] Roger Ebert, 'Liam', *Chicago Sun-Time*, (October 5, 2001).

[664] Charles Whitehouse, *Sight and Sound* v. 10 n. 11 (November, 2000), 18.

[665] Ibid, 18.

Similarly, Irish origins are signalled when the song 'I'll Take You Home Again, Kathleen', is sung at the New Year's gathering at the Sullivan family home. Traditionally, ballads trade upon nostalgia for the homeland, and in *Liam*, the 'homeland' that the ballad, 'I'll Take You Home Again, Kathleen', most strongly evokes is Ireland. This is noted when the singing of the ballad by the Sullivan family's Irish immigrant neighbour prompts the intolerant remark: 'If it's that bleedin' good over there, what are you doing over here?' However, written in 1875 by Thomas Westendorf in Plainfield, Illinois, USA, 'I'll Take You Home Again, Kathleen' is not of Irish origin. Therefore, the cultural memory and the sense of nostalgia upon which the ballad 'I'll Take You Home Again, Kathleen' draws on works only on the omission of the ballad's origin. While there are seemingly overt references to Irishness in *Liam*, the exact origins for some of the references disrupt readings of the Sullivan family's Irish ethnicity. On the one hand, the origins are signalled but, on the other, these origins are also found to have an indirect connection to Ireland and the Irish.

Although the film *Liam* was not promoted as an adaptation, we are told in the closing credits that the 'story was inspired by the book *Back Crack Boy* by Joseph McKeown'. Set in the Irish quarters of 1920s and 1930s Liverpool, *Back Crack Boy* (1978) recounts the 'fleeting impressions' of the young male protagonist, Liam Sullivan, from the earliest days of his life through to his development as a maturing teen.[15] The adult Liam, who is both the homodiegetic narrator and external focaliser, informs the reader that the first sense of identity he learned in life was his name, 'Liam',[666] while the second was that he was 'Catholic'.[667] Given that all the dialogue in *Back Crack Boy* is rendered in a working-class Liverpudlian accent, the reader is also constantly reminded of Liam's English identity. Accent and dialect has a very important influence on the way in which *Back Crack Boy* is read in a national context. Nevertheless, while there is a strong sense of an English voice in *Back Crack Boy*, the names and surnames used suggest Irish identity. The splitting of the word into the surnames and accents produces a conflict in origins. If the word contains a sense of Englishness and Irishness then the word can be understood to simultaneously reveal and conceal the Sullivan family's origin.

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[666] Joseph McKeown, *Back Crack Boy* (London: Corgi, 1986), 10.

[667] Ibid, 19.

The narrator recounts childhood memories of his brother Con, and his sisters Teresa and Bernadette, and his 'legions' of aunts and uncles, including Uncle Mick and Uncle Matt.[668] He remembers his mother's illness with appendicitis, the death of his aunt Aggie, the bully, Dinny Devlin, his school teacher, Miss McIlroy, who had a 'whole class full of sinners to work on',[669] and his parents' volatile relationship with his eldest sister, Bernadette, which was 'strained to breaking point'[670] on account of her dating an 'Orangeman'.[671] In particular, McKeown's Liam recounts his childhood observations of the economic hardship in Liverpool during the 1930s. He remembers when his father began to return home 'less and less with the oil and grease of the shipyard on him';[672] he recalls the introduction of the National Economy Order in 1931, which brought about the Means Test; he remembers the house calls from the means test inspector, his visits to the pawnshop, mass unemployment, hunger marches, the suicide of one neighbour, the deaths of other neighbours of influenza, and the day his mother had to sell their pawnshop ticket for food.

While the film *Liam* adopts the 1930s time and the urban Liverpool setting of McKeown's *Back Crack Boy*, the novel's story is not easily recognisable in Frears' film. Elements of McKeown's novel such as the knocker-up tapping on the window, Liam's move to Con's room, and Liam sneaking into his mother's bedroom for her morning breakfast once his father has left for the shipyard are included in Frears' adaptation. Indeed the school teacher, Miss McIlroy in the novel, Ms Abernathy (Anne Reid) in the film, also has a class 'full of sinners to work on', albeit in Frears' film the school teacher is assisted by the local Catholic priest, Father Ryan (Russell Dixon), who helps prepare the children for their First Confession and First Holy Communion. The names of the Sullivan children remain Con, Teresa, and Liam, however, Liam's eldest sister in McKeown's novel, Bernadette, is not included in Frears' film. In McKeown's novel, Bernadette's courtship, and eventual marriage, to a Protestant man functions to

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[668] Ibid, 23.

[669] Ibid, 63.

[670] Ibid, 139.

[671] Ibid, 74.

[672] Ibid, 22.

expose the prejudicial and sectarian attitudes of the heads of the Sullivan household. Hostile comments towards Protestants such as 'Me mother'd turn in 'er grave is she knew one'f mine'd married an Orangeman';[673] and 'They're trouble makers', [...]. 'That's what I've gorr'against them',[674] are omitted from the 'portrait' of the Sullivan family in Frears' adaptation.

Recognising the copy

The story that is more easily recognisable in Frears' film is from the novel, *A Portrait of the Artist as a Young Man*. Aspects of Joyce's literary classic that appear in *Liam* gradually become apparent to the 'knowing spectator' and Joyce's text emerges as the film's central hypotext. Frears' film demonstrates many of the themes of Joyce's novel, specifically themes of religion and politics. Like Stephen Dedalus, Liam Sullivan is the son of a devout Catholic mother and a resolute nationalist father. Both boys witness feuds between neighbouring Catholics and Protestants. Both observe their father quarrelling against the Catholic Church and favouring extreme nationalist politics over religious dogma. Both struggle with the English language – as Stephen gets older he becomes increasingly conscious of the fact that English is not his native language, while Liam, on the other hand, is burdened with a speech impediment which foregrounds a troubled relationship with his 'native' language. Both characters experience strong emotional reactions to the hell fire sermons delivered in their school by their local Catholic priest; and both find a renewed spiritual state when they finally confess their sins: sixteen-year-old Stephen confesses that he has been sleeping with prostitutes, while seven-year-old Liam confesses that he has seen his mother naked.

A further intertextual complication arises in that while Joyce's *Portrait* emerges in the narrative details of *Liam*, the origins for *Liam* are also detectable in American director Joseph Strick's 1977 adaptation of Joyce's classic. During Strick's construction of the scene at Belvedere College, one of Stephen's (Bosco Hogan) classmates removes some mildly pornographic photographs from inside his jacket pocket and passes them around the class while their Christian Brother teacher reads aloud Stephen's prize winning

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[673] Ibid, 142.

[674] Ibid, 143.

essay. To the annoyance of his classmate, Stephen retains the photographs, and continues to listen to the Brother. Later as Stephen sits with his parents in a tea-room, a montage of optical point-of-view shots reveal Stephen voyeuristically gazing at the lips, chests and legs of different women in the restaurant, an act his mother (Rosaleen Linehan) notices. Following this, Stephen privately revisits his classmate's photographs, which at this point he has hidden up the chimney breast in his bedroom.

Figure 6.4 Visualising Joyce   **Figure 6.2**

Figure 6.3 Evoking Strick   **Figure 6.4**
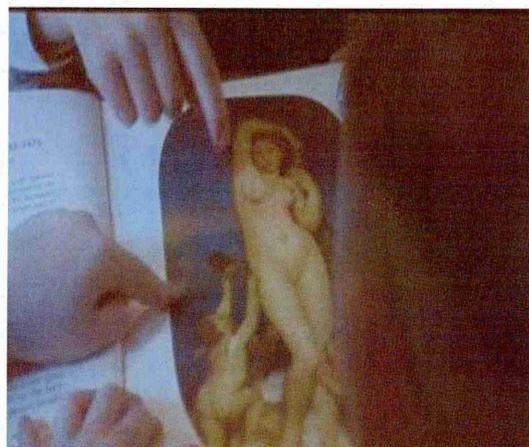
Similarly, Frears' camera captures Liam and his classmates examining reproductions of Jean-Auguste Dominique Ingres' nude oil paintings, *The Turkish Bath* (1862) and *Venus Anadyomene* (1848). Their voyeurism is interrupted when their teacher, Ms Abernathy, arrives in the classroom with Father Ryan, before asking: 'Can anybody tell me what sin does?' At this point, the book containing the nude reproductions is still open on Liam's desk, and with a guilty look on his face he closes it as discreetly as he can. Later at home, Liam opens the bathroom door and accidentally sees his mother (Claire Hackett) standing naked in the wash tub. Plagued by thoughts that his mother is suffering from a physical abnormality, Liam, out of a Ruskin-like anxiety, returns to an

250

empty classroom and re-examines the reproductions of Ingres' nudes. Interestingly, when Liam revisits the art book containing the reproductions of the female nudes, it becomes noticeable that the images and the titles of the images do not correspond with each other. While the presentation page reads '*View of Delft* by Jan Vermeer' the corresponding page shows Jean-Auguste Dominique Ingres' *Venus Anadyomene* (1848). As Liam continues to turn the pages the presentation page signals Vermeer's *Lady at a Spinet,* yet the corresponding page reveals *Lucretia* (1524) by the German painter, Lucas Cranach. The discrepancy between the titles and the images not only draws the spectator's attention to the idea of the presence of one text in another, but it also reminds the spectator of the unreliability of reference.

In point of fact, when Liam and his classmates are voyeuristically examining these pictures in an earlier scene, it is clear that the page they are inspecting is loose and not actually part of the book. Just like Stephen's classmates, Liam's classmates have also hidden nude pictures of women in their classroom, which they surreptitiously view under the presence of a member of the Catholic clergy. The scene in which the nude pictures are being passed around the classroom does not actually occur in Joyce's *Portrait*, but rather it is an additional scene in Strick's adaptation of Joyce's *Portrait*. Thus the corresponding scene involving nude pictures in the classroom in Frears' film reveals that origins in *Liam* emerge not only through affinities to Joyce's *Portrait* but also via Strick's adaptation of Joyce's *Portrait*. As we track the references in *Liam*, we find that the 'route' to the origin does not necessarily lead to the origin's 'root': in *Liam* the route to Joyce is via Strick, yet it is the Joycean root that brings us to the Sullivan family's ethnic origin.

Whereas there is a visual similarity between Frears' *Liam* and Strick's *Portrait*, it is language and the difficulties of communication that unite *Portrait* and *Liam*, and respectively we witness both Stephen Dedalus and Liam Sullivan struggle with the English language. Joyce's reader first witnesses Stephen's engagement with language through the story of the 'moocow' and 'baby tuckoo' as narrated to him by his father. As he grows older, Stephen responds to the acoustic pleasures found within the rhythm and repetition of language: 'pull out his eyes, apologise, apologise, pull out his eyes';[675]

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[675] James Joyce, *A Portrait of the Artist as a Young Man* (Ware: Wordsworth, 1992), 4.

he experiments with the power of language to signify identity, 'Stephen Dedalus is my name, Ireland is my nation';[676] and he enquires into the arbitrary nature of language: 'God was God's name [...] *Dieu* was the French for God and that was God's name too'.[677] Later, again, when Stephen is attending University he becomes considerably distressed after the dean fails to recognise Stephen's word 'tundish', and instead uses the word 'funnel', a word unknown to Stephen. Given that the dean is an Englishman, Stephen accepts the word 'funnel' as the correct word, and consequently he not only becomes suspicious of the word 'tundish', but of all English words he uses. Stephen laments:

> The language in which we are speaking is his before it is mine. How different are the words home, Christ, ale, master, on his lips and on mine! I cannot speak or write these words without unrest of spirit. His language, so familiar and so foreign, will always be for me an acquired speech. I have not made or accepted its words. My voice holds them at bay. My soul frets in the shadow of his language.[678]

A maturing Stephen becomes aware that the language in which he speaks and writes has been imposed on him by the colonising power, and for Stephen, English becomes the language of oppression. At the same time, Stephen views the Irish language as the language of repression; it has now become the 'league language' put in the service of Irish nationalism. For Seamus Deane, Stephen's struggle to engage with his national tongue reflects the 'traumatic experience of having lost a language'.[679]

Although Stephen views these languages as 'nets' designed to 'hold [him] back from flight',[680] he spends the majority of his time in *Portrait* quoting writers, philosophers, Latin phrases, hymns and folk songs, and paradoxically, his 'voice' takes creative flight via the borrowing of other voices. In Joyce's works we get, not the articulation of a national text or the national experience, but texts about the difficulty of producing the

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[676] Ibid, 10.

[677] Ibid, 10.

[678] Ibid, 146.

[679] Seamus Deane, 'Introduction', *A Portrait of the Artist as a Young Man* (Harmondsworth: New Penguin Books, 2003), xix.

[680] James Joyce, *A Portrait of the Artist as a Young Man*, 157.

national text. In his review of *Ulysses* (1922) in '*Ulysses*, Order and Myth,' T.S. Eliot draws our attention to Joyce's use of the 'mythical method'.[681] Eliot notes that the parallel use of one text to another, as in the case of *Ulysses* and the *Odyssey*, enables the telling of a classic story in a renewed and innovative way. The method of 'speaking' in other voices echoes in *Liam* as *Liam* too relies on other 'sources', which are then adapted and developed into the film's 'original' voice. Although *Liam* does not acknowledge its status as an adaptation, throughout we witness Frears 'quoting' McKeown, 'alluding to' Joyce, and 'plagiarising' Strick.[682] Again, *Liam* is a film that is not so much about 'speaking' the Irish diaspora, but about the 'difficulties' of speaking the Irish diaspora: and one of the ways that Frears suggests the difficulty of speaking the Irish diaspora is through *Liam*'s speech impediment.

Liam's involuntary pauses and verbal blocks, prolongations of single sounds and repetition of syllables, all of which become heightened in moments of anxiety, become so severe that it impedes his oral communication altogether. Twice he endures corporal punishment in the attempt to avoid speech: once by Ms Abernathy who catches him
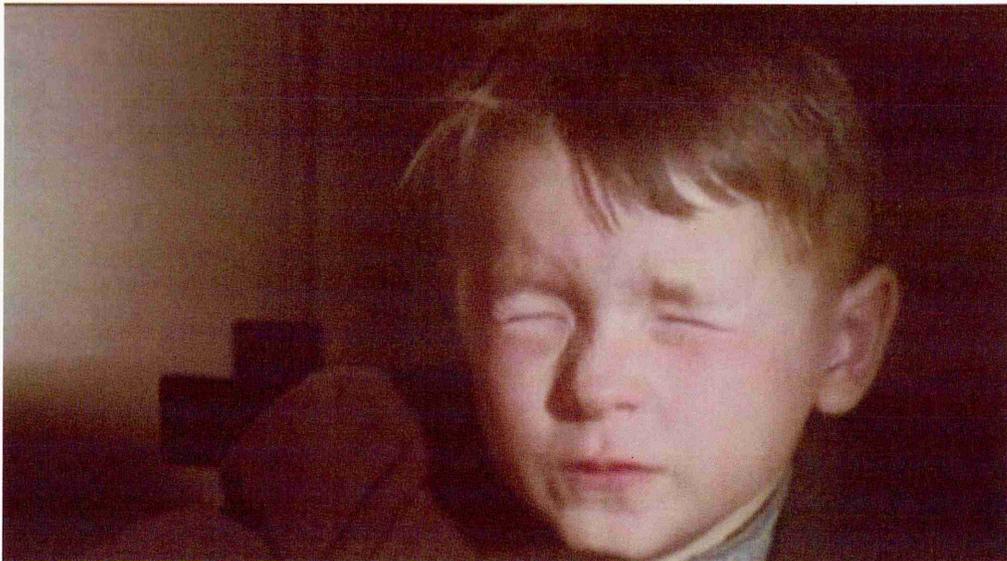
Figure 6.5 Voicing Irishness

writing 'dickey-bow' during class, and later that day his Aunt Aggie strikes him for refusing to repeat the word 'dickey-bow'. *Liam*'s expectations of his own inability to

[681] T.S. Eliot, '*Ulysses*, Order and Myth', *The Dial* v. (75, November 1923), 480-483.

[682] Gérard Genette, *Palimpsests: Literature in the Second Degree*, Translated by Channa Newman, Claude Doubinsky (University of Nebraska Press, 1997), 1-3.

utter words correctly or coherently increase his anxiety about speech, and consequently his confidence with language is shattered. Language, and in particular, the difficulties of language, preoccupies Liam's daily life. He too 'frets' at the thought of speaking and he too experiences 'unrest in spirit' when he is required to speak in front of others.[35] The


| Figure 6.6 | Figure 6.7 | Figure 6.8 |

spectator witnesses both the pawnshop broker and the priest grow impatient with Liam's speech impediment, and optical point-of-view shots capture Liam's fellow students staring at him when he becomes trapped in moments of collapsed speech. In *Liam*, English is also made foreign, and in regards to language Liam is no freer than Stephen.

However, like Stephen, Liam is fascinated by the rhythmical sounds of language, and he achieves verbal fluency when he sings his words: 'dickey-bow, dickey-bow, me mom wants the loan of a dickey-bow'; 'seven-and-a-tenner, seven-and-a-tenner, me mom said seven-and-a-tenner'; 'My name's Liam Sullivan […] I went to nine o'clock mass and Holy Communion – nine o'clock mass and Holy Communion'. Although Liam suffers a verbal breakdown during his confession with Father Ryan he is able to sing his sin.

Within the novel *Back Crack Boy* there is crucial background information about the Sullivan family that Frears' film leaves out, which is the fact that Liam's father's father was shot dead on his door step in Ireland by the British Black and Tans. The Sullivan family's genealogical connection to Ireland is again mentioned with news of Teresa securing employment while staying with relatives in Ireland. Interestingly, in favour of using a series of indirect 'clues' that remind the spectator of Joyce's *Portrait*, Frears overlooks background information from *Back Crack Boy* that directly reveals the

Sullivan family's Irish origin. On the one hand, Frears alludes to the family's ethnic origin by using Joycean material, but, on the other hand, Frears is also suppressing the family's Irish origin by not using story material from *Back Crack Boy*. Although *Back Crack Boy* is the only source that is referenced in the credits for *Liam*, it is merely used by Frears as another textual clue towards the Sullivan family's Irish origins. Again, the 'muted dialogism' between *Liam* and its sources highlights the film's focus on the act of silencing origins.

Recognising Irish identity

Despite the signifiers of Irishness in *Liam* such as the surname Sullivan and the forename Liam, the political and racial attitude of the Sullivan patriarch wholly contradicts the likelihood that the family is in fact Irish. After the father loses his job at the Liverpool docks, he engages in a series of aggressive confrontations with the newly arrived Irish immigrants and demands that the Irish 'Get out of [his] country' – 'his country' being England. Working as a source of cheap labour, the new Irish immigrants pose a threat for the local casual labourers, many of which are second and third generation Irish immigrants. As such there develops a complex, and somewhat contradictory, set of 'race relations' between the newly arrived and the long established Irish immigrants. In order to distance himself from the newly arrived immigrants, the father joins the Blackshirts led by the British fascist Oswald Mosley (interestingly, Mosley himself was of Anglo-Irish descent) and participates in violent campaigns to fight against the immigrant Irish and Jewish communities that have descended on Liverpool. The father's desperate need to assimilate – that is, to 'act white', manifests in his choice to join an extreme right-wing anti-immigration political group. By becoming a member of the Blackshirts, the father reveals his desire to be the oppressor, rather than the oppressed. Again, the father's decision to join the Blackshirts and to wear the Blackshirts' uniform symbolises his desire for a 'secure' and 'stable' identity, one that displays national uniformity and sameness; however, as Paul Gilroy reminds us, such uniforms merely compel an 'illusion of sameness'.[683] Liam's verbal passivity contrasts sharply with the verbal violence and hate speech executed by his father. In particular,

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[683] Paul Gilroy, *Between Camps: Nations, Cultures and the Allure of Race* (London: Routledge, 2004), 101.

the father's violence disables the son's verbal act and the spectator witnesses Liam struggle to locate his utterance in time to tell his father that Teresa is inside the house targeted by the Blackshirts.

Similarly, the casting choice of Ian Hart in the role of the father gives conflicting intertextual clues regarding the Sullivan family's ethnic origin. Robert Stam reminds us that actors also bring intertextual 'baggage' to a film.[684] British actor Ian Hart who is of Irish descent (his Irish grandparents emigrated to Liverpool) has played Irish characters in Neil Jordan's *Michael Collins* (1996) and Aileen Ritchie's *The Closer You Get* (2000); twice he has played an Irish immigrant: Uncle Alo who emigrated to England in Jordan's *The Butcher Boy* (1997), and Des, one of the illegal Irish immigrants in Elizabeth Gill's New York setting, *Gold in the Streets* (1996). He has also played English characters in Irish director Jordan's *The End of the Affair* (1999) and *Breakfast on Pluto* (2005); he has played a Unionist paramilitant in Irish director, Thaddeus O'Sullivan's *Nothing Personal* (1995), as well as a great number of English characters in British directed films. Therefore, the intertextual memory of Hart's previous roles is again a mixture of both English and Irish characters in both British and Irish films. Hart's movement between English roles and Irish roles epitomises the ambivalent oscillation in-between English and Irish identities characterised by the Sullivan family patriarch.

This contradictory and confusing identity is again illustrated in the scene where Liam and his sister go to the cinema to watch a Western. When inside the film theatre, the children actively take part in the action on screen by cheering the 'Cowboys' and booing the 'Indians'. They playfully aim their pointed index fingers at the Indians and shout 'bang-bang'. When the film is over, the children run home through the court yards imitating both the Cowboys and the Indians. In this scene, as well as many others, we can see Frears actively critiquing notions of 'fixed' origins. The children at first assume the role of the 'Cowboy'/ the 'settler' / the 'oppressor', then switch to the role of the 'Indian' / the 'native' / the 'oppressed'. Thus in their game, the children, many of whom are descendants of immigrants, perform the status of both 'settlers' and 'natives'.

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[684] Robert Stam, *Literature through Film: Realism, Magic, and the Art of Adaptation* (Oxford: Blackwell, 2005), 5.

Figure 6.9 Indians

Figure 6.10 Cowboys

Liam's role as Cowboy is abruptly interrupted after he accidentally bumps into a member of Mosley's Blackshirts standing guard at a rally. At this point, Frears cuts to the speaker of the rally who informs his listeners that 'hundreds and thousands of Irishmen are flooding this country'. If Liam is of Irish descent, then at this rally Liam

Figure 6.11 Cowboys and Indians

instantly slides from the role of the settler (the Cowboy) to the oppressed (the Irish immigrant). In this case, Liam as second, possibly third, generation Irish in England is both 'native' to England and 'oppressed' by extreme right-wing English politics. As the voice track transmits the rally speaker's warning that England is 'being overrun by Jews and Irish', Frears cuts again, this time to accommodate Liam's point-of-view, and shows Liam's father standing amidst the crowd during the rally's anti-Irish hate speech. A parallel emerges here between the children's game in which they are shown to slide

fluidly between two identity poles, the Cowboys and the Indians, and the Sullivan family patriarch, who, although he has a surname that signifies Irish descent, assumes an English identity. In *Liam*, not only do we discover that not all adaptations have a desire to signal their sources, but we also find that not all Irish immigrants have a desire to signal their country of origin. Indeed, as Patrick O'Sullivan says in regards to research in the field of Irish Diaspora Studies: 'a simple methodological point: not all people want to be "Irish"'.[685]

Figure 6.12 Irish in England

Again, this notion of sliding between origins is also shown as Frears smoothly weaves together raw material from Joyce's *Portrait*, Strick's *Portrait*, and McKeown's *Back Crack Boy*. In Joyce's re-mythologising of the story of Icarus the use of fire imagery serves to symbolise hell; in *Liam* fire is associated with the working class labourers, many of whom are Irish immigrants. Frears employs a series of close-ups of fire in *Liam*: fire is the source of the labourers' work in the ship yards; it is their source of heat in their homes, and on the street corners. But fire is also used as a weapon to attack the supposed enemy and in two cases a Jewish home and Jewish pawnshop are targeted. If *Portrait* used fire as a symbol of hell then *Liam* extends the metaphor of hell to the experience of Irish immigrants in 1930s England. The notion of hell-fires becoming the immigrant 'hell' is continued until the end of the film when Liam's sister is accidentally

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[685] Patrick O'Sullivan, 'Introduction: Patterns of Migration', *The Irish World Wide: History, Heritage, Identity Volume 1, Patterns of Migration* (Leicester: Leicester University Press, 1992), xix.

Figure 6.13 Hell fire

Figure 6.14 Immigrant hell   **Figure 6.15**   **Figure 6.16**

set on fire by their father. Unknown to the father before he throws an ignited bottle of petrol through a Jewish family's window is the fact that his daughter is inside their house. In the attempt to rid England of immigrants the father's violent actions are inadvertently executed on his own child.

Figure 6.17 Recalling Icarus   **Figure 6.18**   **Figure 6.19**

Through the fire imagery the contradictory nature of the father's racism is exposed, and his racial hatred against immigrants is shown as self-destruction and self-immolation. Again, what is effectively recalled here is the Icarus/Daedalus myth utilised by Joyce, with the father's actions literally incinerating the child. This scene is particularly horrific given that out of all the people, objects and furnishings in the house his

daughter is the only thing that actually catches fire. The Joycean mixed metaphors of flight and freedom, which are also about burning and falling from the sky, are actively recalled in *Liam*, and the use of fire in the ending shows the hell of immigrant poverty, but it also suggests the dangers of trying to silence or bury one's origins. The act of burying ones origins is shown in *Liam* to be an act of self-destruction and self-hatred. The 'father', the 'artificer'[686] appears in Frears' film in the form of the casual dock labourer, and it is through the Icarus/Daedalus myth that the father in *Liam* is equated with the self-destructive father, Dedalus, in Joyce's *Portrait*.

Rethinking origins through words and images

Figure 6.20 'Place your finger [...] in the flame [...] and you will feel the pain of fire'.

The scenes that follow the traumatic visuals of Teresa being set on fire by her father are marked with a noticeable absence of verbal speech. At the same time, although silence dominates the sound track, the words from Joyce's *Portrait* are evoked in the visuals. For instance, the image of the father with his finger over a burning match-stick vividly recalls the fire and brimstone passage delivered by the priest in Joyce's *Portrait*. As Joyce's *Portrait* reads:

> Place your finger for a moment in the flame of a candle and you will feel the pain of fire. But our earthly fire was created by God for the benefit of man, to maintain in him the spark of life and to help him in

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[686] James Joyce, *A Portrait of the Artist as a Young Man*, 196.

the useful arts, whereas the fire of hell is of another quality and was created by God to torture and punish the unrepentant sinner. [...][T]he sulphurous brimstone which burns in hell is a substance which is specially designed to burn for ever and for ever with unspeakable fury. Moreover, our earthly fire destroys at the same time as it burns, so that the more intense it is the shorter is its duration; but the fire of hell has this property, that it preserves that which it burns, and, though it rages with incredible intensity, it rages for ever.[687]

Indeed, the scene does not use the novel's words overtly, but rather it trades upon the language of *Portrait* by realising its implied images. Upon recognising Joyce in this image, the spectator gains the ability to interpret the father's unspoken feelings of sorrow and regret. Although the ending for *Liam* stresses silence, that is, through the absence of words, the image evokes spoken dialogue from *Portrait* and by extension introduces words to the scene via the spectator's memory of Joyce's *Portrait*.

By prompting the knowing spectator to recall the passages of prose from Joyce's *Portrait*, *Liam* thus involves a constant transition from one text to another. This kind of interpretative activity requires the spectator to connect the image from the film back to the word in the novel then uses the words of the novel to read the images in the film. The conceptual flipping back-and-forth results in the two texts – that is Frears' *Liam* and Joyce's *Portrait*, being experienced simultaneously. At the same time, the notion of origin is complicated further given that in this scene Joyce is drawing on Dante's *Inferno*. The allegory of rejecting sin that structures Dante's descent into hell is equated with the burying of origins evident in *Liam*.

After some time away, the father returns to the Sullivan family home for the first time since the incident with Teresa. The house he returns to is silent, and as he climbs the stairs to Teresa's room, the sound of his footsteps against the floorboards paradoxically draws attention to the silence. Upon entering Teresa's room, the father looks at Liam, but does not declare his presence to Teresa who at this time is looking out the window. Liam, who has not overcome his stammer, is unable to tell Teresa that their father is standing in her room. Liam's attempt to speak grabs Teresa's attention, and as she turns to look at her father she reveals her blistered and disfigured skin.

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[687] Ibid, 92-93.

Figure 6.21 Marked identity

The words from Joyce's novel ghost the interpretation of the image of Teresa as she sits by the window. Permanently scarred by 'the ravenous tongues of flames'[688] that haunted Stephen in Joyce's *Portrait* – the red, raw blisters trail down the sides of her face, tightening her skin – she turns to a side profile signifying a life that is now half – 'never to be free from those pains'[689], 'they are ever lasting [...], intolerably intense, unbearably extensive'[690]: they are a direct result of her father's 'unspeakable fury'.[691] The severity of Teresa's burns impedes her physical mobility; confined to an armchair at the film's close, Teresa's immigrant 'flight' is shown to have been cruelly compromised by the racist and violent hell fire fuelled by her father.

The notion of hell fires burning 'eternally in darkness'[692] as conveyed in Joyce's damnation passage is further stressed in Frears' conflicting visuals. When the father enters Teresa's room, she is sitting next to window and day light is clearly visible; seconds later when the father leaves through the front door of the Sullivan family home,

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[688] James Joyce, *Portrait*, 95.

[689] Ibid, 102.

[690] Ibid, 101.

[691] Ibid, 93.

[692] Ibid, 92.

262

Figure 6.22 Eternal damnation

he walks onto a darkening street. Frears' camera immediately returns to a close-up of Teresa again showing the light of day shining on her face as she watches her father walk

Figure 6.23 The unhomely body

away. The splitting of visuals into day and night serves as a metaphor for the 'physical torments' and the 'spiritual torments' of hell as narrated by Father Arnall in Joyce's *Portrait*. Although the father does not experience the intensity of fire in the same way as Teresa, Joyce's passage reminds us of the internal torment – the 'perpetual remorse'[693] – that the damned, that is the father, is subjected. Meaning is thus a

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[693] Ibid, 98.

263

combination of seeing the image and recalling the words, with the interconnection between words from Joyce's *Portrait* and images from *Liam* providing a framework that enables us to interpret the father's suffering. By invoking Joyce in this way, words expressed through images keep the origin silent but also gives it a voice. The ambiguous interplay between words and images makes explicit the hybrid status of the Sullivan family's national identity and the film's status as an adaptation.

Liam 'speaks' its identity as an adaptation through its elaborate use of intertextuality, and it also 'speaks' the hybrid identity of the Sullivan family by having English accents speak Irish names. In both cases, however, *Liam* enunciates its origins in ways that complicate and render origins opaque. In *Liam* we find that origins of adaptation and origins of Irish identity are repeatedly rendered ambiguous. Irish identity manifests in the use of names and songs, but at the same time there is a built-in silencing when expressing Irishness in *Liam*. The spectator is left with an underlying sense that this story of Irish identity is only being half-told – it is said through the use of metaphor, allusion and symbols, but it is not being told fully. By alluding to other sources, the film highlights the need to keep re-telling, and in the act of re-telling traces of origins remain although they cannot be detected fully. The film ends with a Joycean lack of resolution; the father is unable to speak his remorse and Liam has not overcome his speech impediment; however, the words from *Portrait* materialise through the film's images thus the film speaks its status as an adaptation and the Sullivan family's Irish origin, and, by extension, their English-Irish hybrid identity. As the adaptation's sources are buried but remain traceable, Irishness may not be spoken verbally, but nor is it fully silenced.

Chapter Seven

Text of Kin: Relocating Origins in Neil Jordan's *Breakfast on Pluto*

Patrick McCabe's novel *Breakfast on Pluto* (1998) was repeatedly mentioned in both

the publicity material and the critical paratexts that surrounded the cinematic release of

Irish director Neil Jordan's *Breakfast on Pluto*.[694] When discussing Jordan's *Breakfast*

on Pluto, critics made direct connections to Jordan's *The Butcher Boy* (1997), which is

also an adaptation of a McCabe novel (1992), with *Breakfast on Pluto* adopting the

status in the critical paratexts as the second Jordan/McCabe collaboration. *The New*

York Times reviewer, Stephen Holden, praised the two films for their 'similar zany,

lurching momentum and vitality'.[695] The collaboration was given further emphasis in

the film's critical discourse on account that the screenplay was co-written by Jordan and

McCabe, as was the case with *The Butcher Boy*. Writing for *Film Comment*, Nathan Lee

coupled the two Jordan/McCabe adaptations in order to express his negative view on

both works: 'The same collaboration gave us *The Butcher Boy*, another extravagance

whose preliminary aggravations – shrill, overwrought voiceover; cloying performances;

indulgent generalized aggrandizement – slowly well up with isolation and dread'.[696]

Whether the reviews were positive or negative, the film's status as an adaptation was

signalled strongly in the extra-cinematic and paratextual discourses that surrounded the

release of the film.

In-between origins

In contrast to the prominence given to McCabe's novel in the publicity material,

knowledge of the film's status as an adaptation is omitted from the film's opening

credits. For the spectator who has evaded the critical reviews or is unaware of the

declaration of the film's status as an adaptation on the film's promotional poster, the

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[694] See Lir MacCárthaigh *Film Ireland*; David Schimke (Dec 21 2005); Andrew Sarris *The New York Observer* (Oct 9th 2005); Michael Dwyer, *The Irish Times*, (12 Dec 2005); Roger Ebert (December 23, 2005), Sheila Johnson, *The Independent*, (Friday, 6 January 2006); Peter Bradshaw *The Guardian* (Jan 2006); Anna Smith *Sight and Sound* (Feb 2006 48).

[695] Steven Holden, *The New York Times*, (Nov 16 2005).

[696] Nathan Lee, *Film Comment*, (Nov-Dec 2005 73).

film does not avow its status as an adaptation in the film proper. Further, for the spectator who is aware of the critical discourse or for the spectator who has read or plans to read McCabe's *Breakfast on Pluto*, the omission of the film's status as an adaptation from the opening credits can be understood as the way in which Jordan is signalling his departure from McCabe's novel. The notion of the film breaking away from its source or the idea that it has suddenly become estranged from its origins, invites the spectator who knows that the film has both been declared and not been declared an adaptation to acknowledge a parallel between the ambiguous declaration of origins and the central story line in *Breakfast on Pluto*.

Both Jordan's and McCabe's *Breakfast on Pluto* tell the story of Patrick Braden. Patrick was born in the late 1950s in a small Irish village nestled under the border to Northern Ireland. Abandoned at birth by his mother on the steps of the house belonging to the local parish priest, Patrick is fostered by the local publican, a relationship which becomes considerably strained when a young adolescent Patrick begins experimenting with his transgender identity. When tensions escalate in the Braden household, Patrick emigrates to England to search for his mother, whom he refers to as 'The Phantom Lady', 'who lives in the house that vanished'. Patrick's story is of a life that is lived interstitially: he was born under a political border that divides one island into two nations, he trades his 'assigned gender' for a transgendered identity, and when he emigrates to England he assumes the status of an immigrant. It is Patrick's quest to undercover the identities of his parents that propels the picaresque narrative of both the novel and film. In his search for his parents, Patrick embarks on a journey that is analogous to the film adaptation critic's task of sifting through a plethora of texts that link tentatively, moderately, and undeniably to the source.

This chapter argues that the adaptation mirrors Patrick's interstitial existence via its use of intermedia modes of adaptation. In homage to its parent texts, the film adopts forms and conventions drawn from novels, music, television, and film, and in doing so the adaptation relocates its origins to a plethora of media. The 'story' of Patrick's life is further punctuated in the film through the use of newspaper headlines, photographs, essay writing, letters, oral storytelling and anecdotes, pop songs, and a telephone survey. While this phenomenon seems to support Christine Geraghty's argument that adaptations signal their status as adaptations by drawing attention to use of other media

conventions, this chapter argues that the notion of 'origin' is crucial both for our understanding of how that film works as an adaptation and also for Patrick's quest in locating his parents. The notion of 'origin' remains an important intertextual link even when a text is dislocated from its source.

By using the title *Breakfast on Pluto*, Jordan not only makes an architextual link to Irish writer Patrick McCabe's novel, but the film is also bridged to the song which McCabe's novel borrows for its title, namely English street busker Don Partridge's 'Breakfast on Pluto' (1969). The title of Jordan's film thus involves the co-presence of Partridge's song and McCabe's novel. These two texts serve as the 'parent texts' for Jordan's adaptation, with the individual traits of both media maintaining a prominent and recognisable position throughout the film. The film foregrounds its relationship with these sources via Patrick's identification with music and writing respectively, a bond which is intrinsic to the way in which Patrick narrates his life story.

The presence of McCabe's novel is signalled through Jordan's use of chapters both in terms of the numbering and chapter titles that appear intermittingly in a handwritten style across the screen. At the same time, the chapter headings used in Jordan's film are not the same chapter headings used in McCabe's novel; therefore, for the spectator who is familiar with McCabe's original, Jordan's film simultaneously signals association with and separation from McCabe's novel. In particular, by using chapter titles the film draws attention to a recognisable storytelling convention ordinarily associated with literature, but not the literary text on which the film is supposedly based. Similarly, Don Partridge's song 'Breakfast on Pluto' is never actually sung in the film. In point of fact, on two separate occasions the lyrics from the song are spoken rather than sung. Therefore, like the chapter titles, which simultaneously draw attention to and depart from McCabe's novel, Jordan's use of Partridge's lyrics recognise Partridge as an influence, but that acknowledgement is also silenced given that he does not include the melody or the music that accompany the words.

There is no original score for the film, but rather the 'chapters' of Patrick's life are accompanied by a variety of pre-existing and pre-recorded songs. The vast majority of the songs that occupy the soundtrack in *Breakfast on Pluto* are from the late 1960s to mid-1970s, and they alternate between bubblegum and glam rock music. The

importance of the role that music plays is crucial to the film's narrative given that the lyrics from the songs bring additional words to the film and lend voice to the muted characters on screen thus broadening the dynamic of the events on screen. At many times, the lyrics from the various songs and the mood of the music contrast with the tone of Patrick's voice, the words he mutters and the facial expressions that accompany his at times inaudible vocalisations.

The first image of Jordan's *Breakfast on Pluto* is of white letters against a black background with 'in association with Bord Scannán na hÉireann/The Irish Film Board' appearing in both the Irish and the English languages. This title card is subsequently replaced with another title that adds the connective, 'and the Northern Ireland Film and Television Commission'. At this point we hear the opening music from the song 'Sugar Baby Love' (1974) by the English bubblegum band, The Rubettes. The song's refrain begins on cue with the first visual image from the film: Irish migrant workers on a London construction site. Jordan's camera tracks towards the construction site while keeping Patrick, dressed as Kitten, in a close framing, but with the camera behind his shoulder so that his face is not visible to the spectator. Cutting to a high angle framing position, the words, 'Breakfast on Pluto', appear in a handwritten style across the
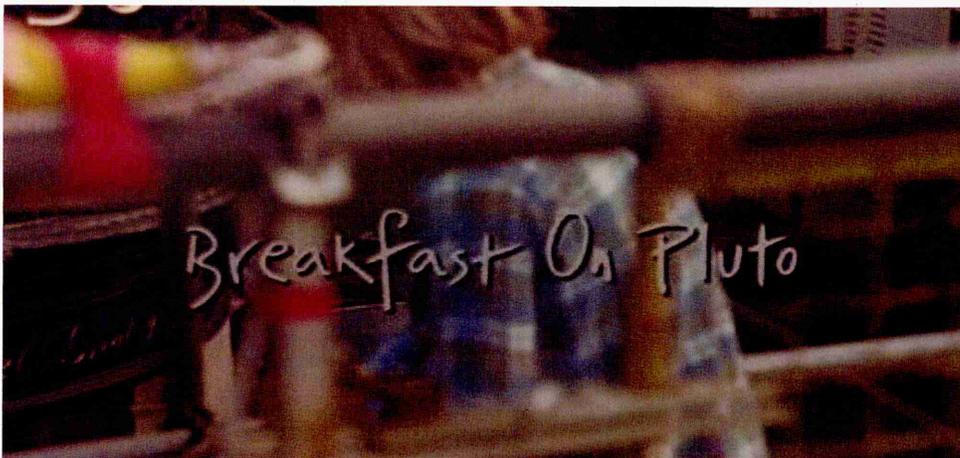

Figure 7.1 Parent text Patrick McCabe

screen: the camera pulls back and lowers, and as the words 'Breakfast on Pluto' fade, a ghetto blaster comes into view and slowly the words: 'Chapters from my Life by

Figure 7.2 Parent text Don Partridge

Patrick 'Kitten' Braden', which are again presented in the style of handwriting, are placed over the image of the ghetto blaster.

The image of the ghetto blaster on the construction site, while only very brief, disrupts the certainty of knowing whether 'Sugar Baby Love' occupies a diegetic or a non-diegetic sound space. Indeed, the music begins before the first image from the film appears on screen thus it can be interpreted as non-diegetic; however, given that the noise from the construction site is audible and that a sound source has been signalled on the image track, it is, therefore, plausible to argue that the song 'Sugar Baby Love' occupies both the non-diegetic and the diegetic sound space. The ambiguity that manifests with the image of the ghetto blaster is fundamental to the way in which we understand Patrick and his life story.

The above paragraph stated that the first image of Jordan's film is of Irish migrant workers on a London construction site; however, the certainty of the Irish identity of the construction workers cannot be supported based on any visual cues. Nor can the statement be sustained based on aural clues: in fact, quite the contrary, given that when one of the construction workers shouts out to 'Kitten' he does so with a clear and recognisable English accent. It is only through Patrick's retort, in which he refers to the workers as 'sons of the native sod', that we learn that the construction workers are Irish or, indeed, are of Irish descent. Thus origins appear in a way that is not recognisable but needs to be declared.

As Patrick is walking through the by-streets of London next to the construction site, he walks past a traditional English pub, The Red Lion. When he crosses the road, and the camera repositions in order to accommodate his new place in the film's space, the image of The Red Lion pub is replaced with the side image of a pub that has the word 'Craic' written against a green background. The image of the Irish 'themed' pub not only serves to signal Ireland or a sense of Irishness, but it specifically draws attention to the re-creation and re-location of Irishness in the diasporic space – indeed, it is an Irishness that is being 'performed'. These English-to-Irish transmorphisms both in regards to the image of the pub and the national origins of the construction workers coincide with the first close-up of Patrick dressed as his transgender alias, Kitten. Just as with the case of the themed pub, the notion of performance is foregrounded through Patrick's transgender identity, and again, just as our knowledge of the construction workers' Irish identity is deferred until it is declared, Patrick's performance of a transgender identity is only apparent when he speaks.

As Patrick pushes the pram through the by-streets of London he begins to tell the story of 'Patrick Braden, AKA Saint Kitten', and the image track cuts from the 1970s London street to an aerial view of a small village in 1950s Ireland. The song 'Sugar Baby
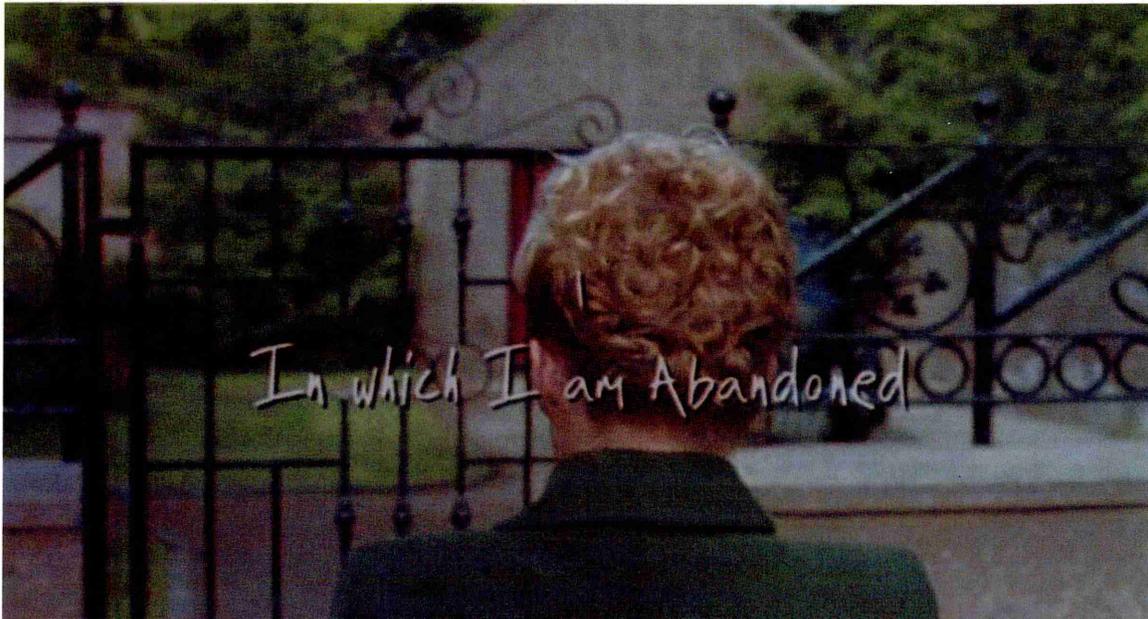

Figure 7.3 Origins

Love' continues to occupy the soundtrack and at this point assumes a non-diegetic position, which seamlessly serves to connect Patrick's story to a different time and place. The song on the music track functions to create temporal continuity by conflating

270

spatial and temporal distance between both England and Ireland and the past and the present. Thus the song serves to alleviate the disjunction of time and place, and subsequently deflates the idea of a binary both between England and Ireland and the past and the present.

The film's opening scene signals three disparate media at once: literature, film, and music. The muddling of media continues throughout the rest of the film, as Patrick tells his story through writing, song, and the referencing of film.

Parent texts

Patrick is painfully aware that the silence imposed on him regarding the truth about his parentage has denied him the pleasure of constructing a 'memory-image' of his mother. Patrick has not been told any stories about his mother nor has he been shown a photographic image of her thus he has had no access to either a visual image or a linguistic description of her that could evoke an image. When Patrick is young he enquires about his mother to his friend's father, Mr Feely, and he is told by Mr Feely that his mother looks like the Hollywood movie actress, Mitzi Gaynor. Without a photograph to give Patrick, Mr Feely offers him an image of Mitzi Gaynor gracing the front cover of *Picturegoer* magazine. Thus Patrick's introduction to his mother is by

Figure 7.4 Parent text Mizti Gaynor

way of the paratextual discourse that surrounds the cinematic release of George Cukor's *Les Girls* (1957). As Patrick holds the image of Mitzi Gaynor in his hand, music from *Les Girls* begins to play on the non-diegetic soundtrack, and the scene is promptly bridged to another still image of Mitzi Gaynor, this time gracing the television screen

271

during the intermission for *Les Girls*. Next to the still image on the television screen are the mirror-imaged words, Mitzi Gaynor. As the music switches from the non-diegetic to a diegetic position on the soundtrack, Jordan's camera tracks back to reveal Patrick, who is now in his late adolescence, applying his eye make-up in the mirror. As Patrick glances back-and-forth at the image on-screen via the image that is reflected in the

Figure 7.5 Migrating Media

mirror, he consequently sees the reflection of Mitzi Gaynor. Patrick's desire to achieve a physical resemblance to his biological mother is through mimicking a still image of a film image that is being projected via the television and reflected in a mirror in Patrick's foster home. The distance and separation Patrick feels from his mother are reflected in the relocation of *Les Girls* from its original cinematic platform to its adopted medium of television. A parallel emerges in that while Patrick is actively seeking to graph the physical traits of Mitzi Gaynor onto his own appearance, the television has retained the traits of the cinematic medium by including an intermission in their broadcasting of Cukor's film. Again, Patrick's physical development corresponds with a transition in media: when Patrick was a young boy, *Les Girls* enjoyed its cinematic release, and now that he is in his late adolescence, the film has been displaced from its original platform and is being transmitted via the television. It is as the television plays host to the cinematic convention of the intermission that Patrick learns the identity of his father.

During the intermission for *Les Girls* an envelope bearing the mark of a cross arrives through the letter box addressed to Patrick's foster mother. As Patrick carries the envelope across the room the intermission ends, and he glances up at the now moving-image of Mitzi Gaynor on screen. While Patrick steams open the envelope the music

272

from *Les Girls* fills the sound space, thus his 'mother's' presence (via Mitzi Gaynor in the film *Les Girls*) appears metonymically through the sound of the music. Inside the envelope is a cheque, which Jordan frames in close-up enabling the spectator to read 'First Ecclesiastical Bank Limited' as the drawee. It is through the signature by the drawer of the cheque that Patrick learns the identity of his father, namely 'Fr Liam McIvor', the local parish priest.
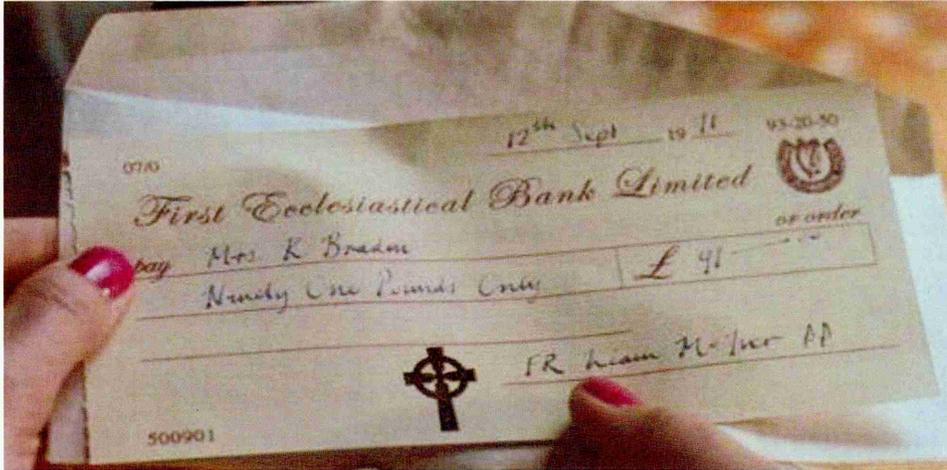

Figure 7.6 Parent text Fr. Liam McIvor

Consequently Patrick learns the identity of both of his parents through texts: he is introduced to his mother via an image of Mitzi Gaynor and he is acquainted with his father by way of a signature on a cheque. In the scene where Patrick learns the identity of his father both of his parents appear by proxy of a text, namely music and the written word – the music is attached to an image of Mitzi Gaynor and the written word is assigned to an image of the Catholic Church. Just as Jordan's film establishes an architextual link to Don Partridge's song 'Breakfast on Pluto' and Patrick McCabe's novel, *Breakfast on Pluto*, in this scene, Patrick is connected to his biological parents via music and the written word. It is the music from *Les Girls* rather than the image of Mitzi Gaynor that Patrick associates his mother most. Although, Patrick retains the image of Mitzi Gaynor through-out the film as a memory image, he considers his mother to be the Phantom Lady, and it is music that offers the phantom aspect of the narrative in that while music is 'invisible' (or not visible), we are always aware of it and can feel its presence. Music and writing thus become Patrick's parent texts, and in order to establish a family resemblance to each of his parents, Patrick appropriates the conventions of both media in the telling of his story.

273

'Like father, like son', Patrick tells of his biological relationship to Father Liam (Liam Neeson) through the written word, and he uses his school essays as a platform to comment on his clerical parentage. In the absence of certainty surrounding the truth about his parentage, Patrick is free to create his own account of his conception and he
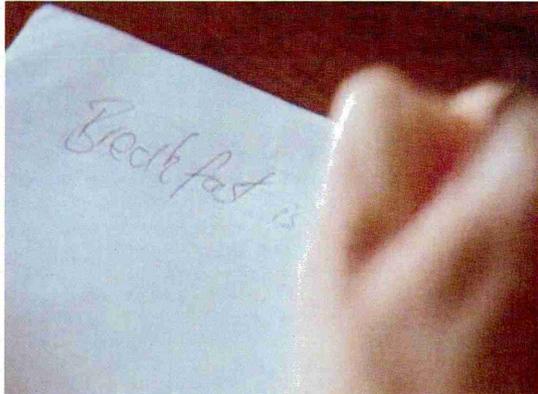

Figure 7.7 Writing back   Figure 7.8
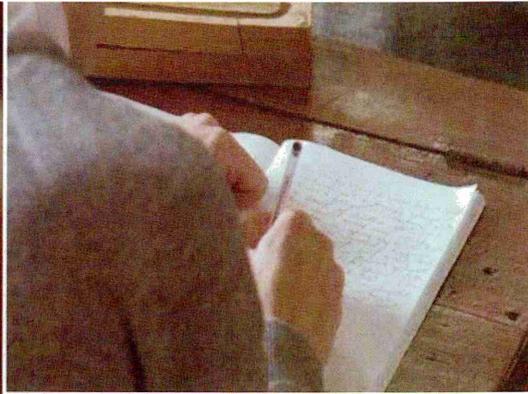
purposefully constructs a story out of factual inaccuracies that trivialise his parents' relationship. Patrick's writing quickly develops into an aggressive activity, and his sole purpose in writing his essays is to humiliate and embarrass his father. In Patrick's fictionalised story, his mother, Eily Bergin (Eva Birthistle), is the newly appointed housekeeper for Father Liam, and as she performs her cleaning duties, she is raped by Father Liam while the score from John Ford's *The Quiet Man* (1952) occupies the sound space. The idealised visions of Irish life captured in *The Quiet Man* are satirised by Patrick as he becomes disillusioned regarding the truth about his own 'origin'. Patrick's aggressive tone and use of socially inappropriate linguistic acts in his essay is not only in response to his father's silence, but also to the silence that has been imposed on him by the village community regarding the truth about his parentage.

'Like mother, like son', Patrick emigrates to England and moves through a series of 'costume dramas' including an Indian squaw, a Womble, a magician's assistant, a male escort, and a peep show worker. Drawing on the Mitzi Gaynor musicals as a way in

Figure 7.9   Figure 7.10   Figure 7.11

which he can appropriate the identity of his mother, each job requires that Patrick dress-up and either sing and/or dance. Patrick creates a relationship between popular music, films, film musicals and his life circumstances, and makes them part of his audio-visual world. Patrick's identification with his mother through music reaches a climax when, under the hypnotism of the magician, Bertie (Stephen Rea), he hugs a sound speaker and calls it 'mammy'. As Patrick journeys through the different costumes
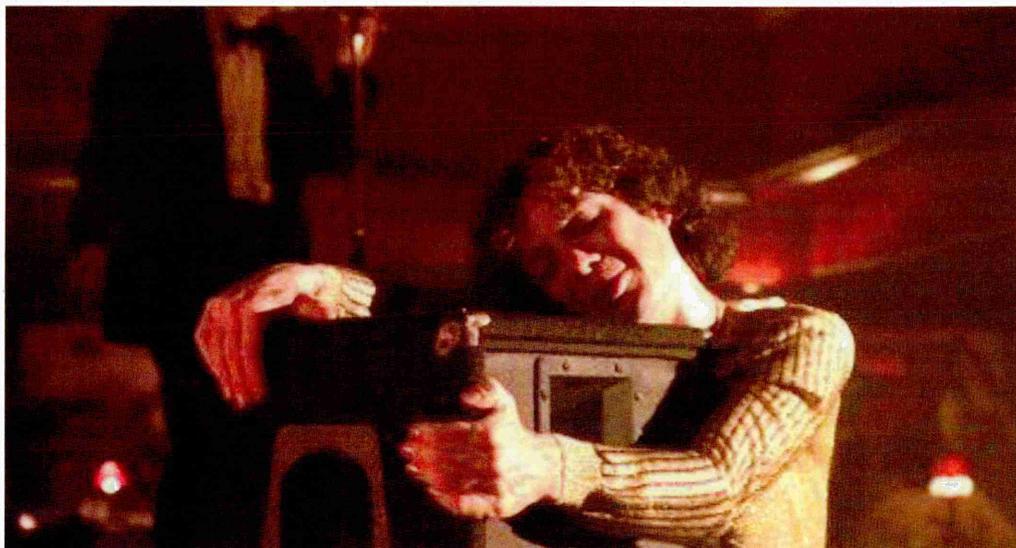
Figure 7.12 'Mammy'

and performances, the acts assume the role of mother substitutes rather than acting as tracer texts that will help him locate his mother.

275

Tracing origins

Similarities between *Breakfast on Pluto* and Neil Jordan's *The Crying Game* (1992) have not gone undetected by critics.[697] The mixing of the transgender and the IRA narrative as well as the central character's relocation to England all serve to prompt memories of *The Crying Game*. Both *The Crying Game* and *Breakfast on Pluto* address notions of national and sexual identity that aim to contest and transgress established heteronormative narratives of political boundaries and borders. Patrick's act of cross-dressing becomes a metaphor for Irish national identity; it becomes a counter-narrative to the narratives of nationalism and heteronoramativity that attempt to define and fix a notion of a 'pure' and 'independent' national identity.

The British-produced *The Crying Game* begins with the kidnapping of a British soldier, Jody (Forrest Whitaker), who is held hostage by the IRA who hope to trade him for one of their own members, who is being held by the British authorities. Fergus (Stephen Rea) is placed on watch duty, and subsequently develops a friendship with the prisoner, Jody. When the British Army refuse to release the IRA prisoner, Fergus is ordered by the IRA commander, Peter, (Adrian Dunbar) to execute Jody. Unable to kill Jody, Fergus allows him to escape, only for Jody to be accidentally knocked down and killed by a passing British Army carrier. Following this, Fergus escapes the IRA and flees to London where he assumes another identity: he first undergoes a physical change by getting his hair cut; he works on a construction site, and goes by the name Jimmy. In the guise of his new identity, he tracks down Jody's girlfriend with whom he initiates a love affair.

Jordan wrote the script for *The Crying Game*, initially entitled *The Soldier's Wife*, in the 1980s, but shelved it following the publication of Bernard MacLaverty's novel *Cal* (1983). *Cal* centres on the story of a young IRA man, Cal, who participates in the murder of an RUC police officer then later engages in a love affair with the murdered police officer's wife. MacLaverty's novel was immediately adapted for the screen by Pat O'Conner, *Cal* (1984), starring John Lynch as Cal and Helen Mirren as the widow,

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[697] Andrew Sarris, *The New York Observer*, Oct 9th 2005; Tony Tracy 2005; Peter Bradshaw Jan 2006; Sheila Johnson *The Independent*, Friday, 6 January 2006; Conn Holohan 2010.

and Jordan's *The Soldier's Wife* was temporarily abandoned. Interestingly, on account of there being too many points of similarity between *The Solder's Wife* and MacLaverty's and O'Connor's *Cal*, Jordan changed his script to include a transgender 'twist'. While the new twist meant that the story was now 'unlike' *Cal*, it subsequently became more like Brendan Behan's stage-play, *The Hostage* (1958).

Written in collaboration with British playwright Joan Littlewood, Behan's *The Hostage* tells the story of the capture of a British Soldier, Leslie, by the IRA who hope to trade him for one of their own members who is due to be executed by the British authorities in Northern Ireland. While held hostage, the captured British soldier, Leslie, develops a friendship with his capturers and falls in love with an Irish girl, Teresa, who works as a maid in the house in which he is detained. Leslie is accidentally killed in cross-fire after a police raid, which was meant to result in his rescue. Behan's and Littlewood's characters such as Rio Rita, who is described as 'a homosexual navvy', and Princess Grace, who is referred in the play's character list as 'his coloured boyfriend', draw further similarities to the characters in Jordan's *The Crying Game*. Furthermore, Behan's *The Hostage* is itself an adaptation of his Irish language play, *An Giall* (1957), which translates into English as *The Hostage*. *An Giall* premiered on Bloomsday, June 16th 1958 in the Damer Hall, Dublin, and although the central storylines in *The Hostage* and *An Giall* are similar, *An Giall* is much more serious in tone than *The Hostage* given that it is lined with a strong thread of anti-British sentiment throughout.

In their extensive survey on the works of Neil Jordan in *Neil Jordan: Exploring Boundaries* (2003), Kevin and Emer Rockett list Frank O'Connor's short story, 'Guests of the Nation' (1931) as the primary influence for Jordan's *The Crying Game*.[698] Like Behan's *The Hostage*, O'Connor's story portrays the events surrounding the execution of two English soldiers by members of the IRA during Ireland's War of Independence. Just as in *An Giall*, *The Hostage* and *The Crying Game*, a friendly relationship develops between the IRA members and the captured British soldiers, and all four narratives are based on the similar ultimatum: if the British Army execute the IRA soldiers then the IRA will execute the British soldiers. Rockett and Rockett note direct allusions to

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[698] Kevin Rockett and Emer Rockett, *Neil Jordan: Exploring Boundaries* (Dublin: Liffey Press, 2003), 129.

O'Conner's story, such as the farmhouse location where the IRA keep Jody and again when the IRA leader refers to Jody as their 'guest'.[699] It is also important to point out that O'Connor's 'Guests of the Nation' was adapted into the feature film *Guests of the Nation* by Denis Johnson in 1935 and into two different television films, *Guests of the Nation* by Brian MacLochlainn in 1969 and *Guests of the Nation* by John Desmond in 1981:[700] these adaptations add to the layers of references and lead us further away from a clear and unambiguous origin. At the same time, neither O'Connor's 'Guests of the Nation', Johnson's, MacLochlainn's, nor Desmond's *Guest of the Nation, An Giall*, nor *The Hostage* is acknowledged in the opening or closing credits of *The Crying Game*. Interestingly, despite the layering of reference in *The Crying Game*, Jordan won Best Original Screenplay for *The Crying Game* at the 1996 Academy Awards.

The great 'secret' surrounding *The Crying Game* after all was not to do with which precursor text the film drew its inspiration, but rather the gender identity of Jody's and Fergus's love interest, Dil (Jaye Davidson). During the film's press screenings, Miramax beseeched critics not to reveal the 'twist' in their reviews. As Searle Kochberg notes:

> Miramax demonstrated its agility in non-blockbuster distribution with its careful marketing strategy. On its UK release, those marketing the film had requested that the press not reveal the film's "secret" in their reviews. Miramax picked up on that idea as a promotional tool, and enlisted not only the media, but the audience as well, in a conspiracy of silence. The film was "sold" to the public as an action thriller/film noir with a secret (the gay and IRA themes were played down). An inspired ad line – "The movie everyone is talking about, but no one is giving away its secrets" - certainly helped to fire the imagination of the cinema-going public.[701]

Although the gender identity of Dil was meant to be kept secret in the publicity material, the opening titles of *The Crying Game* declare: 'Introducing Jaye Davidson as Dil' in large, red capital letters. Thus Jordan makes no secret of the gender identity of

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[699] Ibid, 129.

[700] Brian MacLochlainn's *Guest of the Nation* was produced by Raidió Teilifís Éireann and John Desmond's *Guest of the Nation* was produced by Broadway Theatre Archives.

[701] Searle Kochberg, 'Cinema as Institution', *An Introduction to Film Studies* (London: Routledge, 2003), 30.

Dil and for the active spectator the film is instead centred on the way in which the narrative goes about uncovering Dil's gender rather than the revelation of his gender.

Narrative links are not only recognisable between *The Hostage* and *The Crying Game*, but origins for *Breakfast on Pluto* are also detectable in Behan's *The Hostage*. In *The Hostage* we learn that Teresa left her position as maid in the house of a student priest. Her departure from the clerical residence was abrupt, and she remains silent about her past. Maureen S.G. Hawkins argues that *The Hostage* invites us to infer that Teresa left the student priest's house after engaging in a sexual affair with him.[702] It is of course the 'scandal' of the housemaid who engaged in an affair with a priest which resulted in Patrick's abandonment. Crucially, similarities are not only found in the story but also regarding the silence that surrounds both stories. The relationship that develops between Leslie and Teresa in Behan's plays is replaced by Jody and Fergus in Jordan's *The Crying Game*, while the suggested relationship between Teresa and the Priest is connected to the relationship between Patrick's parents in *Breakfast on Pluto*.

Furthermore, in homage to the ambivalent sexual identity of Fergus in *The Crying Game*, who, on the second occasion, kisses and partly undresses Dil despite knowing that he is a transsexual, heterosexual and homosexual identification is repeatedly blurred in the characters Patrick seduces. *Breakfast on Pluto* purposefully activates memories of *The Crying Game* for the spectator who is familiar with the narrative's 'twist'. When
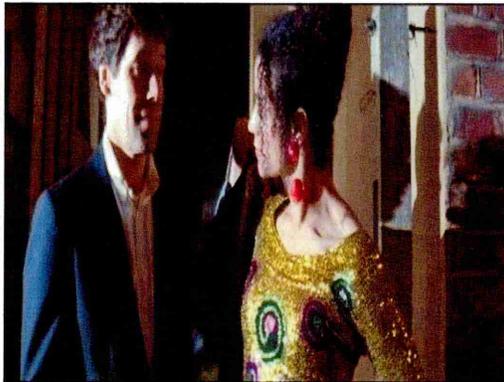
Figure 7.13 *The Crying Game*

Figure 7.14 'I am not a girl'. 'Oh, I knew that, princess'

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[702] Maureen S.G. Hawkins, '*An Giall, The Hostage* and Kongi's Harvest: Post-Colonial Irish, Anglo-Irish and Nigerian Variations on a Post-Modern Theme', *The Internationalism of Irish Literature and Drama* (Gerrards Cross: Colin Smythe, 1992), 70.

Patrick interrupts Bertie's romantic advances by declaring that he is 'not a girl', Bertie replies: 'Oh, I knew that, princess'. This scene not only relies on the spectator's knowledge of the narrative twist in *The Crying Game*, but on the presence of Stephen Rea and the layering of his performances in *The Crying Game* and *Breakfast on Pluto*. Such layering, as Christine Geraghty reminds us, 'invites audiences to set one [...] experience against another'.[703] Just as the disparity in tone marks the difference between Behan's *An Giall* and *The Hostage*, it is also the disparity in tone that marks the difference between Jordan's *The Crying Game* and *Breakfast on Pluto*.

Like *Breakfast on Pluto* and *The Crying Game*, the importance of songs in the creation of narrative layers is also apparent in *The Hostage*, such as when the captured British soldier, Leslie, sings 'When Irish Eyes Are Smiling' (1913). The song, 'When Irish Eyes are Smiling' was written by Irish-American composer Chauncey Olcott alongside George Graff Jr. for the musical play *The Isle O'Dreams* (1913), in which Olcott also starred. Set in Ireland in the 1790s, the play tells the story of the violent conflicts between the United Irishmen and the English Red Coats during the Napoleonic wars. Like Jordan's *The Crying Game*, Olcott's *The Isle O'Dreams* has a narrative 'twist', which is revealed when the leader of the English band of soldiers informs the leader of the United Irishmen that they are in fact birth brothers. The leader of the United Irishmen subsequently finds out that his Irish mother is actually his foster mother, and, biologically, he is the younger son of '"one of the proudest families in England"'.[704] The futility of violence in the pursuit of essentialist notions of identity is thus parodied given that through 'Smiling Irish Eyes', *The Hostage* is intertextually linked to *The Isle O'Dreams*, which is a narrative that foregrounds English-Irish hybridity.

These other recognisable works extend the film's intertextual engagement with McCabe's novel. At the same time, such an exhaustive intertextual chain draws attention to the obsession with origins as well as the difficulty of ever securing a fixed origin. Furthermore, Tony Tracy finds thematic similarities between *Breakfast on Pluto* and Jordan's earlier work such as the violent conflicts of the Troubles in *Angel* (1981)

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[703] Christine Geraghty, *Now A Major Motion Picture*, 95.

[704] *New York Times*, Jan 28, 1913.

and organised prostitution in the London-based *Mona Lisa* (1986).[705] Ergo, just as Patrick relies on memory-substitutes from films, songs, and television, the spectator relies on their memory of sources in order to find a secure and stable origin.

National origins

Patrick's emphasis on visibility is simultaneously with a view to 'cover up' and make 'invisible' his gender identity. At the same time, he does not try to conceal his male identity entirely, but maleness is still detectable in his act of cross-dressing. The very act of drag contains the partial presence of the man in the image of the woman. As Judith Butler reminds us: 'The performance of drag plays upon the distinction between the anatomy of the performer and the gender that is being performed'.[706] Through the cross-dressing identity the subject is constantly sliding in-between two gender formations, occupying the liminal space amid the designations of male and female identity.

Patrick's oscillation between male and female gender identities is temporarily disrupted

Figure 7.17 Narrating the nation

when he is inside a London club when an IRA bomb detonates. The police do not identify Patrick as a transvestite, but as a man dressed in disguise as a woman. Rather

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[705] Tony Tracy, 'Adaptations: "Tara Road and Breakfast on Pluto", *Irish Cinema 2005 - Year In Review*, (December 2005).

[706] Judith Butler, 'Bodily Inscriptions, Performative Subversions', *The Judith Butler Reader*, (Oxford: Blackwell, 1990), 111.

than accepting that Patrick was merely 'covering-over' his male identity, they mistranslate Patrick's image and hastily draw the conclusion that he was under-cover as an IRA terrorist and got caught in his own bomb in the London club. A hurricane of history thus blows down on Patrick's predicament, and the cross-gender subtext detonates a politically loaded context. In the attempt to connect with his Irish mother in England, Patrick is connected instead to an IRA bombing of a nightclub in London.

Patrick is taken from the liminal space of his cross-dressing identity when he is stripped of his transgender clothing and clad in oversized men's attire. Patrick's re-positioning on a gender binary coincides with a scene that presents English and Irish identities as conflicting and oppositional. In the interrogation room the police use physical violence to secure a confession from Patrick stating that he is an IRA terrorist and that he planted the bomb in the London club. The devastation of the bombing not only evokes memories of IRA terrorism in England, but Patrick's experience in the police
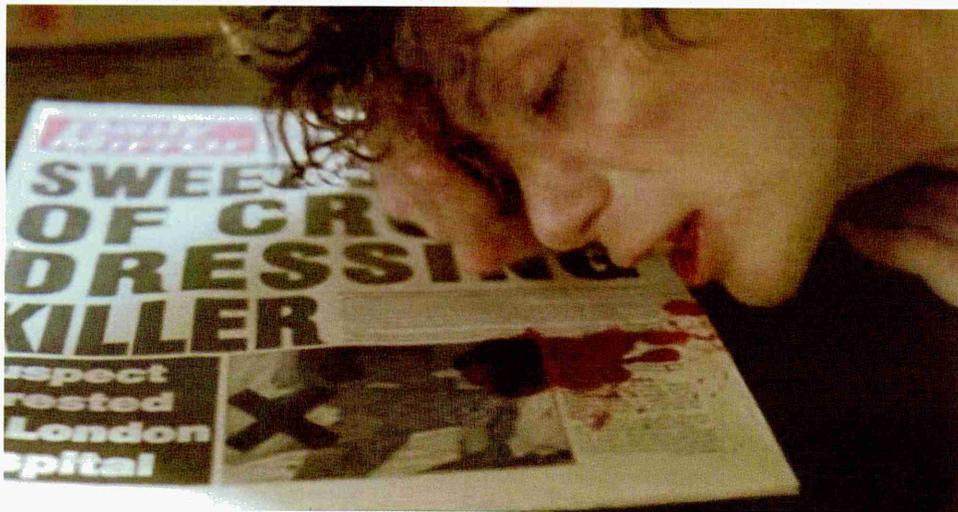
Figure 7.18

interrogation room prompts the recall of the Guildford Four, the Birmingham Six, and The Maguire Seven. The irrepressible documents of history that haunt the Irish migrant in England re-surface here as national identity is shown to be automatically linked to the national narrative.

At the same time, the film uses the image of the cross-dresser out of his cross-dressing attire as an explicit metaphor for a suppressed hybrid identity. In his new clothes,

Patrick's transgender identity has been rendered 'hidden' by the authority of the police. In order to counteract the power of the police officers, Patrick disrupts the position of

Figure 7.19 The power of authority   **Figure 7.20 The 'menace' of homosexuality**

authority through his 'performance' of homosexuality and seduction – a performance that results in PC Wallis (Ian Hart) running away from Patrick when he is meant to be beating him. Patrick's response to being hit by the police is to 'hit-on' the police, and given that PC Wallis needs to be up-close to Patrick in order to hit him, the police officer is rendered vulnerable to Patrick's 'performed' sexual advances. The conscious performance of homosexuality proves powerful enough to transfigure PC Wallis' authority: determined to maintain his distance from Patrick, PC Wallis ceases his violent tactics and asks Patrick to make a written statement.

When Patrick agrees to make a statement the police officers believe that he has finally succumbed to their authority. Eagerly they begin to transcribe Patrick's account of the events surrounding the explosion – an account that will secure Patrick's arrest for the IRA bombing of the London club. No sooner have they began when, Patrick, via their consent, seizes the pen and takes control of the writing of his story. Unbeknown to the police officers is that once Patrick takes control of the pen he is in a position to negotiate his status as an IRA terrorist. Just as the police officers re-articulate Patrick's identity by dressing him in men's clothing and accusing him of acts of terrorism, Patrick's statement enables him to redefine his identity by mocking their immediate connection of Irish identity in England to IRA terrorism.

Figure 7.21 The ambivalence of mockery - 'After all, we're all friends here'

Echoing his use of the written word in his school essays, which were solely designed to embarrass and rebel against his father, here Patrick adopts the written word to 'write back' to the authority of the police officers. As Patrick begins to transcribe his confession, Jordan offers a direct presentation of the story Patrick conveys in his statement and the scene cuts to a sequence of images offering an incongruous vision of
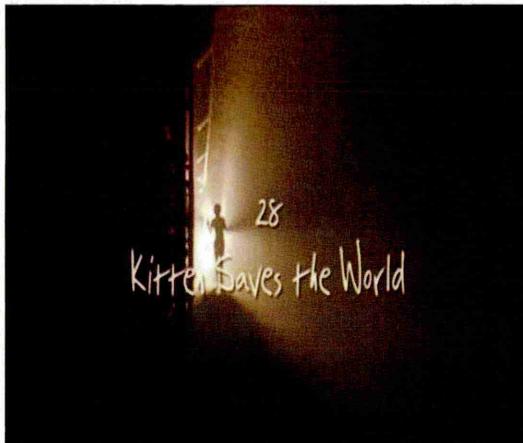
Figure 7.22 Patrick's statement

Figure 7.23 Fighting terrorism

IRA head quarters. Patrick writes of the double-agent, 'Kitten Deep-Throat', who, in a world comprising disco balls, pop music, and IRA terrorists, uses his transvestite body and anti-terrorist spray – 'named after Gabrielle Chanel's lucky number' – as a weapon to surmount the IRA. In Patrick's statement it is the transvestite who becomes the threatening Other. Irish nationalism is not Patrick's choice of identity performance and he mocks the heteronormative and masculine image associated with republican terrorism via the authority of the written word. Irish nationalism is a performance that

Figure 7.24 The 'grotesque body'   **Figure 7.25 Gabrielle Chanel's anti-terrorist spray**

Patrick has been directly affected and wounded by: it is a performance by which he has been a victim and one that he has actively sought to eliminate from his life. At the memory of his childhood friend, who was killed by a paramilitary bomb that detonated in his village in Ireland, Patrick becomes overwhelmed with sadness, stops writing and starts to cry.

If the violence of Irish nationalism is automatically associated with the Irish migrant in England then the diasporic act of relocation does not enable the transcendence of the national narrative. It is in moments like these that the 'past-present' becomes, as Bhabha says, 'part of the necessity, not the nostalgia, of living'.[707] The Irish diasporian needs to find a way in which they can mediate between the past and the present, occupying an in-between space where they can create new identity formations. After realising their error, the police look kindly on Patrick and lead him away from street prostitution to the safer location of a licensed peep show establishment. Paradoxically, although Patrick's new job as a peep show worker foregrounds visuality, and specifically, the body as a visual site, Patrick is only ever looked at but is never seen. It is his performance in the peep show establishment that Patrick's emergence as a Phantom Lady begins.

Family origins

When Patrick finally locates his mother in London, he transforms his peep show appearance to a more 'conservative' image. As he fixes his hair and checks his make-up, he sits in front of a small desk mirror and propped beside his reflection is an image

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[707] Homi Bhabha, 'Introduction: Locations of Culture', 7.

of Margaret Thatcher with the newspaper headline 'victory' partially in view. Patrick's appropriation of Thatcher's image for his transgender identity is inspired by the words her image stimulates, and as he sits grooming his image, he murmurs: 'I want English, I want conservative, I want East Finchley, I want powerful'. The words used to describe Thatcher's image are the words he desires his own image to evoke. At the same time, the double-vision that is produced by the side-by-side images of Patrick and Thatcher reveal that two images can never be identical to the same words. Although the image of Thatcher stimulates words that Patrick desires his own image to evoke, those same words evoke another image.

Patrick's aim is not to achieve an identical image to Margaret Thatcher, but rather his intent is to capture the language her image evokes. Patrick, therefore, does not seek an

Figure 7.26 Evoking words

image that mirrors another image, but rather the words that describe the image: in other words, he desires his image to reflect words. Here, words and images cross-dress and Patrick's body and Thatcher's body become interlocked through concepts of culture and class rather than the seemingly opposed states of gender and national identity. Disguised as conservative, English, and female, Patrick journeys to 19 Spencer Rise, Kilburn, to meet with his unsuspecting mother.

Patrick travels to his biological mother's address in a chapter entitled 'On the Street where you Really Live', while the song 'Madame George' (1968), by Northern Irish

singer Van Morrison, plays on the non-diegetic sound track, which moves us rhythmically through the scene. When he finally locates his mother's house, he becomes overwhelmed, so he continues to walk down the street before stopping near an alleyway to compose his emotions. In the alleyway next to where Patrick stops, a young boy bouncing a ball against a wall breaks from his game to ask Patrick if he can be of any assistance. Patrick explains that he is undertaking a telephone survey and enquires whether the boy could direct him to 19 Spencer Rise. The boy replies: 'that's my house'. On hearing the boy's response, Patrick immediately becomes flustered by what is an unexpected encounter with his half-brother. Unsure of what to say, Patrick begins to conduct the telephone survey as they stand on the street. When Patrick asks the young boy his name, he replies: 'My name is Patrick'. English Patrick, as he is distinguished in the end credits, invites Patrick to conduct the telephone survey with 'his' mother. When Patrick finally finds his mother the music text is silenced and replaced with the real-life image of his mother. The Phantom Lady, that is the music, finally embodies an image and the task of locating his mother through texts ceases.

The notion of voice is foregrounded in Patrick's meeting with his mother given that he purports to be undertaking a telephone survey. However, as the scene develops their conversation becomes less about phones than its homonym, phonemes. Despite donning the guise of an English woman, Patrick 'drags' his Irish identity with him, and he continues to speak with his Irish accent while he is conducting the survey. Ironically, Patrick's mother has now acquired an English accent, which creates a phonetic difference between the two. Being Irish and speaking with an English accent complicates boundaries as to where one identity begins and the other sounds out. However, it is not the case that Eily has simply dropped her Irish identity and 'assimilated' into an English one. The modification of accent is part of the identity of diaspora, and while her change of accent can be understood as an attempt to separate her past from her present, by naming her English son 'Patrick' she has consciously retained her Irish past in her English present. This combined with the fact that she resides in Kilburn, an area known for its high population of Irish migrants and descendants of Irish migrants, affirms that she is actively projecting an English-Irish hybrid identity. Importantly, her Irish identity does not mute, but mutates.

The figures of doubling and splitting that demarcate the experience of the migrant are specifically presented here through the interplay between the word and the image. Whereas Patrick seeks to evoke an image of Englishness, yet continues to speak in an Irish accent, Eily speaks in an English accent while draped in images of Irishness. The colours that decorate Eily's house are symbolic of Ireland: her front door is green on the outside, white on the inside, and the living room, in which they conduct the survey, is

Figure 7.27 Green   Figure 7.28 White   Figure 7.29 Orange

decorated in orange. As Jordan's camera captures Eily speaking to Patrick, she is framed with green, white and orange behind her. Indeed, Eily's Irish identity is not reflected through her accent, that is, the word, but it emerges through the image. It is through her voice that transformation is signalled, but the colours of the towels draped over the chair places Irishness firmly in her background. The colours function to
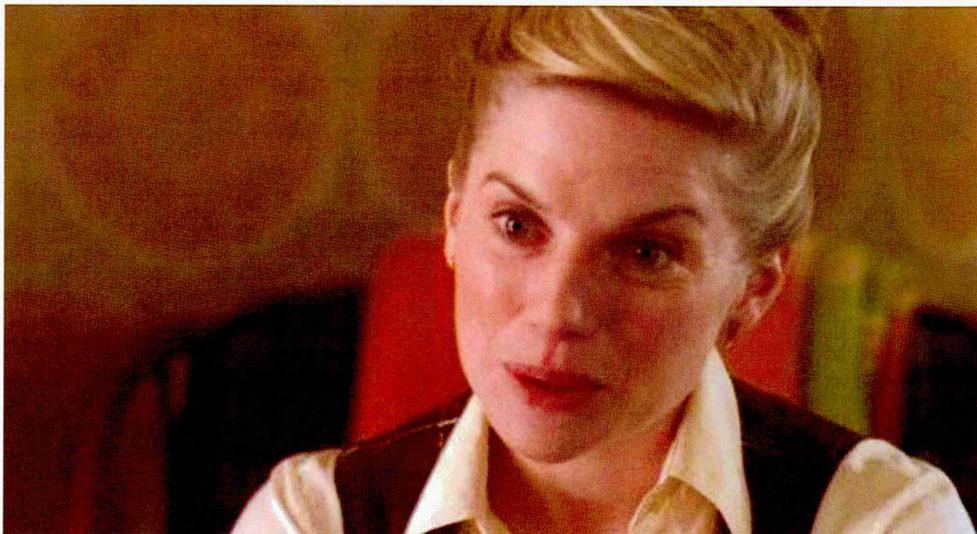

Figure 7.30 English-Irish hybridity through word-image hybridity

displace the accent and the accent serves to displace the colours with the two oscillating to reveal that Eily's identity is neither English nor Irish but is betwixt and in-between. Eily as a diasporic subject is formed 'in-between' Englishness and Irishness. The voice

and the image overlap and underscore each other in ways that are not conflicting but discursive of the neither/nor that epitomises diasporic and hybrid identities. Importantly, the cultural hybridity evoked in this scene is specifically signalled through textual hybridity, that is, through a syntactical relationship between the word and the image: the word unmasks the image, the image unmasks the word and the word and image create a hybrid dialectic that seeks to uncover the lost traces of diaspora. The internal conflict between the words and images enable the emergence of the liminal space, which is in-between the designations of identity.

As Eily sits speaking while framed with colours symbolic of Ireland placed in her background, she inhabits the partial presence of another identity – and her English son, Patrick, who is out of frame, but stands next to her, reminds us that she is repeating a life that she lived in her country of origin, a reminder that is further prompted by the presence of her Irish son Patrick who sits on the opposite side of the room. At the same time, the repetition of the name Patrick is not identical to the life lived in Ireland. The repetition of the name involves transformation and difference: Eily is now happily married, has a young son and a thirteen year old daughter, and as we find out at the film's close, is pregnant with her fourth child. She not only revives the past in the present by naming her English-born son, Patrick, but she renews the past so that it is re-positioned as a contingent space in-between her life in Ireland and her life in England. Furthermore, it is not just Eily's identity that is split between her cultural past and her migrant present, but her children inherit the hybrid identity that is a result of their mother's migrant status.

Whereas Patrick associated the image of Mitzi Gaynor with his mother in order to have access to a memory-image, Eily remembers Patrick through the word. Without an image of her first born son, Patrick, she remembers him by naming her second son 'Patrick'. The repetition of the name 'Patrick' means Eily purposely creates a family resemblance between her two sons, a resemblance that is inherited through the word. Although Patrick was abandoned by Eily, his existence was never over-written or erased: through the word, and the life of English Patrick, Irish Patrick retains a partial existence with his mother in England. In point of fact, it is both his presence and the absence of his presence that is contained in the word.

Just as in the case with the construction workers at the film's opening who also had an image of Irishness, in the form of the Irish-themed pub, in their background, we could not recognise Eily as Irish if it was not for Patrick's story. In both cases, it is the interconnection of the word and the image whereby certainty and fixity loses its grip and reveals that Irish diasporic identity in England rests on the ambivalence of the in-between. At the same time, it is these subtle signifiers brought about by the culturally symbolic interaction of words and images that enable the phantom Irish diasporic identity to become recognisable in England.

After his meeting with his mother, Patrick soon returns to Ireland to mend his relationship with his father. As in the scene when Patrick meets his mother, a song by Van Morrison, this time 'Cypress Avenue', plays on the soundtrack and the words 'Be Still, My Heart' signal the next chapter in his life. Although his parents are not together, the voice of Van Morrison functions to maintain continuity between the two separate scenes and to connect Patrick with both of his parents at once. Both scenes with his parents are literally threshold scenes with Patrick greeting them for the first time at the front door of their houses. When Father Liam opens the door, Patrick asks: 'What will I call you?', and he replies:
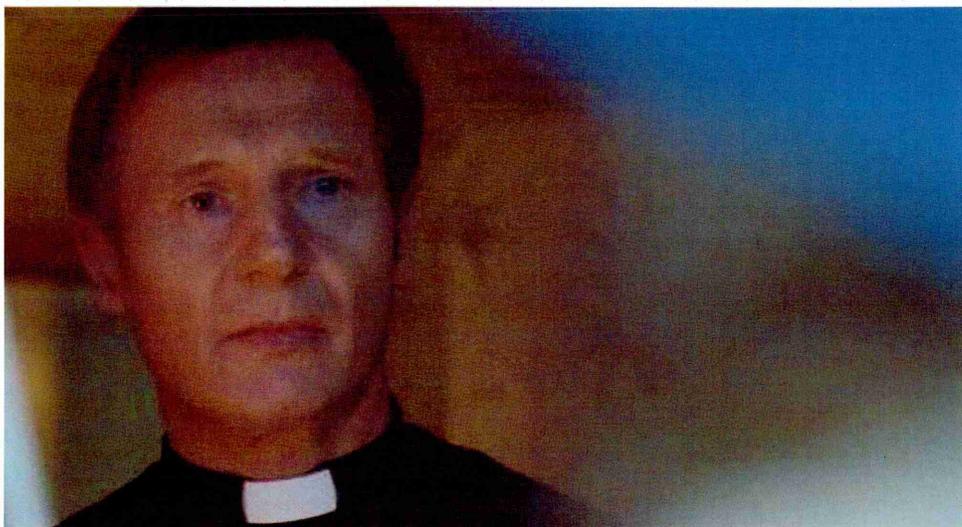
Figure 6.31 Word/image ambiguity

'Father, you can call me F/father'.

The ambiguity, and, indeed, the comedy, that is achieved in the reply are not attained through the word alone. The image of the clerical collar is integral to the way in which

the spectator receives the verbal word. Again, the word and the image work together in a verbal-visual hybrid structure, but not in a way that serves to clarify meaning. Rather the word-image interdependence is specifically used to create ambivalence in meaning. It is within the ambivalent articulation of identity that the ceaseless negation of the meaning of the uttered word F/father that Patrick and his father can develop a father/son relationship. It is his position as a Father that resulted in the suppression of Father Liam's role as a father; however, the homonym F/father is always split in meaning thus demarcates an in-between whereby Father Liam can continue to be a Father and assume the role of a father at the one time. The homonymous transmission of the word further means that Patrick, dressed as Kitten, can address his father as father in public, without causing a scandal in the village. The location of the in-between emerges as the disruptive space that prevents anything settling into a single absolute and a space wherein Patrick and his father can live comfortably.

However, although F/father enables them to achieve an in-between via the word, the image that Father Liam projects sits uneasily with the villagers. The idea of the local priest housing a cross-dressing homosexual, who is assumed by the local villagers, but not proven, to be his son, and his son's mixed-race friend who is pregnant, out-of-wed-lock, by a now executed IRA gunman causes unrest in the village, an unrest which accumulates in an arson attack on the local church. The villagers indirectly relate that Patrick is not welcome. Exiled from his home, Patrick seeks out a more tolerant social space, and returns to London with his friend Charlie (Ruth Negga) so that they can live and raise her child together.

At the film's close, Patrick wanders upon his half-brother who asks Patrick his name: Patrick offers English Patrick two names: The Phantom Lady and The Telephone Lady. Thus Patrick decides to live his life in England, on the one hand, being invisible, but on the other, retaining visibility by dragging his Irish identity with him through the spoken word. Patrick's decision to live 'in-between' the word and image by actively occupying the dual positions of visibility and invisibility means that he has chosen to live his life in a process of continual hybridity. Indeed, if it is the visibility of sound that signals Patrick's status as an Irish migrant in England then Patrick as the Phantom Lady will never be invisible. The idea of sound being visible is of course parodied with Jordan's use of subtitles for the twittering robins (who have now migrated to England) as they

291

discuss the extent of Eily Bergin's resemblance to Mitzi Gaynor. Analogous to the film's happy ending in which Patrick has successfully traced and uncovered the identities of his parents, Jordan's end credits begin with Don Partridge's *Breakfast on*

- She looks nothing like Mitzi Gaynor
- What do you know about Mitzi Gaynor?

Figure 6.32

Pluto playing on the soundtrack and a title card acknowledging that the film was 'Based On the Book by Patrick McCabe'. The 'fact of adaptation'[708] is declared, but, as the robins' dialogue prompt, the extent to which one thing (adaptation) resembles another (source) remains open to debate.

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[708] Christine Geraghty, 'Foregrounding the Media: *Atonement* (2007) as an Adaptation', 95-96.

Conclusion

> You've got to ac-cent-tchu-ate the pos-it-ive,
> E-lim-in-ate the neg-a-tive,
> Latch on to the af-firm-a-tive,
> Don't mess with [The] In-Between. [709]

My thesis on film adaptation, Irish cinema and the Irish diaspora in England has concentrated on making visible an 'in-between' space that enables the emergence of cultural and textual hybridity that would otherwise be left unacknowledged. Throughout this thesis I have set up a series of conceptual parallels between film adaptation studies and Irish diaspora studies for discussing the notion of the 'hidden' Irish diaspora in the 'unacknowledged adaptation'. By using an adaptation studies framework, I have sought to demonstrate that cultural and textual hybridity is at once ubiquitous and invisible.

Chapter One drew attention to a gap in scholarly considerations towards cinematic representations of the Irish in England and argued that a hybrid approach is the best methodology for rethinking relationships between England and Ireland, particularly screen representations of the Irish diaspora in England. Chapter Two argued that origins for negative representations of the Irish are rooted in early English colonial literature. It borrowed from the postcolonial theory of Homi Bhabha in order to identify ambivalence in colonial discourses of difference and opposition, arguing that colonial discourse is inherently ambivalent given that it inadvertently establishes relationships based on hybridity and similarity. Chapter Three examined the notion of the 'hidden Irish' in England, concentrating on discourses of 'visibility' and 'invisibility' in the construction of White Irish identities in England. It argued that the Irish are rendered visible through the intertextual recycling of the stereotype, and it advocated that this stereotype needs to be lifted out of a negative history and re-positioned into a knowledge of contribution and hybridity. Chapter Four drew attention to the phenomenon of the 'unacknowledged adaptation', and argued that the way in which a film draws attention to its status as an adaptation is through acts of iteration, difference, similarity and hybridity. It also argued that Kamilla Elliott's intersemiotic approach to analysing words and images enables the 'hidden' and the 'silenced' to manifest; thus

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[709] Johnny Mercer, 'Ac-Cent-Tchu-Ate the Positive', (1944).

293

Elliott's word/image hybridity proved useful for recognising 'hidden' Irishness in the 'unacknowledged' adaptations.

I have argued that one of the reasons why the Irish in England are overlooked as a diasporic group is because the Irish identify as 'White' and whiteness functions as an unmarked identity. Whiteness not only contributes to the notion of the 'hidden Irish' in England, but it also strengthens the black/white skin colour binary. In discourses of 'race', bodies are marked by 'difference', and 'difference' is identified and located on the bodies of Others. Using the work of Judith Butler, I have argued that bodies are constituted through language and the linguistic body is authorised by law. Therefore, it is not possible to simply remove a body from one identity category (White) and place it in another (Black), as suggested by The Commitments. Identities are coercive, and although I expose the arbitrary construction of racial and ethnic identities through an examination of the UK Census, racial identities are legally inscribed on our bodies.

Therefore, I argued that readings of the racialised and ethnicised body can be disrupted by getting 'in-between' identity boundaries either by sliding between skin colour identities as demonstrated in *Kim* or by foregrounding similarity in difference as demonstrated in *Bend It Like Beckham*. Using these films, I stated that recognising difference between identity groups is important because, paradoxically, difference reveals similarity and sameness. I then analysed the ways in which whiteness is made visible in films about the Irish diaspora in England. By drawing attention to the scarring of skin in *Mary Reilly*, *Liam*, and *Bend It Like Beckham*, the washing and tanning of skin in *Kim*, and the feminising of skin in *Breakfast on Pluto*, my research has identified a pattern in the ways in which White Irish migrants in England are made 'visible'.

Another way in which the so-called 'invisible' White migrant in England achieves visibility is through the stereotype. Indeed, 'the role of the stereotype is', as Richard Dyer reminds us, 'to make visible the invisible'.[710] As part of my agenda to break away from the simple oppressor/oppressed dichotomy, I have argued that the anti-Irish stereotype seeks to overturn the invisible status of the Irish migrant in England. I have

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[710] Richard Dyer, *The Matter of Images: Essays on Representations* (London; New York: Routledge, 1993), 16.

also stated that there is an active re-writing of the anti-Irish stereotype in *Mary Reilly* and *Breakfast on Pluto*. The image of Sir Michael Gambon, for instance, offers a counter-narrative to the negative history of the colonial image, with the casting of Gambon in the role of the anti-Irish stereotype functioning to expose the gap between the imagined reference and the real-life referent. Thus knowledge of Gambon's identity serves to mock the reality of the stereotype, and Frears' use of the anti-Irish stereotype can be understood as an act of reverse citation.

Again, the notion of the 'grotesque body' that is attached to the anti-Irish stereotype is mocked through the 'menace' of homosexuality that is 'performed' by Patrick after he is arrested on suspicion of planting an IRA bomb in a London pub. Through the homosexual subtext, Patrick mimics the role of the threatening the Other, and in doing so he exposes the stereotype as an enacted construction. The transformational value of 'mimicry' and 'menace' lies in its ability to rearticulate understandings of the ways in which the stereotype can function. Furthermore, not only does the once derogative image now have the potential to mock the very existence of that image, but the suggestion that it is incongruous to be at once animalistic and White means that the stereotype inadvertently serves to expose the 'menace' of whiteness.

The key objective of this thesis was to create a hybrid space that recognised 'hidden' Irishness in England through the 'unacknowledged adaptation'. I argued that the unacknowledged adaptation leaves a series of clues that serves to reveal both the film's status as an adaptation and the national origins of its characters. Over the course of seven chapters, I have demonstrated that the 'in-between' is a crucial territory for acknowledging multifarious hybrid relations that go beyond the binaristic discourses of essentialism and opposition. In each of the case studies, I explored the ways in which words and images overlap to draw attention to 'hidden' Irish identity in England.

Both the adaptation and the migrant 'speak' their identity even as it is hidden: the unacknowledged adaptation declares its status as an adaptation through intertexts and word/image analogies, while the hidden Irish declare their identity through Irish accents or by speaking Irish names and Irish surnames in English accents. The richness of intertextual reference gives voice to the film's status as an adaptation and through the

intextual trail, Irishness manifests. It is from within these 'in-between' spaces that the unacknowledged adaptation and the hidden diaspora 'speak'.

However, this does not mean that we achieve a clear and unambiguous origin: quite the contrary. Irish characters in England are shown to render themselves invisible by assimilating and adopting English accents such as the Phantom Lady in *Breakfast on Pluto* and the father in *Liam*. In particular, the father actively disassociates himself from stereotypical Irish behaviour by not participating in the singing of Irish ballads and by turning against the Catholic Church. His desire to become the 'oppressor' rather than the 'oppressed', epitomised when he joins the Blackshirts, can be understood as an appeal to conceal his migrant status. Like the 'hidden' Irish that hide and render invisible their migrant status, the 'unacknowledged adaptation' hides and renders invisible its adaptation status. In the films I have analysed, Irishness is left unsaid: the sources are partially acknowledged, but references are kept implicit given that they are not declared in the film proper. Therefore, ambiguity and ambivalence respectively define the hybrid status of the Irish migrant and the unacknowledged adaptation.

It has not been my intention to *prove* the identity of the characters or to prove the actual sources – after all, to prove them would be to fix them. Rather I have sought to negotiate an 'in-between' space that *recognises* acts of cultural and textual hybridity that in turn give voice to the diaspora by unearthing a series of hybridities that have been buried through arguments of purity and opposition. Both the 'unacknowledged adaptation' and the 'hidden' Irish diaspora in England speak their origins in ways that complicate and render origins opaque.

This thesis represents only one model for approaching a study of the Irish diaspora in England. It offers one argument on the significance of the unacknowledged adaptation and its ambiguous relationship with the notion of origin. It takes one step towards a discussion on the importance of problematising representations of White just as other racial and ethnic identities have been and continue to be problematised. It has been devoted to the concept of the 'in-between' as a means of identifying cultural and textual hybridity in areas that have been plagued by discourses of essentialism and purity. But there are many other approaches that need to be taken if representations of the Irish in England, or indeed Britain, are to be given a voice and made visible. The lack of a clear-

cut resolution in *Mary Reilly*, *Liam*, and *Breakfast on Pluto* suggests that Irishness in England remains on the threshold of visibility and invisibility. The non-binary space of the in-between is significant because it identifies hybrid transitions as occupying a location of culture that is only ever in a process of becoming.

Figure 8.1 *Once* – The In-Between

Figure 8.2-8.4   Emigrating to England

[The] great narrative of dispossession and belonging, which so often had its origins in sorrow and leave-taking, has become, with a certain amount of historical irony, one of the treasures of [Irish] society [...] emigration is not just a chronicle of sorrow and regret. It is also a powerful story of contribution and adaptation.[711]

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[711] Mary Robinson, 'Cherishing the Irish Diaspora: On A Matter of Public Importance', (February, 1995)

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