“The World Goes One Way and We Go Another”: Movement, Migration, and Myths of Irish Cinema

by

Dana C. Och

B.A. in English, University of Pittsburgh, 1996

M.A. in English, University of Pittsburgh, 1999

Submitted to the Graduate Faculty of

Department of English in partial fulfillment

of the requirements for the degree of

Doctor of Philosophy

University of Pittsburgh

2006

UNIVERSITY OF PITTSBURGH

FACULTY OF ARTS AND SCIENCES

This dissertation was presented

by

Dana C. Och

It was defended on

8-31-06

and approved by

Dr. Nancy Condee

Dr. Adam Lowenstein

Dr. Colin MacCabe

Dr. Marcia Landy
Dissertation Director

"The World Goes One Way and We Go Another": Movement, Migration and Myths of Irish Cinema
Dana C. Och, Ph.D.

University of Pittsburgh, 2006

The dissertation considers Irish films through the valence of movement and migration to conceptualize a cinema that can account for how films function locally and transnationally. I consider various forms of migration in films produced in Ireland to interrogate how identity and the nation are presented. Considering forms of migration opens a different approach to the films that enables questioning of the myths of the nation-state within globalized capital and culture. In Ireland, the land has given shape to the physical boundaries of imagined identity; land is understood as a material trace denoting a linear history of invasion, conquest, and ultimately independence – an evolution from colonial oppression to postcolonial identity. Movement and migration make the boundaries defining subjectivity permeable by demonstrating how place, identity, language, and consciousness are located in the intermezzo. Using a case study approach that considers diverse films, including big budget, small budget, documentary and popular genre films, I demonstrate how changes in conceptions of national cinema and identity occur on aesthetic and epistemological levels, resulting in multiple points of entry for transnational audiences. I examine the movements of people, the landscape, and storytelling as forms of mobility. Analyses of the films and their context focus on exiles, internal émigrés, nomads, disaffected young people, and Travellers to shift the consideration of migration from emigration toward a conception of epistemological mobility. A double consciousness is elicited though the use of legends derived from earlier Irish history, redefining the relationship between myth and

nation. The resultant fluctuating and mobile sign systems refuse strict adherence to any one mode of narration or style, often breaking down boundaries between reality and fantasy. I discuss Irish films in terms of censorship, funding and distribution, arguing that these issues must inflect an understanding of the dispersed form this cinema exhibits. The transformations to genre conventions and meanings are an effect of the necessary movement toward international co-productions. The dissertation culminates in a discussion of how the heterogeneous body of recent films shifts, metamorphoses, and defies definition, indicating transformations in the time, space, and body of the nation.

ACKNOWLEDGEMENTS

I would like to thank the Nationality Rooms Scholarship Committee for the Ruth Crawford Mitchell Memorial Award that made possible my research trip to the Irish Film Archive at the Irish Film Centre in Dublin. Because Irish film for the most part does not circulate theatrically or receive release on video/DVD technology, this research trip, where I was able to view over fifty unavailable films, was essential to redirecting my attention toward movement and migration in Irish cinema. I owe particular gratitude to Sunniva O'Flynn and Eugene Finn of the Irish Film Archive for discussion, assistance in choosing films, and encouragement.

This work would not have been possible without the financial support of the English Department, the Lawler Predoctoral Fellowship and the Cultural Studies Predoctoral Fellowship. I would like to thank the faculty and graduate students of the University of Pittsburgh for stimulating discussions and support. In particular, I would like to thank Lisa Roulette, whose endless encouragement has helped to keep me focused, as well as Kirsten Strayer, Manisha Basu and Anustup Basu. The film faculty members at the University of Pittsburgh, including Lucy Fischer, Jane Feuer, and Moya Luckett, have been essential to helping me develop this work, especially as I was introduced to the discipline while taking film classes during my M.A. coursework. I thank my committee for helping to guide me through this process: Adam Lowenstein, Colin MacCabe, and Nancy Condee. Their questions challenged me constantly to rethink and revise my approach. I especially thank Marcia Landy for her tireless investment and careful attention in helping me to bring this dissertation to fruition. My gratitude is eternal.

Finally, I would like to thank my friends and family for helping to keep balance in my life. I thank Chris Cannon for his love and support, not to mention his willingness to watch innumerable Irish films with me. And – to my cats – I am thankful that they didn’t manage to erase my whole work despite attempting to sit on the keyboard every twenty minutes.

TABLE OF CONTENTS

Introduction

In a work that concentrates so heavily on movement and storytelling, not to mention storytelling as movement, it seems only appropriate to begin with a story: When I was a child, I traveled with my Nana on vacation one year. I saw a sign on the highway that said "Falling Rock." When I asked what the sign referred to, I was told a story of a Native American tribe that included a young boy named Falling Rock. He left the tribe to endure a maturation ritual, where he had to survive alone in the forest for a few days. Falling Rock never returned to his family, and his parents spent the rest of their lives searching for him across what is now the United States of America. Their search was so eternal that when the American government built the interstate highway system, they put up signs alerting travelers that they too should watch out for the nomad Falling Rock. Though I forget about this story in my everyday life, when I travel the highways and see a sign for "Falling Rock" I am jarred to experience another way of thinking about history through storytelling. While the story was made in an instant and it is not based in truth or rational fact, it has forever allowed me a way to experience the migration of signification represented, literally, by a sign.

In the following dissertation, I concentrate on Irish films within a theorization of movement and migration, often through the figure of the nomad. The overwhelming stress on movement of characters and the camera in Irish films, ranging from the short films to independent, television, and mainstream feature length films, served as the impetus for my interest in Irish cinema. As my research progressed, I became attuned to the migration of meanings across sign systems. By focusing on shifting and permeable boundaries, I strive to forge connections between a disparate collection of films that are often excluded from a consideration of Irish national cinema by

considering how a migrating double consciousness manifests through the inclusion of culturally specific historical and mythical markers. By utilizing movement and migration as the tools to think about how the films function, I am proposing a way to think about Irish cinema that accounts for both a regional and transnational utterance. I, in fact, do not think that this movement toward the nomadic is unique to Irish cinema (see, for example, *Elephant* [Van Sant, 2003], *Code 46* [Winterbottom, 2003], *Lola Rennt* [*Run, Lola, Run*, Tykwer, 1998], and *Haute Tension* [*High Tension*, Aja, 2003], but that Irish films serve as an ideal test case by which to look at a larger trend in transnational filmmaking, whereby movement and migration become central concerns for the ways that they displace the preeminence of boundaries and dichotomies for defining the terms of modern existence.

Although I discuss concepts of "nation" and "history," their use serves as an opportunity to explore the ways that specific films challenge the production of meaning and issues of imagined identity. Instead of reading the films in relation to an already determined history and politics, I look at the ways in which the films narratively and structurally revise notions of history. In particular, myths and legends of migration and nomadism that played into the originary development of the nationalist imagination in Ireland are now redeployed in the films to criticize the modern form that the imagined nation has assumed. Thus, using a case study approach that looks closely at a small number of diverse films, including big budget, small budget, documentary and popular genre films, I conceptualize migration as a term that questions and complicates the ideological connections between landscape, imagined identity, and history.

Migration, the exact element that the nation-state reacts against in efforts to constantly (re)create a stable sense of identity, opens a different approach to the films that allows the questioning of the myths of the nation-state within globalized capital and culture. Within nationalism, a conception of Ireland as innately tied to place, space, and land is integral. Land (or landscape) becomes synonymous with a positive investment in the land as (national) life. More specifically, the land is understood as a material trace denoting a linear history of invasion, conquest, and ultimately freedom -- the evolution from colonial oppression to postcolonial assertion of identity. The land gives shape to the physical boundaries of imagined identity, offering a rooted sense of place from which identity arises. While the imagination of the nation does not reflect the reality of the nation-state, "To say, however, that a nation is 'imaginary' is not to consign it to the category of (mere) fiction; if it is a 'dream' it is one possessing all the institutional force and affect of the real" (Parker et al. 11-12). Movement and migration can disjoin space and identity, a radical notion when compared to the dominant modes of thinking about Irish film, by stressing the in-betweenness of place, identity, and consciousness. The chapters analyze the ways a collection of Irish films envision multiple "other" Irelands that challenge the essentialist Ireland of the national imagination, frequently through the breakdown of boundaries between "reality" and "fantasy."

The nomadic figure moving through a generic landscape, an any-place-whatever to use Gilles Deleuze's terminology, becomes central to bringing together the movement of bodies and the migration of meanings opened by the use of myths. The nomad carries specific and overt connotations within Ireland, as nationalism's rejection of mobility in favor of home and homeland is epitomized by the treatment of the nomadic Travellers in the nation-state. For

example, government programs aim to “re-settle” them because they are ultimate victims of colonialism, who were forced from their settled lifestyle during Cromwell’s plantations that forcibly relocated the Irish “To Hell or Connacht.” Because Travellers are indigenous and thus authentically Irish, the homogeneity of the nation is maintained by claiming the modern nomads are victims of history who need to be brought back to their natural and proper national character, i.e. settled existence. As Iain Chambers argues while discussing the intersection of migration, culture, and authenticity:

> In the West, we have inherited an authoritative testimony that has always regarded cultural fragmentation and mobility with horror. Intent on conveying the timeless sanctuary of the unique and singular expression of the work of art against the dispersive movements of industry, urbanization and capitalism, it has fought an endless rearguard action against modernity. In disavowing the discontinuous tempos and cultures of the city, commerce and modernity, this critical tradition has persistently sought radical alternatives in the assumed continuities of folk cultures, “authentic” habits and “genuine” communities. (71)

I have quoted this passage at length because it offers an excellent starting point for the problems that I see with the national cinema approach so utilized to discuss Irish film, revealing in turn how issues of mobility coincide with challenges to authenticity. While critics offer a nationalist cinema model that ideally would allow for recognition of difference in the nation-state, they continue to construct the cinema in terms of authentic productions that keep a stable view of Ireland and Irishness in place. In the instances where movement is taken into consideration, it tends to be embedded in terms of emigration (with its concomitant sense of nostalgic loss).

My concentration on migration diverges from the dominant nationalist and post-nationalist tendencies within Irish film criticism by complicating notions of space, identity, and politics. Indigenous Irish film has only been produced for approximately twenty five years, yet in this time certain projections of what an Irish national cinema *should be* have immobilized the criticism. This projection of a properly national Irish cinema demands for the films to strictly abide by a social-realist aesthetic that directly addresses contemporary Ireland through a consideration of politically charged topics (gender, race, sexuality, and Northern Ireland). Conceptions of national cinema that operate in such a limiting capacity, a capacity which ignores a large number of films because they do not abide by a certain aesthetic, have thus far limited the intellectual work on Irish films. The predominant lack of distribution on the world market, for example, complicates accusations of the films taking on generic forms to appeal to the international market, because - with very few exceptions - the films are not circulating. If the national film culture is, to use a colloquialism, selling out to achieve success, no one is buying.

The multi-decade fight to establish government support for a film industry in Ireland has become the guiding factor underpinning critical positions concerning Irish film. As Chapter Three discusses, these positions have calcified into what I consider the three myths of Irish cinema in the criticism– that is, Irish films constitute an *authentic*, *literary*, and *nationalist* cinema. As a result of these underlying assumptions, films associated with various popular genres are *a priori* positioned as recreating and reinforcing dominant stereotypes and depoliticized representations inherited from American and British filmmaking traditions, because they operate within the same system of funding and distribution. Smaller budgeted, indigenous films, which themselves are frequently international co-productions because the Irish Film Board does not fully support any

film production, then come to represent a true national cinema of critical inquiry and formal experimentation, as they are seen erroneously as outside this network of funding and distribution.

The formulation of a literary cinema serves multiple functions: it explains indigenous Irish cinema's late development (Irish culture is positioned as being more invested in the verbal than the visual) and failure on the world market, as well as connoting that Irish film is more reflective of high culture than mass culture. The rejection of popular culture as foreign and debased in Ireland can be understood historically as a gesture of resistance during the moment when identity building was occurring in the movement toward establishing the Republic. Adherents of the dominant form of cultural nationalism prior to Independence simply refused to consume the written and visual media of other countries - and the work of the Anglo-Irish Protestants involved in the Irish Literary Renaissance - claiming that it was debased, foreign, and contaminating. The institutionalization of this refusal beyond that politically charged moment resulted in severe censorship in Ireland (both of indigenous and foreign media) that remains officially on the books today.

The distrust of the cinema, which is an element that contextualizes not only the late development of indigenous film production but also the terms in which film is still discussed in the criticism, can be traced to the 1920s. At this time, censorship laws, which granted the censor complete autonomy in his decisions to censor films on terms of indecency, blasphemy, obscenity, or principles which were contrary or subversive to public morality, were introduced through the (still existing) Censorship of Films Act (1923). The political stakes in controlling images can be inferred by the fact that the specifics of film censorship remain protected under the law to this

day– the proceedings are categorized as confidential under the Official Secrets Act with information blocked to anyone outside the government. As Terry Byrne argues, "They (the Appeals Board) perceived themselves as defenders of public mores against outside invasions (the film product of other countries at times characterized as 'filth, dirt, and distortion') and against political ideology that may have opposed that of the government or Church" (47). Because the family is enshrined in the Constitution as the basic unit of the nation (versus individual rights): a film was denied to all ages if deemed inappropriate for even the youngest of children. During the years prior to the addition of age restrictions in a 1970 amendment, over 3000 films were banned altogether and 8000 were cut prior to release (47). Thus, the censorship of films occurs to defend nationalism and Catholic morals, and various nationalist groups, such as the Gaelic League and the League of Women, tried to pressure the public into avoiding all popular forms of culture from "outside," originally British but later American as well.

The divisions between inside and outside, or us and them, reappear in modern form in a number of the major works of Irish film criticism, including Martin McLoone's *Irish Film* (2000), Ruth Barton's *Irish National Cinema* (2004), James MacKillop's collection *Contemporary Irish Cinema* (1999), and Kevin Rockett, Luke Gibbon, and John Hill's *Cinema and Ireland* (1987). Little attention is paid to films that concentrate on Protestants in the Republic, films that take place outside the boundaries of Ireland and North Ireland, or films that adopt various "imported" genre forms. All of these elements are not considered "Irish." In opposition to the "failure" of these films to be properly Irish, the first wave of films made by a small group of directors are upheld as the proper mode for Irish cinema: the films should align to avant-garde tendencies, though retaining a realist approach and overt political content. Despite the prominence afforded

the first wave of directors (Bob Quinn, Joe Comerford, Cathal Black, etc), Chapters One and Three point out how the later films of these directors are often ignored in the criticism because they too do not comfortably fit within the vision of Irish cinema for which their earlier works were exalted. The tendency in the criticism, I believe, reflects an investment in the idea that Irish cinema should be nationalist, rather than an attempt to account for the forms and modes of address that the films, in fact, adopt. This tendency seems to epitomize the intent to conserve the singular, authentic work of art in opposition to the movements of industry: that the films are virtually obsolete in terms of distribution on theater screens, video and dvd becomes a sign of their unrelenting, genuine vision of Irish life and culture.

By concentrating so strongly on realism and rejecting elements of the fantastic as a regressive replication of Irish stereotypes, the national cinema model ignores the majority of films that are being created in Ireland because they are thought to be constructed for an American audience. Alternately, I argue that Irish cinema, with its concentration on incessant movement and the deterritorializing of signification systems, is more productively approached through a consideration of the ways that various forms of myths, which are sometimes overt and other times signaled through mere gestures, introduce other ways of thinking about the world beyond rationalism. This double articulation creates a heterogeneous milieu that combines the rational and the mythic. The tendency toward including these myths creates a double consciousness within the films that allows the films to function on at least two levels, in terms of a more generic "accented" cinema that is internationally accessible, as well as a more localized meaning that resonates by signaling recognition of elements from the country's popular memory. Adopting the transnational address does not necessitate emptying local, regional, or national meaning in favor

of international circulation, it can create a space to think about politics, the nation, history, and the world.

The dominance of movement and migration (which can be termed as mobility more generally) in the theory of the transnational coincides with increased attempts to police borders of the nation-states in response to the accelerated circulation of capital, culture, and people with globalization. Securing the borders of the nation can be understood specifically in terms of trying to protect and immobilize the definition of the nation racially and culturally; it is a resurgence of nationalism. "As regimes of capital accumulation deepen global asymmetries, creating massive dispersals and displacements of entire communities, nation-states police their borders with greater aggression" (Fregosa, 169). As the following chapters discuss at length Irish cinema's treatment of the imagined nation, it is important to remember that concern with the ethnic, religious, and racial make-up of the nation has accelerated with Ireland's membership in the European Union. I believe that the centrality of migration tropes within the films reflects this political situation. Protectionism, or economic nationalism, marked the economic policy of Ireland until the Lemass government, instituted in 1958, began to open Ireland to the international community, economically and culturally. Ireland joined the European Economic Community (EEC) – European Union (EU) in 1972. Decades after opening itself to international commerce, and in fact courting it through tax incentive programs, Ireland experienced Europe's largest economic boom, termed the Celtic Tiger, from the early nineties to approximately 2002.

The Celtic Tiger shifted the make-up of Ireland's population. After decades of migration out of Ireland, often by citizens seeking employment opportunities, Ireland became a desirable location

for people to immigrate. Furthermore, under the rules of the EU, countries must allow entry and asylum to refugees from other countries. Hence, Ireland has experienced an influx of people from various countries, a fact that has led to a crisis in the imagination of a homogeneous identity, challenging especially the popular belief that Ireland is not racist. While only a few films have dealt directly with specifically racial concerns, including the Irish and American co-production *The Nephew* (Brady, 1998), the television film *Black Day at Black Rock* (Stembridge, 2001), and the short film *Zulu 9* (Gilsenan, 2001), the majority of Irish films reveal that the imagined homogeneity of the nation and the (concomitant) belief in the lack of racism and prejudice are reflections of a false consciousness. Reflective of a larger struggle of definition, in particular the current impulse to strengthen the borders of the nation against outsiders moving in who alter or contaminate the character of Ireland, the films that I discuss in the following chapters exhibit how the homogeneity of the nation has always been a myth imposed from above. By rethinking the internal multiplicity of the nation, the films complicate the impulse that there is, or has ever been, an authentic character of Ireland that needs to be protected by the nation-state. To accomplish this, the films engage the imagination of the nation that was formulated by cultural nationalism during the popular movement toward independence, redeploying the figure of the nomad to signal difference.

The rootless character has long been a central theme in the literature of Ireland. As the following chapters argue, the nomad has taken multiple forms, including the sailors in the *immrama*, the oldest known Irish genre that concentrates on journeys to the Otherworld; the heroes of the legends; the female Anglo-Irish women torn between worlds in the Big House novels; the various supernatural and fantastic figures in the Irish Gothic; and the most famous outsider,

Leopold Bloom, in James Joyce's *Ulysses*. The Irish films, too, concentrate on figures of outsideness, including the Anglo-Irish Protestants; the murderous characters of Francie or Danny in Neil Jordan's *The Butcher Boy* (1997) and *Angel* (1982); the prisoners, handicapped people, and immigrants in Jim Sheridan's *In the Name of the Father* (1993), *The Boxer* (1997), *My Left Foot* (1989), and *In America* (2002); or the punks, prostitutes, squatters, homosexuals, Travellers, and transvestites who populate so many Irish films. As Chapter One argues within a larger consideration of Protestant characters in anti-heritage films, the nomadic figure that had hitherto been a privileged trope for cultural nationalism becomes associated with the Anglo-Irish during the controversy surrounding J.M. Synge's *Playboy of the Western World*. Within a larger public argument concerning the purpose of art and who should have control of the image of the nation, the nomadic figure, despite its long history in Irish culture, is at this point rejected as contaminating the authenticity of the Irish character. The hard working peasant, correlated to the Gaelic speaking areas in the West of Ireland (Gaeltacht) and defined by the pastoral, Catholicism, emotion, and purity, displaces the nomad as the figure of the nation for cultural nationalism. This mythical imagination of the peasant functions to combat the literature and culture of modernity, which is embodied not only in the *flaneur* but also the nomads populating Anglo-Irish literature. In particular, the nomads were often used by the writers of the Irish Literary Renaissance to critique the burgeoning nationalism of the Catholic middle class. The reemergence of the nomad in Irish films marks the attempt to reclaim this figure and the different possibilities of the nation the nomadic once represented. As Chapter Two argues, the specific attributes associated with Traveller (nomad) culture are exhibited by non-Traveller characters: there is an everywhere becoming-nomad. By focusing on the nomad, which figured so

prominently at the moment that changed the direction and definition of the nation, a fission is created that allows for different possibilities and different histories to emerge.

While the Anglo-Irish Protestant population is the most visible complication to cultural nationalism (Chapter One), the Travellers are the more incessant presence that spreads across the films. The becoming-nomad that I believe marks many Irish films often adopts the form of this indigenous nomadic identity. My introduction thus far has set-up the ways that the nomadic has specific relevance to Irish culture, but as I conceive of Irish film as representing a transnational nomadic cinema I also need to account for the ways that the nomadic functions more generally. The concentration on migration and the nomadic as ways to think about the modern condition has roots specifically with Gilles Deleuze and Felix Guattari's *A Thousand Plateaus*, which uses nomadism as way to deterritorialize the constraints of power, knowledge, and history in constructing the subject. The nomad, as the ultimate purveyor of physical movement and intellectual migration, develops from the figure of the seer that Deleuze elaborated with the time-image in *Cinema II*. One way Deleuze marks the shift from the action-image to the time-image in *Cinema 1* and *Cinema 2* is through this figure: the seer sees but no longer acts in a way that maintains the primacy of action in response to a situation. He has lost his subjectivity, his will, and his autonomy. Action, as a sign of the character's ability to control and determine his fate, becomes disconnected. Action is replaced by the aimless wandering of a journey or stroll (*Cinema 2* 208) as a result of the movement toward the time image, which is also referred to as a cinema of thought or the soul of cinema. Landscape is often emptied of significance, turning space into an any-place-whatever. Deleuze identifies the any-place-whatever as the clearest aspect of the modern voyage, it is an undoing of space in opposition to the action-image that took

place in the specific space-time of the old realism (208). The characters move through the milieu without an active direction or a sense of belonging that is attached to the landscape or place. The centrality of the journey and the severing of the connection between place and identity are the defining features of migration and nomadism.

Dudley Andrew in "The Roots of the Nomadic" argues that the time-image can be thought of as a Nomadic Cinema. He directly references Irish cinema as an example of a cinema that thinks the national beyond the nation. Nomadic cinema tends to predominate on the film festival circuit and operates as an alternative both to the dominance of Hollywood and the erecting of "state television systems to protect (their) codified national cultures" (226). As Dudley Andrew points out, though Deleuze and Guattari do not explicitly deal with film in *A Thousand Plateaus*, there are many points of intersection that allow the work in *Cinema 1* and *Cinema 2* to conjoin with the delineation of the nomadic.[1] The correlation between the seer and the nomad is evident through Deleuze and Guattari's delineation of the life of the nomad:

> A path is always between two points, but the in-between has taken on all the consistency and enjoys both autonomy and a direction of its own. The life of the nomad is the intermezzo. (380)

In *A Thousand Plateaus*, stratified space, which is similar to the action-image in terms of a view of the world that is ordered and hierarchically organized, is marked by points that are moved between, where the destination is the important element. The smooth space that the nomad moves through has points, but the points are not important while the movement of the journey is where the meaning lies. The intermezzo that constitutes both the nomad and smooth space

[1] The nomadic cinema of Africa that he discusses at length takes a different form than what I argue for Irish cinema, though the differences in his delineation certainly gesture to the ways that a notion of nomadic or migrating cinema itself should not be codified. Following from Deleuze, it is deterritorialized and shifting.

parallels the loss of location in the time-image. As the optical and visual descriptions take the place of action in the cinema of thought, indeterminability and indiscernability take precedence. "We no longer know what is imaginary or real, physical or mental, in the situation, not because they are confused, but because we do not have to know and *there is no longer even a place from which to ask*" (italics added, 7). There is no place to judge a separation of the real and the imaginary; there is just the movement of the intermezzo.

Deleuze identifies this new cinematic mode as being visible in post-World War II (non-Hollywood) American cinema and international cinema. This, of course, is not to say that all post- War World II cinema represents the soul of cinema, as Deleuze argues that mainstream films continue to be made in the form of the action-image. Alternately, "The soul of cinema demands increasing thought, even if thought begins by undoing the system of actions, perceptions and affections on which the cinema has fed up to that point" (206). The description of the soul of cinema as undoing a system of representation (actions, perceptions and affections) sheds an interesting light on the question of migrating genre forms, both in the sense of why genres spread across international films as well as a way of thinking about how the forms themselves migrate or transform in practice. The production of genre films in Ireland, then, can be considered in this context of signaling recognition of habituated forms of recognition only then to alter them from within. As is argued particularly in Chapters One in relation to the anti-heritage film and Chapter Four in relation to Neil Jordan's films, the critiques of nation and history, both broadly and specifically for the Irish context, are achieved exactly through the alterations to genre. As with Chapter Five's discussion of the theory of becoming, which Gilles Deleuze and Felix Guattari theorize as a mobile concept that enables a "deterritorialization of

one term and the reterritorialization of the other" (10), the transformative process of genre not only offers a new heterogeneous form but in the process disrupts assumptions associated with the dominant form of the genre. For example, by signaling the audience's recognition of the heritage genre, the anti-heritage films then make visible how different histories must be silenced, often times quite violently, to create or maintain the affect of nostalgia. In relation to the imaginative transformations to international genre forms, it would also serve well to remember the late development of Irish film; there is not an indigenous tradition that the modern Irish films would be striving to transform or rethink.

The nomadic transformations to international genres by minor cinemas replicate on a larger scale the notions of use and tactics developed by Michel De Certeau in *The Practice of Everyday Life*. De Certeau argues that culture should be understood through the people, rather than the creators of culture. His focus on the consumer offers an escape from the totalizing system of dominant culture by considering the ways that the people can resist the imposed system of order. He formulates his use of tactics, or ways of resistance, in an example of how the indigenous Indians subverted Spanish colonization: "they were *other* within the very colonization that outwardly assimilated them; their use of the dominant social order deflected its power, which they lacked the means to challenge; *they escaped it without leaving it*" (xiii, my italics). This formulation of tactics aligns to popular means of resistance historically in Ireland, e.g. the use of blarney and brogues can be understood as subversions of English while partaking in the language. While Ireland was colonized by the English, the tactics of "passive" resistance took place on many cultural levels, including how unofficial, forbidden, and revolutionary versions of history were passed on through oral culture, music, stories, dancing, painting, and literature. The long

tradition of using cultural expression as a way to signal other ways of being in Ireland makes the importation of these modes into the cinema a fertile tactic to account for the ways that the films work on a transnational and national level. While the co-existence of worlds associated with oral myth and legend are utilized on a micro level in the films as a tactic to rethink the nation, the transformations to genre attest to a tactic on the macro (or transnational) level as the minor cinemas find a way to express their particular interests within the international market.

While Irish film criticism has exalted the ideal form as that which dominated the films of the late 1970s, following from De Certeau, attempts to immobilize forms of resistance are counterproductive. A culture's tactics of resistance are of necessity constantly changing, as what once was subversive can become oppressive. Hence, the adoration of the Virgin Mary, which coalesced into the worship of the desexualized mother figure in Irish culture, could be viewed as an act of resistance at one point, as could the dogmatic continuation of the Catholic faith. Adherence to Catholicism in general and the Virgin Mary in particular, as the most visible sign of idolatry, can be viewed as a tactic against the colonialist project, as converting would have extended the political domination to cultural (and religious) domination. The wearing of the green also constituted a tactic of resistance, as it was an everyday non-confrontational symbol of nationalist resistance and the belief in revolution. Yet, these tactics of refusal became institutionalized and commodified within the nationalist reorganization after independence. It is not surprising, then, that the symbols of the Church, the Virgin Mary, the desexualized and often martyred mother figure, and the wearing of the green become elements that are constantly undermined and sundered in various Irish films, including *Hush A Bye Baby* (Harkin, 1989), *The Butcher Boy* (Jordan, 1997), *Budawanny* (Quinn, 1987), and *Atlantean* (Quinn, 1984).

Throughout the chapters, I focus on many films that do not comfortably fit the national cinema model as it has been developed thus far. I work with the disparate films to demonstrate the ways that they do in fact share certain similar qualities, especially when the larger transnational context is taken into consideration. As representative of the value I see in the migratory approach, my analysis moves amongst considerations of literature, popular myth, history, institutional treatment of heritage locations, and specific theoretical formations as tools to understand the films. I include discussions of genres and specific directors as a way to demonstrate that the migratory approach is applicable across various types of film theory and practice (documentary and fiction). Furthermore, discussions of the main films weave between the chapters to demonstrate the constantly shifting ways to understand any given sign or moment. In the process, I hope to demonstrate the complexity and depth of Irish film, as well as to gesture to the ways that interconnectedness and a hybridized approach can richen the consideration of this predominantly invisible cinema.

In Chapter One, "Subverting Heritage: *Fools of Fortune* and *Love and Rage*," I consider the ways that the Anglo-Irish serve as an overt challenge to the construction of identity and official/popular memory in Irish film by looking at Pat O'Connor's *Fools of Fortune* (1990) and Cathal Black's *Love and Rage* (1998). I argue that, despite recent attempt to re-conceptualize Irish heritage cinema in terms of 1950s coming of age tales, Big House films that concentrate on the Anglo-Irish during the time before the War for Independence must be analyzed through the valence of heritage cinema. By working within the genre expectations, the films re-deploy the meanings to subvert the treatment of history and the nation, becoming in effect anti-heritage

films. This consideration of the most visible outsiders to Irish imagined identity is historically grounded in the ways that the Protestants were increasingly written out of national belonging due to the form that cultural nationalism adopted in the 1890s. In particular, the ideological struggles surrounding the *Playboy of the Western World* riots become a moment from which the modern debates surrounding the proper form of art and entertainment in terms of national expression are recontextualized. The cognitive migration that is exhibited through the Anglo-Irish characters extends in the films to a consideration of the ways that Irish Catholic characters are equally erased from the imagination of the nation.

In Chapter Two, "No Word We Speak: The Body and Language as Refusal," I use two recent films dealing with youth in Ireland to argue that the characters are specifically presented in the form of Travellers, Ireland's indigenous nomads. The broad tendency to depict the characters as nomads becomes specifically attached to Traveller representation, as the characters exhibit specific Traveller traits, including the use of secret languages, as well as verbal and visual references to Traveller mythology, lifestyle, and terminology. The choice to align the youth with Travellers results in a challenge to identity that moves past the presence of the historically constructed outsiders (Protestants) to directly question how identity is constructed problematically for various groups in the Republic, including youth and people who live in the Gaeltacht. I discuss the various formulations of the Travellers over time, to point out the ways that Travellers have become a sign of refusal to abide by the nation's definition of proper citizenship and existence. The Travellers constitute a problem in the imagination of the nation, as they do not base their identity on land and boundaries but rather an interconnected network of people. This chapter concentrates overtly on issues of language, as a sign of refusal to the notion

of community and nation, and the nomadic body, as a sign of existence that the institutional framework of the nation-state treats as aberrant.

Chapter Three, "Not Irish, Not Celtic: Migrating Myths in Bob Quinn's *Atlantean*," first considers the ways a series of myths about Irish cinema have dominated the film criticism: Irish cinema is literary, authentic, and nationalist. I consider the ways that one director, Bob Quinn, has been used to develop theories about Irish cinema, even though his films, in particular his three part documentary *Atlantean* (1984), challenge these myths intrinsically. Quinn argues that Ireland is not Irish nor Celtic, but Atlantean. He deconstructs the myths of a Celtic origin in the film by bringing together different fields of study, arguing in the process that the boundaries erected between knowledges, cultures, and notions of histories serve the ideological investments of the nation-state. The defining historical feature of the Irish, he argues, is their migratory nature, as demonstrated by journeys on the sea. The film not only uses as evidence, but also adopts the form of Ireland's oldest literary genre the *immrama* (rowing about), which concentrates on sea journeys to fantastic worlds, to undermine the defining myths that constitute the imagined identity of cultural nationalism. The *immrama* with its delineation of the Otherworld, which co-exists with rational reality, is offered as a key to understanding the reasons why the simultaneity of the rational and the fantastic has such a presence in Irish film. The migration that I argue is everywhere in Irish cinema constitutes the subject and structure of *Atlantean*, as the film constitutes a journey to knowledge.

From Chapter Three's reconsideration of a director who is often viewed as the father of Irish cinema, or the most authentic example of what the imagination of Irish cinema desires, I switch

focus in Chapter Four, “Straying from the Path: The Body and Movement in the Films of Neil Jordan,” to consider the work of Neil Jordan, whose international success has predominantly resulted in his dismissal from a consideration of Irish cinema. I demonstrate that Jordan’s films are a different sort of expression of the same movements and migrations that have been discussed in relation to the other Irish films. In this chapter, I most directly challenge the assumptions that underlie notions of national cinema in Ireland, by looking at both the cinematic expression as well as the economic factors underlying the production and distribution of films. In terms of the transnational, I discuss Jordan’s films as an example of migratory storytelling, demonstrating the ways that the national and the international come together provocatively. The importance of storytelling and the explosion of boundaries come together in Jordan’s films in a way that reinserts the individual into history.

The final chapter, “Wolves May Lurk in Every Guise: Becoming, Irish Cinema,” proposes that the most radical extension of the migratory in Irish films occurs in relation to the metamorphosis of the body into something non-human. I read these metamorphoses as indicative of becoming, a concept that Deleuze and Guattari theorize most fully in *A Thousand Plateaus*. As becoming is always at least a double articulation from what one was formerly to what one is becoming, by definition the movement is always in the intermediate. Becoming undermines the immobilization of notions of being, revealing them as constructs of epistemology. “Nomadism denies the dream of a homeland, with the result that home, being portable, is available everywhere” (Peters 31). The stress on the body through becoming removes the definition of identity from outside, as the only home available is the physical body. As becoming is always movement and

interconnectedness, the false boundaries that divide the world and encourage hatred, xenophobia, and prejudice fall away as the nomad becomes everybody and everything.

1. Subverting Heritage: *Fools of Fortune* (1990) and *Love and Rage* (1998)

1.1. The "Irish" Question

The depiction of the Protestant population, especially in Republic films, has been scarce, excepting the small cycle of films that deal with end of the Ascendancy era. As Brian McIlroy has pointed out in "Challenges and Problems in Contemporary Irish Cinema: The Protestants," while the Republic of Ireland has less than a 5% Protestant population, this minority group "problematizes the comfortable essence of Irishness that frequently pervades American, British, and Irish funded or co-funded films on Ireland" (56). The inclusion of the Anglo-Irish becomes a device through which notions of the authenticity of self and other can be disrupted, as they are a stationary population within the country that remains outside the dominant definition of Irish identity. The Anglo-Irish's simultaneous inclusion and exile from the construction of Irish and English national identities make them an interesting starting point for a consideration of Irish film. They are figuratively unmoored from place, exiled from a sense of belonging in either nation, while physically living in the confines of the Republic.

To contextualize, concentration on the Protestant population in the films signals a larger concern with the boundaries of identity within Ireland. A myriad of films are concerned with reinserting those peoples, such as Travellers, criminals, homosexuals, and Protestants, who exist outside the limits of the ideal citizen. The re-imagination of the nation often extends to how different areas of Ireland constitute separate identities, highlighting the gap between an existence in the urban and rural areas of the country. The broad interrogation of self visible across Irish films may be a result of the waning influence of Catholicism in Irish culture. Linda Colley, for example, explains that in Britain (Wales, Scotland, and England) the renewed sensitivity to internal differences can be understood as a result of the receding influence of religion, with the loss of the

influential marker of Self (Protestantism) resulting in inward reflection on the definitions and boundaries of the nation (76-77). The role of religion in defining the nation has lost its power through increasing secularization, and the waning influence of religion in evident in Ireland as well. As *The Los Angeles Times* reported in 2005, in three decades regular church attendance in Ireland has dropped 45%, from 90% in the 1970s to 44% of the population (Daniszewski 1). The already declining influence of the Church in the 1980s has intensified drastically since the 1990s because of the well-publicized priest abuse scandals. The decline of Catholicism also coincides with the economic prosperity experienced in relation to Ireland's entry into the European Union. The abandoning of isolationist policies and the decline of religion as major elements defining the nation results in the reconsideration of self, a reconsideration that the films explore.

In relation to the specific category of heritage cinema that this chapter considers, the films concentrating on the Anglo-Irish are located in the intermezzo, predominantly rejected within the developing canon of Irish cinema and a consideration of heritage. By firstly narrowing the focus to "English" heritage and specifically linking the genre to the marketing of heritage culture (see Higson *English Heritage, English Cinema*) and secondly shifting the terms of Irish heritage to films set in the 1950s (see for example Powrie "On the Threshold Between Past and Present," Barton *Irish National Cinema*, and Neely "The Conquering Heritage of British Cinema Studies and the 'Celtic Fringe'"), the Anglo-Irish films have been left outside generic and national identifications. A strange situation occurs by which the Anglo-Irish films that seem to be made in the style of heritage cinema belong nowhere. While the films were not financial successes, this explanation doesn't seem to hold in terms of their exclusion from the formation of Irish cinema, based on the fact that the majority of Irish films would similarly be deemed financial failures.

Something else then must be happening in the films, something perhaps that simultaneously disturbs notions of heritage and Irish-ness.

The Anglo-Irish's lack of place in Irish culture serves as a direct representation of the ellipses, gaps and erasures necessitated in the creation of a nation or people. Andrew Dawson and Mark Johnson in "Migration, Exile and Landscapes of the Imagination" theorize migration and exile in terms of cognitive movement, whereby they argue that rooted people equally experience the betweenness of the migratory. The recognition of cognitive migration is important, since the exile has become a central way to disrupt notions of cultural authenticity, linear narratives of time and space, and hegemonic discourses of place-based identity (319-320), all of which are problematics central for Irish film in general and the Irish anti-heritage film in particular. "Exile points to the possibility of experiencing self and place as 'other', or, more precisely, of the experience of self and place as located in the movement between and in acts of identification with other possible selves and places" (330). Thus, by being able to imagine the self as other, "we experience the other as self" (330). This formulation of migration is notable for the ways in which it reconceptualizes migration away from a temporary transitional stage toward encompassing stationary populations.

While the stationary populations that tend to define the nation, or are erased from the definition of the nation in the case of the Anglo-Irish, may not be moving physically, they can be understood to be experiencing movement through multiple identifications, for example, with the international circulation of culture and ideas, class divisions, and local identifications (related to work, recreation, religion, family). These multiple identifications are not a recent development

though, as Linda Colley argues in relation to local and regional loyalties in the British Four Nations model in the eighteenth century, "in practice, men and women often had double, triple, or even quadruple loyalties, mentally locating themselves, according to the circumstances, in a village, in a particular landscape, in a region, and in one or even two countries" (65). Rather than reaffirming fixed states of being and identity, the notion of cognitive migration allows for imagining movement by breaking down the monolithic Self in favor of difference in terms of cultural identifications.

This semantic reconceptualization is important for the ways in which it disrupts the idea of a homogeneous nation, an idea that intersects with Andrew Higson's discussion of national cinema models:

> On the one hand, modern nations exist primarily as imagined communities. On the other, those communities actually consist of highly fragmented and widely dispersed groups of people with as many differences as similarities and with little in the sense of real physical contact with each other, If this is the case, it follows that all nations are in some sense diasporic. They are thus forged in the tension between unity and disunity, between home and homelessness. ("Limiting Imagination" 64-5)

While the imagined nation is constructed as unified and homogeneous, in fact the reality of nation is located in-between. Thus, the cycle of films that concentrate on Ascendancy Ireland demonstrates the ways in which the Anglo-Irish, though stationary in Ireland, enact the exile and cognitive movement of the other. The disruptions in the films to the fixed imagined identity of Irishness developed from cultural nationalism and institutionalized by the government highlight the ways that even the Catholic population for the most part is excluded from the boundaries of

said identity. The manipulations of identification in the films result, if not in the acceptance of the Protestants as Irish, then at least the experience of seeing that the self is other as well.

The role of the Protestants in Ireland and England has historically been contentious. Following the plantation of English Protestants in Ireland, the English born in Ireland, known as the Anglo-Irish, were regarded by the British government with deep suspicion, consistently referred to as "degenerate English," "the king's Irish rebels," and "the rebellious English" (Somerset Fry 93-94). The uncomfortable relationship between the Anglo-Irish and the British government serves as the basis for why the Anglo-Irish were so active in the movement for independence and the development of early stages of Irish cultural nationalism. By the eighteenth century, the Anglo-Irish had acquired the "sense of place, that local patriotism, that made them see Ireland as their home," resulting in the confidence to assert themselves against Britain by 1) rejecting England's legislating for Ireland, 2) denying Ireland was a colony, and 3) arguing for the autonomy of the Irish Parliament (Bartlett, *Irish* 80-83). The early movement towards independence and Catholic rights was often led by Protestants, whose participation has now been predominantly erased from historical and popular memory. While the Protestants were certainly not innocent in the colonial project, especially in terms of the ways Catholic rights were manipulated to maintain power for such a long time, the cultivation of and movement toward an independent Ireland frequently occurred as a joint venture, because it was progressively realized that the population would have to work together to achieve change through established parliamentary means.

The most notable of these movements is the Society of United Irishmen, which aimed for a representative republican mode that would unify Catholics, Protestants, and Presbyterians to

accomplish a complete separation from Britain. Kevin Whelan in his article "United and Disunited Irishmen: The Discourse of Sectarianism in the 1790s" explains how the United Irishmen movement was undermined by conservative Protestants under the banner of the Order of the Orange, an argument which is a historical reminder that the imagination of a homogenous Protestant population is itself an erasure. The United Irishmen viewed divisions, including religious divisions, as artificial, "deliberately fomented or exacerbated by the existing government and its minions to maintain their own corrupt regime on 'divide and rule' principles" (233). The rhetoric of the United Irishmen focused on the reform of the laws and parliament, rather than a reform of the people. "The United Irishmen felt there was no need to recast the people, to reform them in advance of legislation; no need, in other words, to adopt a cultural nationalist stance" (234). The government though deliberately used sectarianism as a counter-revolutionary strategy, the success of which resulted in the failure of the United Ireland Uprising and the passing of the Act of Union, which officially joined Ireland and England in 1801.

The sectarian counter-strategy used by the government and conservative Protestants marks a shift in the definition of self for the Anglo-Irish necessarily away from Irish to that of Protestant, accomplished in part by "the almost instinctive appeal to the past in an effort to stabilize shifting Protestant opinion by reminding it of the inherent unreliability of Catholics" (239). Sectarian divisions deepened with the parliamentary dominance of conservative Protestants, and cultural nationalism began to dominate the movement toward independence. While cultural nationalism is visible earlier in *aisling*, or vision, poetry, it is at this point that it became much more widespread, in particular as newspapers became involved in the dissemination of the sentiment. Joep Leerssen in *Remembrance and Imagination* (1997), a study of history and literature during

19th century Ascendancy Ireland, argues that the time period around the Act of Union is notable for "a sudden increase in the tendency to view Irish history as unfinished business, as a set of unsettled grievances waiting to be redressed" (9). Leerssen argues, following Oliver MacDonagh, that the time marks the beginning of an "Irish habit of historical thought" where "topical political problems carry a whole burden of historical remembrances with them" (9).

The final stage of cultural nationalism, referred to as third stage by John Hutchinson in *The Dynamics of Cultural Nationalism*, occurs in the 1890s in relation at first to the Gaelic League and the Irish Literary Theater and then crystallizes in the approach of D.P. Moran (50). The permutations of this cultural nationalism are of great importance to the treatment of the Anglo-Irish. This is the moment when the Anglo-Irish are completely exiled from a notion of Irishness. The ultimately successful mobilization of the Irish to independence in 1921 occurred though this nationalist valence adopted by the Catholic middle classes. The moment did not start so divisively. Catholics and Protestants were involved in the flourishing of cultural nationalism, marked by the reclaiming (in some instances the inventing) and dissemination of Gaelic traditions, such as language (the Gaelic League) and sport (the Gaelic Athletic Association). Formation of the nascent nationalist associations, populated by members of both religions, coincided with the development and flourishing of the Irish Literary Renaissance, a movement consisting of modern Anglo-Irish literature written in English but based on Irish folklore and history. Early in the twentieth century, though, as the nationalist alliance of the Catholics and Protestants further began to deteriorate with the rapid development of the Catholic middle-class, the literary movement became the crux of a controversy based on differing ideologies of the nation.

Unlike the earlier Protestant led stages that sought to unite the Protestants and Catholics, the cultural nationalism of D.P. Moran divided the country firmly along religious lines, deliberately singled out popular culture as the source of infiltrating British immorality, and identified the Protestants as English. Moran's conception initially brought together religious interests with the literary revival of Yeats, Synge, et al., but the strict identification of Ireland with Catholicism led to the condemnation of the revival and the Irish Literary Theater because of the Anglo-Irish's cosmopolitanism. British cultural colonization had become equated at this point with popular forms of culture.[2] As this third stage of cultural nationalism was adopted by the state, its exclusions and prejudices are often naturalized and projected on the earlier nationalisms. The ideological differences between the different forms of cultural nationalism and their concomitant imagination of the nation crystallized in riots over J.M Synge's play *The Playboy of the Western World* in 1907. While the riots occurred at the theater, often with the noise in the audience drowning out the sound of the performance, the outrage extended to numerous articles in the Irish newspapers. The riots ostensibly focused on two elements of the play that were identified as defamatory, especially as the play is located in the idealized West: the characters' celebrated reception of the self-professed patricide, Christy Mahon; and the treatment of female sexuality, focusing on Pegeen's use of the word "shift." Even as the controversy raged, as will be discussed later in the chapter, the participants were well aware of the larger consequences. As Luke Gibbons argues, "what we find in the confrontation of Synge and his Catholic nationalist opponents is a struggle over access to a dominant ideology, a controlling vision of Irish life" (35). Yeats saw the riots as the culmination of tensions over whether art should function as

[2] Much of the invested arguments against Hollywood's role in Irish filmmaking is a modern adaptation of this older isolationist device.

propaganda, and the protestors saw the moment as an opportunity to take complete control of the form nationalism would take.

The ideological struggle surrounding *The Playboy of the Western World* riots is an indication of the high stakes that have historically been attached to the circulating media images of the Irish people and Ireland. Currently, while popular and critical reviews of films in Ireland often maintain this invested interest, the films themselves instead attest to the heterogeneous population the imagined Ireland erases and ignores. The films discussed in this chapter directly use history, and in particular the reception of history in relation to circulating images of Ireland, to rupture a safe and complacent relationship to the past. For example, Cathal Black's *Love and Rage* (1998) revisits the "real" events that inspired *The Playboy of the Western World*. During the controversy in 1907, J.M. Synge defended his play by claiming that the main character, Christy Mahon, was based upon the real life figure of James Lynchehaun. In the film, instead of focusing on Lynchehaun, a Catholic man who attempted in 1894 to brutally murder Agnes MacDonnell, his Big House mistress, Black concentrates on Agnes, who is often erased from the popular mythologizing of the event except as the recipient of his violence. The film opens on a foggy image of a window accompanied by a male voiceover establishing the setting as 1903 at a Big House on a wild island, Achill Island, where two ladies lived, alone and together. The voiceover sets the scene: "Yet there was a time, golden in its way, when we seemed – well – happy is not a word I care to use now." The following montage edits together images of a woman dressed in black closing windows with images of another female figure, veiled completely in black as if the bride of death, reading a newspaper in a gothic setting of darkness, wind and rain. The closing of the windows creates a claustrophobic space. The affect is that the

space of the past is closed off and impenetrable. The opening of the film foregrounds the visual rendition of obliteration.

1.2. Heritage and Anti-Heritage: Visualizing Obliteration and Destabilizing Authenticity

Andrew Higson argues that the heritage film was a key strategy in the deliberate attempt to construct a national cinema in Britain: "a genre of film which reinvents and reproduces, and in some cases simply invents, a national heritage for the screen" (*Waving the Flag* 26). The films are marked by a cache of quality, through the settings, actors, costuming, stylistic techniques, and inherited prestige of their often novelistic precursors. Thus, "one central representational strategy of the heritage film is the reproduction of literary texts, artefacts, and landscapes which already have a privileged status within the accepted definition of the national heritage" (27). These reproductions fetishize the idea of "authenticity," in terms of material reproductions of the given era, but more importantly to the notion of a "truth" of a significant moment in national history, a moment presented as neutral, natural, and unproblematic. While often very theatrical, "a version of realism is thus at work in the production and consumption of the heritage genre, just as it is in the documentary-realist tradition—except that it is a different version of realism, stressing the value of reproducing what is taken to be a pre-existing historical reality rather than a contemporary reality" (27). The image of the past presented in the heritage films tends to sharply define and naturalize class distinctions, patriarchy (extended to include proper gender roles and behavior), and the division between the public and private realms: "everyone has their allotted place, the order is clear, relations are unproblematic" (45). Higson pinpoints that the heritage films tend to concentrate on a moment of crisis for the nation, where the naturalized class hierarchy is already in decline. The image of the past is from a contemporary viewpoint,

resulting in both a positive and negative reaction: “the present, marked by moral disintegration, deterioration, and degeneration, and the longed for past, marked by purity, truth, and fullness” (47). The modern audience recognizes and experiences nostalgia for the moment that is lost.

Two types of film are currently referred to as heritage in Irish film criticism: John Hill and Brian McIlroy, following in the tradition of Andrew Higson, discuss the period dramas concerning the waning days of the Ascendancy prior to Independence as end of empire Heritage films, while Ruth Barton and Lance Pettitt adapt the term to refer to films typically set in 1950s or earlier, prior to the modernization process, which are nostalgically uncritical and politically conservative. The second category of heritage films treats a moment of Irish history that is more closed and indulges in a rural pastoralism (Barton 149). Films identified by Barton as trading heavily in the theme of loss of innocence and featuring a heavy investment in magic and whimsy include *Into the West* (Mike Newell, 1992), *Circle of Friends* (O’Connor, 1995), *The Secret of Roan Inish* (John Sayles, 1993). Due to the late development of indigenous Irish film as well as the often low budget productions of the first wave of films in the late 1970s, Irish anti-heritage films did not start being made until the late 1980s through the present, a time period which also marks the attempts, such as the Good Friday Agreement, to move forward with solving the Troubles. With the late development of Irish film, the means of address (stylistically and narratively) associated with specific genres were already well-established, allowing for a deliberate alteration of expectations by Irish filmmakers. In order to explore the ways in which the Irish films subvert expectations of the heritage genre, becoming in essence anti-heritage films, the former description of heritage is being contingently adopted here to refer to this small grouping of films, which include *The Last September* (Warner, 1999), *Fools of Fortune*

(O'Connor, 1990), and *Love and Rage*. Remembering that Joep Leerssen argues that the Ascendancy era, which the films portray, is when "the past continues to carry an immediate ideological relevance for current attitudes and current affairs" (9), this period is wrought with significance in terms of the way that history is thought about in Ireland. Leerssen further argues that the shift in thinking about history that occurred around the Act of Union (1801) results in the past being conceived as a unified lineage, thus the confusing presentation of history in the films can serve as a deeper critique of the historical mode of thinking in Ireland.

The cycle of Irish heritage films are frequently based on and developed from Anglo-Irish literature, a literature frequently noted for its Gothic traditions wherein the Big House is inhabited by hysterical women. The source material, though, occupies a contested site within the Irish canon of literature, unlike the identification of the heritage films as reproducing privileged cultural and historical artifacts. As Ruth Barton argues, "(The Irish Gothic) is generally considered to have arisen out of a sense of rootlessness; belonging neither to the culture from which they originated nor the culture in which they now lived, the Protestant Ascendancy led a schizophrenic existence" (134). Barton's description of the Protestant Ascendancy's experience of self as other and their lack of place, though living stationary in Ireland, aligns with cognitive migration, as the between-ness experienced by rooted people. This sense of fragmented "schizophrenia" is reflected in Anglo-Irish novels not only stylistically, through the promiscuous inclusion of elements of stage melodrama, tourist pamphlets and newspapers, but through the visual layout of the novels. The layouts, such as those of Lady Morgan and Maria Edgeworth, frequently segment the page. For example, copious footnotes, which often take up half of the page, pull the reader from the main narrative towards authorial notes commenting on the veracity

of the described events. The page is literally interrupted, reflecting an inability to construct unified narratives. The footnotes tend to either seek to verify the information related in the narrative or to undermine its authenticity. This attests to an already debatable "truth value" of the events rendered. As Luke Gibbons argues in "Narratives of the Nation", "however – and this is where a distinctive Irish turn is given to the quest for realism – it may turn out that instead of adding to the authenticity of a work, such historical asides or anecdotal detail can topple the whole edifice of realism so carefully contrived by the fictional narrator" (71). Thus, the literary tradition on which the Irish cycle of heritage films is based is unstable on multiple levels, both in terms of its contested position to the national heritage as well as its dubious relationship to authenticity.

While surface narratives in the Irish anti-heritage genre appear to follow in the tradition of Anglo-Irish literature with the tendency to romanticize Gaelic Ireland, the films diverge from the literary predecessors and complicate notions of inside/outside, foreigner/native, perpetrator/victim and male/female. Furthermore, the films also relate uncomfortably with trends in Irish cinema wherein the Protestant populations tend to be either represented negatively, such as in various Trouble films (*Hidden Agenda* [Loach, 1990], *Some Mother's Son* [George, 1996], *Nothing Personal* [O'Sullivan 1995], *Resurrection Man* [Evans, 1998]), or simply erased from the population. The films exist in a strange relationship with the English heritage films to which they generically are indebted, by means of deliberate jamming of expectations related to acting styles, characterizations, and scenarios. As Ruth Barton argues, "the stately homes of the English films and the society that inhabits them are structured on a naturalized hierarchical system that encompasses both the aristocracy and their servants, a system of control that is articulated

through costume, ritual and other visual motifs such as the formal garden" (136). The naturalized hierarchy of English heritage is disrupted in the Irish films, as the acting styles are frequently exaggerated, bringing attention to the constructedness of the image. The system of control represented by the division between the aristocracy and the servants fails, as the films, such as Cathal Black's *Love and Rage*, stress the companionship, kinship and close friendships between the ruling and under-class characters. Furthermore, the landscapes refuse to remain autonomous. The different spaces of the upper class Protestants and the lower class Catholics constantly intersect, attesting to the impossibility of the separateness of the classes and people in the supposed hierarchy of culture. The heterogeneity of space is most evident through the treatment of the Big House itself, as the outside and inside literally overlap with, for example, the forest that grows inside the manor in Pat O'Connor's *Fools of Fortune*.

The concentration on the Big House in the anti-heritage films is a further complication to Higson's identification of the heritage film's representation of landscapes that are constitutive of national identity. The marketing of heritage, understood predominantly as the great estates of which the Big Houses in Ireland are also an example, has been considered a constitutive part of heritage film, with the coalescing of tourism and the film industry. As Sarah Neely has pointed out in her consideration of heritage in the Celtic Fringe, there are problems with limiting the understanding of heritage to solely commercial understandings (49). One of these problems is evident through the Heritage designations in Ireland, designations that reveal the ways in which Anglo-Irish history is constructed as a false history, while Gaelic history is endorsed as the true and authentic history of the nation. The overlooking of the Big House structures within the construction of history is presumably attached to the attempted erasure of the history of

colonization in favor of promoting Ireland as the romanticized pre-historic Isle of Memories. The attempt to downplay the colonial elements of history is part and parcel of the larger erasure of the Anglo-Irish. The construction of the Big Houses and their surrounding grounds have been understood as a sign of the Anglo-Irish's belief that they were a constitutive part of the Irish identity, especially as the construction of the Big Houses coincided with the movement toward defying England's control of Ireland. As Thomas Bartlett argues, "there was, for example, a rash of house-building among the gentry and the houses that were built tended to have a more open, less fortified, structure; tree-planting too was carried on with a will and estate improvement became fashionable" (82). As a manifestation of the Anglo-Irish's belief in peace between the Protestants and Catholics, the open layout of the grounds and financial investment in the houses as permanent homes reflect the level of comfort in their sense of belonging to the Irish nation.

While Dúchas (the government's Heritage Service) includes some Big Houses and castles as official Heritage sites, the concentration is more upon the pre-historic designations, such as Brú na Bóinne. Brú na Bóinne designates the Bend of the Boyne, located between the towns of Slane and Drogheda. Officially, Brú na Bóinne refers to the area encompassing three pre-historic passage tombs, Newgrange, Knowth and Dowth, with a slippage occurring in official signs and literature that equates the Brú na Bóinne with Newgrange. Newgrange/ Brú na Bóinne, the most popular tourist attraction in Ireland, is considered to be a Megalithic Passage Tomb, a dedicated repository for bodies and burial artifacts, and was likely built around 3200 BC, a date that significantly locates its construction prior to the Giza Pyramids or Stonehenge. Newgrange is also surrounded by The Great Circle, 12 surviving stones that seemed to serve a calendrical function, as well as "satellite sites" whose original names have been "lost" over time to be

replaced by names such as Mound B and Standing Stone C. The satellite sites include numerous stones and smaller passage-tombs extending at least a quarter mile away in distance. The significance of naming is evidently serving an ideological function. The stones that hold more of an earlier pagan significance have had their names replaced with generic letters, while Newgrange retains its name, related perhaps to the legend that it is the site where the foundations of Christianity were laid.

Dúchas' mission statement reveals the ideological significance of the creation of national monuments. "*Dúchas* is the state body responsible for the conservation and presentation of Ireland's natural and built heritage" (1). Maggie Ronayne elucidates the official rhetoric that identifies the pre-colonial Irish monuments as the natural (or authentic) history in opposition to the built (or false) heritage of the manors and castles:

> The scopic politics which relates a Neolithic 'originality' – a veritable Neolithic sublime – to present-day authenticity is re-enforced though scientific, legal and quasi-legal designations and names, such as Brú na Bóinne but also 'archealogical landscape', 'prehistoric landscape', 'world heritage site' and 'archaeological park'. The visitor centre and 'the visitor' partake of this encoding of value in the landscape. The centre is disguised as 'original' landscape by means of being partially set in the bedrock of the hill behind it, with grass, wild flowers, and artificial mounds on its roof which have been made to resemble the other small, ancient mounds in the surrounding fields. (157)

The official Dúchas language locates the authentic Irish heritage (and identity) with the pre-colonial past, naturalizing the ancient built passage tombs as original landscape and even attempting to "disguise" the visitor's center as part of the natural milieu. Thus, the careful

elucidation of the material objects of the Ascendancy era through the depiction of the Big House, even the seemingly authenticating move by Cathal Black to film *Love and Rage* on location at the original Achill House, still does not meet heritage criteria of reproducing landscapes that have privileged status within the definition of national heritage. Instead, the use of authentic locations that are ideologically positioned as built (or falsely constructed) heritage serves as entry into a critical mode that complicates notions of history and authenticity by revealing their constructed natures. Nostalgic affect is disrupted in favor of pushing the audience toward a consideration of the encoding of value in landscape. The indexical reproductions of the houses challenge the reality of official Irish history that erases both this aspect of architectural heritage and the existence of a people.

Within cultural nationalism, the "authentic" Irish are identified as the rural Gaelic Irish. The concentration upon the Anglo-Irish and Irish Catholics living and working in an urban milieu further challenge a strict definition of "authentic" Irish identity. In addition to adapting to the hybridized, schizophrenic mode of presentation of the Anglo-Irish novel, the concentration on the Protestant characters in this set of films serves as a device to further destabilize history and knowledge. While the narratives could be expected to replicate the many tales of either Anglo-Irish superiority or Anglo-Irish villainy that abound in Irish literature and film, these films refuse to take a solid position from which to condemn or martyr this group (or any other group in Irish history). By this, I mean to say that the audience is provided character types that defy expectations of stock characters in Irish literature. *Fools of Fortune*, for example, depicts the life of Anglo-Irish Willie Quinton from childhood to adulthood, including the murder of his family by the Black and Tans (an English battalion) and his attempts at revenge. The characterizations

diverge from expectations, though, as the equating of the Anglo-Irish and the British is dismantled. Willie's mother Mrs. Quinton, who is from England, actively supports Irish independence and the Irish Republican Brotherhood, while the stock literary character of the sympathetic Anglo-Irishman, Willie's father Mr. Quinton, is more reluctant to directly aid the fight for Independence. Or, in the same ways in which recent film has portrayed the creation of a radical or a terrorist, e.g. *Michael Collins* (Jordan, 1996) and *High Boot Benny* (Comerford, 1994), these films trace the radicalization of the Protestant sector. The usually static and closed nature of the past ruptures; the treatment of history becomes a major focus itself. For example, Cathal Black's *Love and Rage* directly addresses the misappropriation of history, wherein President Roosevelt hails Lynchehaun's psychotic physical and sexual assault of Agnes MacDonnell as the actions of a hero in service of the independence movement. Through these techniques, as Walter Benjamin argues in relation to historical materialism in "Theses on the Philosophy of History" – a fault line is made to appear that can disrupt the overall perception of the event without trying to offer a set solution to replace the previous version of history. "In every era the attempt must be made anew to wrest tradition away from a conformism that is about to overpower it" (255).

The representation of history in the anti-heritage films is murky and confusing, indicating that - in opposition to expectations of British heritage films - the notion of the past is not settled or stable. The majority of reviews for *Fools of Fortune*, for example, indicate confusion and disorientation as the main effects of the film: Vincent Canby, in his negative review of the film for *The New York Times*, refers to it as "unhinged," while Hal Hinson in a review for *The Washington Post* calls the film "frustrating" and "incoherent" specifically citing that "the

continuity is continually broken, leaving us adrift in time and place" (1). The dismal American gross for *Fools of Fortune* ($83,490) attests to the failure of the film with a foreign audience, though ironically the film is identified by Dudley Andrew as an example, along with the financially successful *The Crying Game* (Jordan, 1992) and *In the Name of the Father* (Sheridan, 1993), of an internationally accessible film which "greatly simplifies Irish politics so as to clarify and heighten drama" ("Theater" 39). The radical, and confusing, reordering of time becomes a technique in *Fools of Fortune* to argue that history is not a static or finished artifact, but a mobile entity that continuously affects the present. The difference perceivable in the films is that dominant notions of the past, in particular concerning the invisibility of the Anglo-Irish in third stage cultural nationalism, are complicated rather than reaffirmed. In these films, the past is incapable of being contained or managed: as the priest says in *Fools of Fortune* "The past is always there in the present." Interestingly, Joep Leerssen uses almost identical language when discussing the tendency of the romantic Irish habit of thought to veer toward the mythic. "The refusal to lay the past to rest, the reduction of history to timelessness, and the idea that past histories endure as a living force in the present: all this is one of the hallmarks of myth" (10). He continues, "Romantic historiography tends to view the past as motivated by Hegelian ideals such as the cause of liberty, equality or nationality" (10). *Fools of Fortune* then represents a co-opting for the Anglo-Irish of the romantic, mythic historical imagination of third stage national culturalism, which claimed the cause of liberty, equality and nationality for the Catholic population. The unified lineage of history is challenged in favor of a reconceptualizing of the past that challenges the homogeneity of the myth of identity.

In Irish films' hybridized adaptation of the British heritage genre's drive toward a national cinema, a disjunction occurs with the concentration on the Protestant characters. Nationalism, with its stress on unity and integration, necessitates that other possible identities be silenced or hidden as the "formation of identity requires the negation of other possible forms of existing;" thus, to "the monopoly of violence claimed by the state then corresponds…the monopoly of representation claimed by dominant culture" (Lloyd 4). In other words, the state claims the right to institute its civilities and laws on the unformed population that is constructed as resistant or unruly; the processes of colonization and the formation of an independent nation-state are not dissimilar in the need for the monopoly of representation. Tradition is not innate. It is developed through a series of choices, often by the elite who have the education and access to disseminate their viewpoint more widely in the culture, a dissemination that implicates popular media. The formation of identity can be perceived on various fronts, whether the careful formation of cultural identity by the writers of the popular newspaper *The Nation*, by the shifts in definitions of the nation seen in the three stages of cultural nationalism, by *Dúchas*' identification of the pre-colonial monuments as natural landscape, or by the government's strict and copious censorship of media to maintain the boundaries of Catholic morality and identity. The general distrust of popular media as contaminating Irish (Catholic) morality is brought into relief by, on the other hand, the very public enthusiasm of the Irish government at the premiere of Flaherty's *Man of Aran* in May 1934. As Harvey O'Brien argues in *The Real Ireland*, the documentary *Man of Aran* "might as well have been commissioned by Éamon de Valera" in regard to its vision of Ireland as "fiercely traditional, definitively rural and above all resilient in the face of hardship" (48). The imagined Ireland presented as real in the documentary coincided with the Free State's

construction of identity, i.e. Catholic Ireland represented by the uncontaminated peasant of the west.

The nationalistic construction that dominates Irish film criticism is part of a long tradition of problematic exclusions extending from the early days of cultural nationalism through the *Field Day Anthology* and beyond. These exclusions not only involve a definition of Irish versus British/American, but of Irishness within Ireland with various outsider groups constructed quite problematically, if at all (e.g., Anglo-Irish, Protestant, Travellers, women, homosexuals, transvestites, etc.). The Irish anti-heritage cycle visualizes how the dominant political order of the past, i.e. the Anglo- Irish during the Ascendancy period, is currently written out of the constructed Irish identity. But, the films also extend beyond the Anglo-Irish to include various homosexual characters, defrocked priests, and women who live beyond the pale of the moral order through, for example, pregnancy outside of marriage, all positionalities that literally subvert heritage and authentic paternity. Nostalgia is disrupted in the films by the critical recognition of the outsiders' obliteration from dominant conceptions of identity, e.g. the rural heterosexual Catholic who lives within the boundaries of the religion's moral order. The Anglo-Irish obliteration is cinematically rendered effective both through the muteness of the child Imelda, who can be allegorically identified as the future Anglo-Irish, in *Fools of Fortune*, as well as through the appearance of Agnes MacDonnell in *Love and Rage*. Her figure is completely veiled in black, because her face, hence her personal identity, was literally destroyed by the "hero" Lynchehaun's vicious attack. The cinematic rendering of her veiled figure creates a black void in the frame; she is a visible trace of the attempt to erase identity.

1.3. *Love and Rage* (1998): Popular History and the Case of Lynchehaun

For the most part, the cycle of films that investigated the heritage tradition in relation to the Ascendancy period was made from the end of the 1980s into the early 1990s. Cathal Black's adaptation of the genre, though, occurred after the cycle of films had finished. *Love and Rage* was filmed in 1998, though shelved by the Irish Film Board until 2002 when it received a one day release at the Irish Film Centre and then was issued direct to video. Black has always occupied a contentious position in relation to Irish film. Though hailed in the criticism as one of the strongest voices in the first wave of directors, his first film *Our Boys* (1981), a drama-documentary concerning the abuse of the Christian Brothers' education system, was shelved (effectively banned) by RTÉ for 10 years. [3] While his second film, *Pigs* (1984), about a group of outsiders, including a transvestite, pimp, prostitute, and drug dealer, squatting in a decimated Victorian mansion in Dublin showed outside of competition at Cannes to critical acclaim, it has never received distribution, and remains unavailable on video. Though the other directors during the first wave frequently worked to revise the image of the West, Black's early films are notable for their concentration on the urban milieu. Black has consistently struggled for funding and distribution, thus he has made only two other films. These two more recent films are located in the West and set in the past (*Korea* [1996] is set in the early 1950s; *Love and Rage* is set at the end of the 19th century). Black's decision to make *Love and Rage* in the guise of heritage and women's films, both miniscule genres in an Irish film culture that has more frequently concentrated on male melodrama, the 1950s, and contemporary youth culture, fits with his interest in undermining dominant notions of what the audience desires. In an interview with Vincent Brown of *Film West,* Black critiqued the limiting imagination of the Irish Film Board in

[3] Martin McLoone, for example, argues that *Korea* confirms "Black as one of the best stylists in indigenous film-making in Ireland" (152).

terms of projects it encourages and green lights: “If you deprive people of those images and dialogue and debate for so long and then tell them that they don’t want to see this kind of drama who is in effect making the decision - the people or the management at RTÉ and the film board?” (1).

Love and Rage utilizes genre expectations associated with the heritage film and the women’s film to critique expectations associated with the genres. The ability of the heritage film to render history safe and static is undermined in *Love and Rage*. The film has a heterogeneous series of precursors upon which it is based: the actual historical case of Lynchehaun’s attack of MacDonnell, newspaper reporting, J.M. Synge’s loose adaptation of the events in *Playboy of the Western World*, popular songs, and James Carney’s 1986 book *The Playboy & The Yellow Lady*. The true life events remain controversial as Lynchehaun’s motivation is debatable in terms of whether his attack, where he bit off Agnes MacDonnell’s nose, ripped one of her eyes from the socket, and burned her estate, was personal or political. The courts in Ireland found him guilty, but once he escaped to Chicago, President Roosevelt and the American government refused to extradite him on the grounds that his crime was part of the political fight for Irish independence. Black’s film, which he claims goes deliberately against the grain of what Ireland is supposed to be in the cinema (Dillane 1), refuses to portray Lynchehaun’s actions as politically motivated.

Black’s *Love and Rage* presents his self-professed woman’s film in another valence. Agnes MacDonnell (Greta Scacchi) is a divorced, upper-class Englishwoman who married a homosexual man for the convenience of establishing property rights and freedom to live as she wishes in Ireland. She frequently indulges in scandalous behavior, a long standing trait the

audience learns through exposition, as she also enjoyed smoking in public on the streets of London. Agnes is positioned as a multiple outsider. Beyond her status as an English landlord, she is a rebellious single woman who refuses to perform femininity within the boundaries of the culture's expectations. Her willingness to create controversy results in deliberately beginning a relationship with the trickster character of Lynchehaun (Daniel Craig), who extradiegetically is often remembered as a hero, despite evidence to the contrary, for burning her house and torturing her. The film stages an interrogation into the functioning of popular memory, and ways in which history is manipulated in the service of ideological investments.

The film intersects with two extradiegetic elements: 1) popular songs reveling in the myth of Lynchehaun's escape, which was aided by various women who hid him from the police, and 2) Lynchehaun's status as a figure involved in the controversy over J.M. Synge's *Playboy of the Western World*. The mythologizing of Lynchehaun in the three songs attests to the mythic treatment of him, in particular in regard to his lawlessness and successful foiling of the British:

> Some years ago here in Mayo, We had a great outrage/ A lady's place in Achill was almost set ablaze/ The lady too was cruelly used and taken was the man, to Castlebar Jail they did repair and bring brave Lynchehaun/ If you heard the murmuring on every barrack wall/ "Surely we will capture him, if he's not gone abroad./ And even then, we'll have him still by extradition law/ And surely we will chain him down for fear he'd climb the wall"

> I'm Lynchehan, I'm Lynchehan/ I am that very man/ I'm Lynchehan, I'm Lynchehan/ Let them catch me if they can/ The British forces can't do that/ Now since the chase

began/ Sure the people know where e'er I go/ That I am Lynchehan/ A cattle drover from Mayo/ Was taken for me twice/ Whilst I was looking at the foe/ Sure this was very nice.

Some years ago here in Mayo/ They had a hunt before/ After years of trail they captured me/ On Achill's rugged shore/ Three hundred warriors on my track/ Sure many a mile they ran/ O'er barren ground before they found/ The Famous Lynchehan. ("Lynchehaun popular songs", 1)

Even the first ballad, which appears more sympathetic to Agnes MacDonnell's situation at first, ends up referring to "brave Lynchehaun" as clearly the hero of the ballad who is able to frustrate the attempts of the British (really the Royal Irish Constabulary) to capture him. In Tom Grealis' negative review of the film for RTÉ, he gestures toward the continued treatment of Lynchehaun as a hero: "Admittedly, the true life story varies depending on what side of the divide you speak to" (1). In the years after the trial, the popular treatment of Lynchehaun as heroic in rural Ireland differed substantially from his treatment in Dublin, where the *Playboy* controversy centered on denying that the rural Irish would celebrate a murderer.[4] For his anti-heritage films, Black interrogates a scandalous rather than a prestigious moment in Irish history, complicating (instead of affirming) a comfortable and safe sense of national heritage and identity.

Over approximately two weeks, the controversy over *The Playboy of the Western World* raged not only in the Abbey Theatre but in the newspapers as well (January 28 1907 to February 9, 1907). In response to accusations of inauthenticity, Synge gave an interview to *Freeman's Journal* (January 31, 1907) claiming "the idea of the play was suggested to him by the fact that a

[4] A popular myth holds that the riots in Dublin were countered by an uncomplicated popularity when the play was performed in the West.

few years ago a man who committed a murder was hidden by people on one of the Arran (sic) Islands until he could get off to America, and also by the case of Lynchehaun, who was a most brutal murderer of a woman, and, yet, by the aid of Irish peasant women, managed to conceal himself from the police for months, and to get away also" (qtd. in Kilroy 34). Lynchehaun's name is mentioned frequently in various articles and letters in the papers. "Pat" (alias for Patrick Kenny), for example, defended the play in *The Irish Times* on January 20, 1907, by asserting in relation to Synge's basing the story on Lynchehaun that "I cannot but admire the moral courage of the man who has shot his dreadful searchlight into our cherished accumulation of social skeletons" (37). "Pat" was summarily given a nod of approval by Synge in a letter to *The Irish Times*. But, more importantly in regard to the framing of Lynchehaun in the controversy, "Pat" was also attacked in the papers for his defense of the play. An article in *Irish News and Belfast Morning News* on January 31st quotes Synge's identification of "the story of 'Lynchehaun's' escape and some incident in the Aran Islands" as part of the "wretched, dunderheaded farrago of blasphemy, obscenity, and caricature" (qtd. in Kilroy 61). The choices to place Lynchehaun in quotation marks and refer to "some incident" reveal the author's attempt to indicate that neither story is true. *Sinn Fein* on February 2 directly challenges the truth of the actual events: "The author of the play presents it as true to Irish life…and if the author can sustain it (the truth of the event), we shall regret that so vile a race should be permitted to exist" (qtd. in Kilroy 67).

Lynchehaun consequently becomes a figure within the larger argument concerning the national theater, an argument that sought to establish whether the Anglo-Irish, according to the *Sinn Fein* article, should be removed from anything with the terms "Irish" or "National" (qtd. in Kilroy 61).

The Playboy controversies can be understood as the moment in which the popular removal of the Anglo-Irish from an understanding of "Irish" or "national" was achieved.

> All the fine talk about preserving or restoring the national spirit by literary inspiration finds it outcome in disgusting travesties of Irish life and character like 'The Playboy'. A correspondent shrewdly suggests that there would never have been an Abbey National Theatre founded if the little knot of decadents who exploit it for the profitable disposal of their literary wares had been able to find a market elsewhere. Certainly no love of Ireland, and no sympathy with her national spirit, was responsible for 'The Playboy'. It is not a little curious to find that, in the estimation of the managers of the Abbey street house, the true function of a National Theatre is to slander the nation. (*Freeman's Journal* January 31, qtd in Kilroy 42)

If one of the main fronts of the controversy was, as the newspaper debate indicates, whether the role of the artist is to only create works that please the audience and align with dominant representations of the nation, then *Love and Rage* is reproducing the essential debate at the heart of *The Playboy* arguments. The film's relationship to the play is overt, as Cathal Black reproduces events from the play, such as the races that open the film, as well as direct dialogue, though the context and placement of the events is reordered. To revisit Lynchehaun and interrogate the popular memory of him in both its popular and ideological valences is to rethink the terms "Irish" and "National."

The film interrogates the view of Lynchehaun by concentrating more on his female victim, who has been mostly erased from the myth of the playboy other than as the victim. Case in point is how the newspaper articles concerning Lynchehaun unanimously assert that he murdered the

Yellow Lady, Agnes MacDonnell, when in fact she lived for 28 years after the attack. The portrayal of the narrative as a women's film raises expectations that her treatment by Lynchehaun would be understood as punishment for her deviant disregard for the morals of the time. Yet, while Agnes is physically deformed from Lynchehaun's brutal attack, as thistles are lodged inches deep in her vagina and her destroyed face is covered by a metal plate and black veil for the remainder of her life, she refuses to give in to "masochistic" suffering and instead continues to live her life to the fullest, glimpsed not only in the homoerotic, macabre dance with her maid that concludes the film but also in the written postscript, which expounds that she died very old in her bed drinking wine. Furthermore, rather than living in passive terror, she assumes the position of power.

The conclusion rewrites the expectations of the women's film, as well as offers a different conclusion to the myth of the Lychehaun attack by showing Agnes shoot Lynchehaun upon his return to the Achill House years later. The stylistics throughout already indicate a shift in expectations. Two main devices utilized in the film to counter the realism effect are the use of color filters and the critical use of screens to the action, whether mirrors or windows. These devices constantly emphasize the constructed and theatrical nature of the film, revealing that no image or sound is unmediated. This stress upon theatrical performance reveals how the film is intended as an interrogation into the Lynchhaun myth rather than an attempt to recreate the truth of the historical moment. Performativity is reinforced through character discussions concerning expectations of proper public behavior, in terms of how women should look at men, speak, or dress. For example, in one sequence, Agnes chooses to wear her pants publicly despite entreaties from her maid to not flaunt her refusal and disregard of public mores. The concern with the

public performance of gender and propriety are not limited to only the female characters, though; they are concerns of both the homosexual doctor and Lynchehaun, who walks a fine line in terms of performance with the Irish Republican Brotherhood when he deliberately blackballs the original land agent/ middleman to get his job working at Achill House.

Everything is a performance for Lynchehaun's trickster character, who is a wandering play actor. He performs desire for various characters within the film to get close to Agnes, including her maid and the doctor. The first foregrounding of performance is misleading in the sense that it seems to endorse the popular version of history that defends Lynchehaun's actions as a politically motivated Irish Brotherhood attack on the Ascendancy. In this scene, he is shown secretly copying a photograph by applying the disguise of beard and mustache, a disguise he rushes to hide when someone comes to the door. Instead of being a moment where he uses the disguise for Brotherhood business, the disguise is revealed in a subsequent scene as an exhibitionist play when he shows up at Agnes' Protestant church pretending to be an out of town preacher. His overly dramatic performance of fire and brimstone, wherein he expresses his desire publicly for Agnes, is matched by her somewhat failed performance as a penitent worshipper. She desperately tries to cover her laughter as he preaches. Finally, unable to suppress her amusement any longer, she runs out of the church in the middle of the sermon. The congregation in this scene is only one of many diegetic audiences that are included as witnesses to performance. Others include a man secretly watching one of the couple's sexual encounters from the rafters of Lynchehaun's cottage as well as the maid overhearing their sex from the estate's stairway. There is no privacy; everything is a public performance. To reinforce this idea, the

camera often lurks as a secret observer from outside the windows. These devices implicate the viewer as silent observer and judge.

This performance element in relation to audience implication is best realized in the intertextual moment where Cathal Black includes direct dialogue from *Playboy of the Western World* in the film. After sex, Lynchehaun and Agnes lay together talking and he exactly recites Christy's speech from the play where he brags of killing his father. She is shocked by his words and slaps him, leading him to claim he lied (performed). Her reaction to Lynchehaun is quite different than the praise Christy receives in the play, wherein he is at first treated as a hero for his patricide and womanizing ways. In *Remembrance and Imagination*, Joep Leerssen discusses how these elements resulted in the popular vilification of the play:

> The famous riots surrounding the play were sparked off by a reference to female underwear and by the fact that the male lead in the play, Christy Mahon, could unrepentedly present himself as a father-murderer; could derive as a consequence a degree of popularity in the small Irish village where he shows up; and could, in particular, derive a certain amount of glamorous sex appeal from his notoriety with the women of the village, especially young Pegeen. (213)

Black's use of the *Playboy* controversy is complicated, in that he makes visible contradictions of the original controversy. Leerssen argues that the play was so controversial in that it targeted the audience as much as the characters, exposing their ideology in terms of their nationalistic desire for an autoexotic view of Ireland. The disjunction that the film plays upon is the popular memory of Lynchehaun. While the play caused outraged riots in terms of a myth of the West and the proper behavior therein, the popular response to the legacy of Lynchehaun himself was

affirmative as indicated by the popular ballads included earlier. The gulf between the facade of outrage and propriety in regard to the *Playboy of the Western World* riots and the popular reception of Lynchehaun in the West based on the ballads becomes a space that Black works upon in the films. The film repeatedly exposes the area between the façade of proper behavior (social mores/ expected behavior) and example of everyday life, e.g. the pants debate in the film as well as the free sexuality of the various characters in relation to Lynchehaun. The film through the self reflexive use of the play, becomes an interrogation of the improperly placed outrage, i.e. at the depiction of Ireland in a negative light rather than towards the committing of physical and sexual atrocities.

As the trickster character, Lynchehaun destabilizes the idea of a center in the film, since there is no irreducible real. Everything about Lynchehaun is a performance. Concomitantly, history (and heritage) becomes a series of performances, exposed for the ways in which numbers of events or atrocities have become folded into the nationalist mythology. History is revealed as series of choices in terms of depiction or representation. The role of the doctor as well as an early scene in the film depicting the races on the beach featuring various Travellers and performers are important inclusions in this sense. Homosexuality and the invisible others of Irish history are predominantly erased from the memory of Ireland as well as excluded from its imagined identity. The film foregrounds the presence of the outsiders through the use of color filters and mirrored images; these distancing devices prevent the viewer's complacent acceptance of realism. The presence of mirrors destabilizes a "true" reflection, reminding the viewer that every representation is a refracted possibility. By doing this, the film furthermore refuses to indulge in the habituated expectations of heightened emotion and affect for which the women's film is

frequently known, a refusal that is often identified as a reason why the film fails to be enjoyable. As reviewer Tom Grealis opined in a review of the film for RTÉ:

> The most galling thing about *Love and Rage* is its failure to capitalize on the fascinating and highly dramatic source material. Admittedly, the true-life story varies depending on what side of the divide you speak to. However, one thing is agreed upon: when the paths of James Lynchehaun and Agnes MacDonnell crossed, it provided a hellish concoction of sex, betrayal and grotesque violence, all played out against the backdrop of their opposing political and personal circumstances. So why is this so dull?... Ultimately though, *Love and Rage* makes no worthwhile attempt to debunk the myth of James Lynchehaun, and comes across as a confused and ultimately dull addition to the canon of films that have tried and failed to evince rural Irish life accurately. A squandered opportunity. (1)

The reviewer is operating within the expectations of both standard heritage cinema and the women's film, as he looks for a highly affective presentation of the past that would reform the myth of Lynchehaun with an equally solid representation. Also, his comment concerning the attempt and failure to evince rural Irish life accurately signals the misrecognition of the film's distanciating frames that highlight the unreality of the film's presentation, e.g. the color filters, framings, or recreation of multiple moments from *Playboy of the Western World.* The empty affect of much of the film deemphasizes the actual plot and story in favor of turning the attention to the notion of performance and the role of the audience. The shift toward anti-heritage rejects any affect of nostalgia, instead revisiting the ways in which ideology shapes notions of history and identity.

1.4. Gender in the Anti-Heritage Film

John Hill in "The Past is Always There in the Present: *Fools of Fortune* and the Heritage Film" acknowledges a shift in the presentation of the heritage film. While *Fools of Fortune* is frequently identified as a British film, this compartmentalizing is more an indication of a continuing rejection of Anglo-Irish themed films as "Irish" on the basis that the films tell the story of the British rather than the Irish. While I reject in general the complicated criteria by which many nationalist critics identify a film as Irish (see, for example, the criteria of Kirby and MacKillop's Irish filmography: source material, national origin of director, filming location, and source of production funds), even within these limits the film should be considered Irish: the director Pat O'Connor is Irish, the source material is an Irish novel, and the film was made in Ireland. As the film was produced during the period when the Film Board was dissolved, Irish funding for the film cannot be considered a factor in the case of *Fools of Fortune*. While Pat O'Connor has directed more films with Irish themes and settings, including *The Ballroom of Romance* (1982), *Cal* (1984), *Fools of Fortune* (1990), *Circle of Friends* (1995), and *Dancing at Lughnasa* (1998), than American films, he is often only tenuously considered to be an Irish director. For example, Dudley Andrew argues that "his (O'Connor's) considerable narrative talent and his background in TV have made him an essentially American director, even, I would venture, when he films in Ireland" (53).[5] It is important to note that while *Circle of Friends* performed well in America ($24 million), the other Irish films did not generate much international interest, likely due in part to both distribution decisions and bad reviews from film critics. Regardless, despite Mary Elizabeth Mastrantonio's (Marianne in *Fools of Fortune*) starring role in *The Abyss* (Cameron, 1989) the previous year, a film that earned $54 million in

[5] Many Irish filmmakers have made films for television, including Neil Jordan, Bob Quinn, Joe Comerford, and Cathal Black. In fact, the majority of the first wave directors worked for RTÉ after its launch in 1968.

American box office revenues, New Line Cinema decided to release *Fools of Fortune* only on nine screens in America. The distribution company, it would seem, did not share the view that Pat O'Connor's narrative and directorial style would appeal to an American audience with this film.

Chronologically, the narrative of *Fools of Fortune* traces approximately forty years in the life of the main character Willie (Iain Glen). Traditionally, the women in the Anglo–Irish Quinton family have been supporters of Irish independence. Willie's English mother Mrs. Quinton (Julie Christie) strongly supports the Irish Republican Brotherhood cause, resulting in a disagreement between herself and her husband, who would prefer to offer monetary support rather than physical sanctuary on their property. After Doyle (Sean McGinley), a seemingly Catholic snitch who volunteered in World War I and consequently is ostracized by his Catholic co-workers, reveals the Quinton's support for the Independence movement to his friend Sergeant Rudkin (Neil Dudgeon), the Black and Tans burn the estate, trapping and killing the majority of the Quinton family. Willie, hiding in the bushes, then witnesses Sergeant Rudkin murder the various adult males, both Protestant and Irish, who made it out of the fire, including Willie's father. The psychological trauma of these events for Willie and his mother drives the subsequent events, including the alcoholism and eventual suicide of Mrs. Quinton. Her death leads Willie to fulfill her obsessive desire for revenge: he murders Sergeant Rudkin, now a grocer living anonymously in society.

The accompanying story, which takes precedence in the second half of the film, is Willie falling in love with and impregnating his English cousin Marianne (Mary Elizabeth Mastrantonio) with

their daughter Imelda (Catherine McFadden) on the night of Mrs. Quinton's funeral. After Marianne is disowned by her family for refusing to marry an older man to pass her child as legitimate, she returns to Ireland to find out about the murder and Willie's internal emigration to County Clare in the Gaeltacht. Eventually, he returns to find his lover and adolescent child living as outsiders, together with his two spinster aunts and the defrocked priest, in the heterogeneous space of the old family estate. The estate encompasses the small undamaged guest wing of the house where everyone lives, the burnt remnants of the main house where the foliage grows wild (and which is seen in its full pre-fire splendor in Imelda's visions), the barn that has become the space of Marianne's physical labor, and the forest surrounding the house, alternately rendered as idyll and as the space of a fairy tale nightmare for Imelda. The film concludes as the couple discusses the lack of a future together, while their daughter's subjective experience of an alternative reality is visualized in a false happy ending.

The film's use of anti-heritage techniques fit with trends more broadly visible as Irish adjustments to heritage expectations. John Hill attributes the shifts in generic possibilities to the fact that Irish history is much less available as a source of nostalgia than British history for each country's respective populations. Irish cinema cannot successfully adopt the closed nature of British heritage films, as the Troubles in Ireland are unable to be isolated or contained within one historical moment. The inability to safely contain the past results in numerous temporal shifts that disorient the viewer: "inevitably, this loss of a clear temporal order within the film undermines any sense of the past's 'separateness' and reinforces the strong connections between the past and the subsequent eras that the film is concerned to make" (31). Despite Hill's acknowledgement that *Fools of Fortune* aligns to Peter Brook's discussion of a melodramatic

imagination that pushes beyond a depthless surface, he faults this movement towards melodrama as upholding fatalistic tendencies that eventually fault the female characters. Simultaneously, Hill continues, masculinist, nationalist notions of proper Irishness are reasserted with the main character Willie's internal emigration to Inis Oirr in the Gaeltacht, the predominantly Irish-speaking area in the West of Ireland that serves as the locus of authentic identity in third stage cultural nationalism. Finally, Hill identifies a failure in the film's attempt to break from the past due to the subgenre's fascination with and fetishization of the material trappings of the previous era. While Hill concludes that these elements result eventually in "a conservative vision of national and gender identities" (39), his rigid adherence to expectations of the heritage genre does not allow for the tactics of subversion that the film enacts at basically every level. *Fools of Fortune* directly depicts the permeation of the past into the present through montage that edits the past and present together unexpectedly; the seamless fabric of reality tears repeatedly in order to subvert the nostalgia generally associated with the heritage film. In order to narratively account for the careening story order, the film deliberately utilizes the melodramatic mode of address whereby the traumatized characters serve as the motivation for the heightened treatment of the subject matter.

The way the plot unfolds is extremely disorienting and confusing, as the majority of the story is rendered subjectively through Willie's flashback while he lives a psychologically tortured existence in the Gaeltacht. The rationally unmotivated (and nonlinear) movement between the past and the present are intercut with his tortured howling as he relives each trauma viscerally in the present. The inability for the past to stay safely separate offers structurally a vision of cognitive migration. His mind is literally in multiple locations (revealing self as located in the in-

between) and he responds viscerally to the past in the present. The confusing ordering of time is further exasperated by the different textures of the film, visualized in the movement between the nostalgic dreamlike depiction of Willie's past, the documentary realist style of his life in the Gaeltacht, and the variously fairy tale and nightmare worlds of Imelda's imagination. These textures are elaborated through the utilization of widely divergent acting styles. It is almost as if the search for Anglo-Irish identity cycles through various acting styles and film forms. Anglo-Irish identity can find no proper place within set terms of representation, as the film ends on Imelda's visions of an imagined space. This imagined space becomes a literal representation of the Anglo-Irish's different relationship to history and the dominant fiction of reality.

The majority of Pat O'Connor's films, even his American films such as *Inventing the Abbots* (1997) and *Sweet November* (2001), have been versions of female melodrama. *Fools of Fortune* is no different, with the difference that the film undermines the naturalized patriarchy and strict gender divisions that are identified as elements of the heritage film. Willie is a tortured and hysterical character, becoming in essence the central female for this women's film. To elucidate, according to Pam Cook in "Melodrama and the Women's Picture" male oedipal problems are the center of tragic (male) melodrama, while in the woman's film the female's oedipal problem is taking the place of the mother. In the tragic melodrama, "the hero's incestuous desire to challenge the power of the father and take his place drives the narrative forward along a linear trajectory, though ironic twists of fate can complicate the narrative" (253). The circular structure of the woman's film privileges a feminine point of view that is constantly undermined, based as it is on intuition and emotion (253). The softening of sexual difference Cook identifies more generally as a melodramatic device is fully realized in *Fools of Fortune*, as it is Mrs. Quinton's

positioning that Willie assumes after her suicide (extending even to her alcoholism and her obsession with murdering Sergeant Rudkin), reinforcing that this is a women's film rather than a male tragic melodrama wherein he would have attempted to assume the role of his father rather than the mother.

While this cycle of Irish heritage films are generically indebted to women's films, there are significant alterations to the habituated expectations. Most notable are Iain Glenn's characterization and the film's treatment of Willie, which undermine the common sense identification that a male should not be the central character of a woman's film. Geoffrey Nowell-Smith, in fact, identifies that "it should be stressed that the basic conventions of the melodrama are those of realism: i.e., what is represented consists of supposedly real events, seen either 'objectively' or as the summation of various discrete individual points of view" (272). He identifies the "hysterical" moment, hence the feminine moment, as that in which the realist convention breaks down, where the factual basis of the events is questioned or confused. Nowell-Smith's discussion aligns the hysterical moment with conventions of the women's picture in which the woman's subjectivized point of view predominates. Willie's subjectivized viewpoint organizes the film; his subjective visualizations are stylistically rendered more towards fantasy with his memories so softly lit as to approximate expectations of a dream sequence. Furthermore, the hysterical composition of the film is present through the constant veering away from realism to cinematically render Imelda's visions of ghosts and scenes of the past. As with *Love and Rage*, the generic expectation of a drive to punish the woman for her desires in relation to a larger project of organizing and containing sexual difference is absent. Like the complications to innate national identities the film is interrogating, this permutation refuses to indulge in the

punishing of the woman for her breaking of the social taboo. Despite Imelda's retreat into silence and insanity, her situation is not presented as punishment for her mother's uncontrolled sexuality, but as a manifestation of her outsider status after being harassed by her classmates at the Catholic grade school she attends.

Iain Glenn uses radically different acting to portray the present and the past, or the melodramatic and realist Willie. In the melodramatic mode of the film, Glenn plays Willie as effeminate and hysterical, essentially portraying a queer character. His physical presence is small and weak, especially compared to the acting styles and dominating physical presence of the female characters. His voice is high pitched, his hair is finger waved and his clothing is fastidiously perfect, almost becoming Oscar Wilde-esque in its primness. In various scenes, Willie is shown acquiescing immediately to his mother, blushing terribly at the sight of undergarments in a shop window when he walks with Marianne as well as collapsing in tears when he finally has a completely desexualized and unromantic sexual encounter with her. The gulf between the characterizations is immediately evident because the more masculine Willie of the Gaeltacht is introduced previous to the feminized version, thereby increasing the gulf between the characterizations. His feminized persona is countered with his modern day presence, as he physically emotes his distress with primal scream howling, versus the collapsing cringing of earlier. Diegetically, near the conclusion of the film, the audience learns that the transformation occurs after he brutally kills Sergeant Rudkin. Furthermore, the "realist" Willie is a laborer, as he is shown repeatedly working physically, fishing, farming, and putting a roof on his cottage.

The masculinity he exudes in the Gaeltacht is a masculinity expected within that specific *mise en scene*. Yet, this masculinity is tempered by his primal screams, which - while more masculine than weeping - still demonstrate his failure to control emotion. A sense of false nostalgia is affected by Willie as he aggressively reacts in the harder lit present, marked by canted frames and extreme close-ups that are reminiscent of Flaherty's style in *Man of Aran*. The scenes careen in terms of affect, destabilizing sets of assumptions based on the heritage film and realism. His masculinity is further undermined toward the end of the film when he effortlessly reassumes an effeminate demeanor when he returns to mainland Ireland at word of the maid Josephine's death. Thus, the contrivance of his gendered behavior is clearly aligned to habituated expectations associated with the specific *mise en scenes*: he enacts a more physical masculinity in the Gaeltacht, where cultural nationalism imagines the seat of identity, while he inhabits a queer persona in the non-legitimatized spaces associated with the Ascendancy. This performative artificiality becomes visible to the viewer, who is then incapable of fully investing in either scenario due to the overt manipulation of gendered and national expectations jarringly experienced through the intercut time scenarios.

Willie's present tense emotional reactions to his memories are matched to his daughter Imelda's visceral physical reactions to ghosts of the past. Imelda experiences the past visually, becoming a direct observer of the earlier traumas in the film. Her experience of these traumas results in her becoming a mute, and being regarded as Saint Imelda by the locals, who believe her melodramatic malady garners her sacred in reality. In discussing muteness in melodrama, Peter Brooks argues that "the text of muteness in particular suggests expression of needs, desires, states, occulted imperatives below the level of consciousness" (80). Imelda is not the only mute

character in the film; the manager of the estate after Mr. Quinton's death has a mute Catholic servant. The muteness of the Catholic working in the urban space of post-Independence Ireland is matched to the silence of the young Anglo-Irish in the townland, both identities in spaces outside of the imagined identity, or below the level of national consciousness. Rather than being a gesture toward a language of purity then, muteness becomes a gesture towards a world that does not fit within the dominant means of representation. Imelda's muteness coincides also with Willie's adopting of Irish Gaelic in the Gaeltacht; they provide access to worlds beyond those of the habituated heritage film repertoire. Rather than a success over the voids of meaning wherein "the universe may once again become the seamless web of signification" (79), which Peter Brooks discusses in *The Melodramatic Imagination* in relation to Sigmund Freud, Imelda's simultaneous experience of reality, i.e. her physical presence in the world of both "reality" and the "past," marks the abolishing of linear time. This is significant because the final images of the film are Imelda's subjective visualizations. There is no way to recuperate or compartmentalize her visions within a reordered sense of history. Thus, her visualizations mark the inability to achieve the recuperation of nostalgia in the anti-heritage films.

Stylistically, the jumps in time are marked by different qualities: Willie's memories of the past, of which the film is primarily composed though punctuated with his modern reactions, are very softly lit. This technique results in a disjunction between the style and the narrative events; in effect the film posits different realities of a melodramatic/ heritage scenario with the inclusion of scenes filmed more in a realist style. The utilization of the different film forms can be seen as a modern adaptation of the "schizophrenic" style inherited from the Anglo-Irish novel, a mode of presentation that draws attention to artifice and undermines notions of authenticity. Just as the

melodramatic, nostalgic stylistic markers are corrupted by the story, thus so are the markers of realism. Willie's primal scream reactions seem ill placed within the realist style used for the Aran Island scenes. As John Hill correctly notes, these scenes directly reference *Man of Aran* and the imagery that the film employs, in this respect, is therefore hardly "innocent," carrying with it a set of connotations that inevitably cut across the film's apparent intentions. So, although Willie's life in the west is, in dramatic terms, associated with a break with the legacy of the past, Hill argues, the imagery through which the drama is shown is, nonetheless, caught up in a backward-looking vision of its own: precisely that of a "primitive" Irish society that the forces of modernity have left untouched (35).

The assumption underlying this argument though is that the Gaeltacht scenes are meant to be taken straightforwardly, and the realist stylistics are being given more credibility than the melodramatic excess. Hill is assuming that the identification of Irishness as being seated in the Gaeltacht is being used un-problematically in this scenario. From this, he reads that the text of the film really deals with confused national identities in that the misappropriation of an Irish identity by the Quinton women is the root of the problem, because they are traitors to their class and national identity by seeing themselves as Irish. The argument assumes at its basis that identity is innate, and the Protestants cannot be considered Irish. In other words, the argument holds up the imagined identity of Irish cultural nationalism. Brian McIlroy also follows this line of thinking to a lesser extent in "Challenges and Problems in Contemporary Irish cinema: The Protestants": "Very early on in the film, Mr. Quinton explains to his son that it is very difficult to be Irish in Ireland, whereas what the film proves is that it was difficult to be Protestant and Irish" (58). It must be noted, though, that Mr. Quinton's line of dialogue gestures to the otherness of

even those who are supposedly encompassed within the "Irish" identity. While clearly the film shows it is difficult to be Protestant and Irish, there is no depiction of an easy and happy life anywhere in the film, even pertaining to any of the Catholic characters.

The film refuses to indulge in nostalgia for any element of Irish society, including the Gaeltacht. The Gaeltacht scenes can be seen as exhibiting a critical stance on notions of realism and Ireland's nationalist nostalgic memory. The reference to *Man of Aran* is complicated, because while the documentary surely does indulge in the nationalist myth of identity, extra-diegetic elements disrupt a simple acceptance of the equation. It is well known that the documentary was largely staged, including elaborate recreations of long- extinct practices. As Martin McLoone argues in *Irish Film*, "although Flaherty had pioneered the method of participant observation that [John] Grierson in particular so admired, his insistence on staging and recreating his own reality was seen as a travesty" (39). While this controversy surrounding Flaherty's methods raged internationally, particularly in England, the film was accepted and promoted in Ireland as a realistic portrayal. This gap in reception that McLoone points toward becomes a historical disruption, as the realism of these scenes refracts inherently the arguments concerning the "reality" or authenticity of these images. If, as demonstrated earlier with the Duchás discussion, the history of the Anglo-Irish is predominantly regarded as a false history versus the natural history of Gaelic Ireland, the deliberate incorporation of the *Man of Aran* references interrogate the truth of this construction. Furthermore, the myth of identity would necessitate that a highly educated Protestant urbanite could not convincingly adapt to the primitive and natural existence of the Gaeltacht inhabitants. Willie's naturalized presence in this "unspoiled" area challenges the myth of the Gaeltacht's purity, for he is not a natural inhabitant of this identity. Perhaps rather

than a text that reinforces that the characters are fools of fortune for betraying their national identities and causing their own destruction, the film could be seen as a text which, through the manipulation of expectations, demonstrates the inadequacies of acting out these supposedly natural national (and gendered) identity characteristics.

The treatment of landscape is essential in the move away from Manichean oppositions. Beyond the softening of differences between male and female, the *mise en scene* is consistently breaking down notions of the inside and the outside. The Quinton estate itself is a breakdown of immobilized oppositions as the narrative disrupts audience expectations by having the Black and Tans burn the estate instead of the (clichéd) Irish rebels.[6] The treatment of the estate further complicates when Willie and Marianne return as adults: there is a forest growing inside the walls of the house. Littered amongst the trees and bushes are remnants of the family's belongings, such as the broken and burned piano, which becomes a fetishized object of trauma for Willie. Later, this space becomes the fantasy realm for Imelda who retreats within the walls of the house/forest, yet her subjectivized point of view shot reveals the house in its full grandeur even to the portraits of her great grandmother on the wall. The simultaneity of the worlds points to the failure of the organizing principle of the heritage film that would keep the objects and their significations separate and controlled. This technique is subtly used throughout the film. The landscape is heterogeneous in terms of the characters that populate it. Director Pat O'Connor stresses this heterogeneity through an extended scene of a Catholic party in the basement of the Quinton estate when the adult Quintons attend an event in town. The basement of the Big House transforms into a pub-like atmosphere with drinking, singing, and dancing. The space is

[6] Pat O'Connor utilizes the same reversal technique in *Cal* when a Protestant gang burns Cal's house in the Catholic section of Belfast.

inhabited by the various Catholic servants, as well as the local playboy who doesn't work at the estate, the defrocked priest, and the Anglo-Irish children of the manor. The heterogeneity brought into the Big House also occurs on the street of the towns and cities, through the threatening presence of the Black and Tans loafing in doorways, as well as an encounter with women and children beggars on the streets of Dublin. The spaces in the film constantly include those whose otherness challenges the homogeneity of identity; the diegesis is not a closed world, instead it is hybridized at every turn.

In the final scene of the film, Willie and Marianne talk outside of the estate, realizing that there is no hope for a future together. As they converse, Imelda wanders through the remains of the house, rendered in her experience as fully decorated and unharmed by the fire. She looks through a window and sees the younger versions of her parents, flirting and running away together into the forest. The film ends with an image of Imelda smiling. By juxtaposing Imelda seeing the successful reunion of her parents with the audience's objective view of their unsuccessful reunion, the film refuses to offer a resolution. In fact, the happy ending of Imelda smiling at her parents is the final straw in the destruction of the myth of the heritage film as well as the expectations for the imposed punishment and restoration of the status quo in the women's film. It reveals the ideological project of recouping and containing history by refusing to perform these functions itself.

1.5. Rethinking the Nation

Though it may seem contradictory to argue for the inadequacy of a narrowly conceived national cinema model while still talking about "Irish" films, I believe these films are texts where the

struggles and tactics are more on the surface, partially due to historical circumstances including, but not limited to, the late development of an indigenous Irish film culture. In discussions of Irish cinema, genre is generally seen as an uncritical importation of American or British sensibilities in an attempt to "play for the commercial market even when dealing with highly charged political events" (McLoone 164). In the attempts to define Irish cinema, predominantly through a nationalist and/or post-nationalist approach, Irish film criticism has tended to invest in a series of myths about Irish cinema, varying from a resistance to genre to strict constructions of what an Irish film should be. Andrew Higson in "The Limiting Imagination of National Cinema" argues that this tendency is not surprising in criticism that is invested in formulating a national cinema:

> The problem is that, when describing a national cinema, there is a tendency to focus only on those films that narrate the nation as just this finite, limited space, inhabited by a tightly coherent and unified community, closed off to other identities besides national identity. Or rather, the focus is on films that seem amenable to such an interpretation. (66)

While infrequently discussed directly, genre is implicated in the excising of films that do not fit the idea of national cinema. For example, in Martin McLoone's *Irish Cinema*, *The Courier* (Lee and Deasy, 1987) fails because "Dublin is not amenable to the conventions of the American urban thriller" (204), and *Flick* (Connolly, 1999) fails because "the generic thriller/cop plot does not work when it finally kicks in, detracting from the engrossing character study that had been centre stage until then" (205). Or, as Clare Duignan argues in *Cineaste*, "Hollywood produces plenty of these (popular genre films), but Irish cinema must find its own voice, its own way of looking at the world, and offer Irish audiences stories and characters which are both recognizably

and uniquely Irish" (71). The use of genre is rhetorically positioned as disrupting the limited and finite space of the national identity. While this formulation is already problematic, especially in regards to an essentialized and surface notion of identity as recognizable and unique, the films complicate a reductive approach to genre.

Obliterating the Anglo-Irish films from a consideration of Irish cinema seems counter-productive. While the challenges these films pose to the idea of nation and identity are quite on the surface through the figure of the Protestant, the majority of Irish films has dealt with the same issues but in other ways. Outsider remain central, but their cognitive migration/exile is not as immediately identifiable on the surface as that of the Anglo-Irish identification. In particular, the ways in which these films identified the urban Catholic as others to the imagination of the authentic Irish citizen is relevant. The use and manipulation of genre conventions also remains a main device to effect the recognition of difference within shifted representations. As the next chapter argues, the imagination of "other" Irelands, such as that seen with Imelda's movement to an imagined space at the conclusion of *Fools of Fortune*, becomes a major motif to reveal the hybridization of space and time, moving toward a naturalization of cognitive migration as the basic state of existing.

The use of genre, as seen through the discussion of *Fools of Fortune* and *Love and Rage*, can subversively utilize, complicate, and undermine familiar tropes to jar the dominant vision of a culture to itself. Thus, it is problematic that the Anglo-Irish themed films have predominantly been ignored or rhetorically positioned as outside the parameters of Irish cinema. Beyond the political ramifications of this positioning of the Anglo-Irish films as more British, I believe it is

significant as well that the notion of heritage films has been more recently adapted in the Irish film criticism to refer to the whimsical films set in the 1950s. Removing the heritage context from films such as *Fools of Fortune* and *Love and Rage* results in the complete loss of context, particularly in relation to the work the films are attempting, whether successfully or unsuccessfully, to achieve through manipulations to the dominant genre conventions. The anti-heritage films furthermore are critical interrogations into the creation of a national heritage for the screen, a critique it would seem of the drive toward a national cinema that is so strictly defined.

2. No Word We Speak: The Body and Language as Refusal

While the Anglo-Irish overtly challenge the construction of identity and official/popular history, the fact that their roots arise from colonialism plays into their construction as Other. More problematic is the exclusion of the Irish nomads from Ireland's imagined identity, as the Travellers are firmly thought to be of Irish origin. Many other 'gypsy' groups are attributed to having an ethnic identity beyond the area where they live, but this is not the case with Irish Travellers, who are also known popularly by the derogatory "tinker" and officially as "itinerants." The identification of the Travellers as Irish was originally based upon the existence of a Gaelic related *argot*, or secret language, but the popular and official treatment of Travellers assumes their Irishness in more of a common sense fashion. It is normal to find simple assertions, such as "(Irish tinkers) should not be confused with Gypsies or Romanies, who are thought to hail from India, and speak Romany, a language of Sanskrit origin" (O'Fearadhaigh 9). In fact, research from the 1970s has confirmed genetic differentiation between the Traveller and settled population in Ireland (Ní Shùinéar 55), but this differentiation has not been treated widely as an indicator of non-Irish roots. The exclusion of the Travellers from the Irish identity serves as another challenge to the construction of the nation, especially as "post-colonial nationalist ideologies and practices construct an Irish Republic free of 'ethnicity' and 'racism'" (Helleiner 532). By denying that the Travellers have genetic differences, the imagination of a homogeneous Ireland can be upheld. The government's official treatment, as reflected in the resettlement programs, construct the Travellers as descendants of people who were forced into nomadism from prior colonial wrongs; they are now considered voluntary drop-outs from society.

While Traveller characters play major and minor roles in *Into the West*, *The Field* (Jim Sheridan, 1990), *Trojan Eddie* (MacKinnon, 1996), *The Company of Wolves* (Jordan, 1984), *Love and Rage* (Black, 1998), and *Southpaw* (McGrath, 1999), the remarkable element in a number of films is that the characters are depicted in ways associated with Travellers. Because it is widely and even officially maintained that the Travellers are voluntary drop-outs from society, the marking of characters with traits of the Traveller culture works as a way to code their refusal and rejection of a conception of Ireland. The incessant movement, frequent homelessness, as well as the marking of bodies as aberrant hearken to the nomadic representation. The characters are depicted as alien to the culture, through their relationship to language, and as operating outside the strictures of the culture's reality principle. Their relationships are constitutive of a network of kinship, beyond the formation of the nuclear family. The shifting of these dominant means of representation to various non-Traveller characters extends the challenge to the definition and imagination of the nation beyond notions of ethnicity toward how identity is problematically constituted for various groups, including the youth and people who live in the Gaeltacht. If, as anthropologist Judith Okely argues, "the problem lies as much- if not more – with the dominant, housedwelling society, intolerant of other ways of living, of other ways of being Irish" (16), the films use the marks of Traveller culture to extend this critique across a wider spectrum of different ways of being Irish.

As E.J. Hobsbawm explains, there are two conceptions of the nation: "for nationalists the creation of the political entities which would contain it derived from the prior existence of some community distinguishing itself from foreigners, while from the revolutionary-democratic point of view the central concept was the sovereign citizen-people = state which, in relation to the

remainder of the human race, constituted a 'nation'" (22). The earlier failed attempts toward independence, such as those of Wolfe Tone and the Patriots, aligned more with the second definition of nation. But, the successful ideology of third stage Irish cultural nationalism that motivated the Irish Republican Brotherhood/Army in the War for Independence, as the former of the two conceptions, defines the nation from above rather than below. A mold is furnished to which the people must adhere: in this case, the nationalism in Ireland is depicted as unique, historic, Gaelic (culturally and linguistically), rural, Catholic, and economically and culturally self-sufficient (McLoone 12). The externality of the criteria is oppressive in its homogenizing ubiquity. The multiple dimensions of the identity exclude even the majority of Catholic Irish: for example, the population in Ireland is situated more in urban than rural spaces. While Gaelic is compulsory in the education system, the number of speakers is minute; and Ireland economically is intimately involved in transnational commerce and culture. To rethink the nation is to re-approach its definition from below rather than above.

The rejection of the Travellers within the construction of the nation is related to their nomadic migrations. For nationalism, a conception of Ireland as innately tied to place, space, and land is integral. Land becomes synonymous with a positive investment in the land as (national) life. More specifically, the land is understood as the material trace denoting the linear history of invasion, conquest, and ultimately freedom, the historical mode of thought arising around the Act of Union (1801) that Joep Leersen identified in *Remembrance and Imagination*. The land is thus a reflection of the movement from colonial oppression to post-colonial assertion of identity. The land becomes powerful as the physical boundaries of imagined identity, offering a rooted sense of place from which identity arises. As this form of nationalism arose when attempting to claim

all of the island – including Northern Ireland - as the Republic, the stress on land has continued to exert a powerful effect on the imagination of the nation, due to the continuing nature of the Troubles. Already within arguments of nationalism this stress on land has come under criticism, Ian Jarvie discusses Ernest Gellner's theory of nationalism which *separates* culture, social organization, nation, state and land. This move away from fetishizing the land is achieved through the notion that "culture was portable equipment only contingently linked to land" (76). With portable culture, "Ireland" can disperse, being carried within the individual regardless of location. This idea melds well with cognitive migration, offering further grounding that an individual, rather than being defined by their current location, can be understood as identifying with other portable cultural definitions. Thus, following the hybridization of space seen in *Fools of Fortune*, two youth films, *Disco Pigs* (Kirsten Sheridan, 2001) and *Crush Proof* (Tickell, 1999), radically sever the landscape from a sense of place and constitutive identity, as land becomes simply space to move through and a projection of the subjective experiences of the teenage protagonists. Considering that Travellers "represent a population which has always adapted more to a social environment than to a physical one" (Gmelch 4), the de-emphasizing of land by rendering it generic can be understood as the films' structural reflections of a nomadic mindset. *Disco Pigs*, for example, cinematically renders actual the cognitive movement of the main characters, Pig and Runt, to their imagined kingdom of Pork City, while *Crush Proof* treats the landscape of Dublin as a prison, an urban milieu that the teens disrupt through their bareback riding of horses down highways and through the city.

When migration is usually brought up in writing about Irish film, it refers to migration as emigration, an equation which invariably is negatively calibrated against static and stable notions

of nation, home, family, and the history of the Famine. Migration is understood through the valence of force and the lack of individual choice, due to the movement of the Irish to the West during the series of colonial plantations as well as the fact that many men and women had to move either to England or America for economic reasons. Migration carries a negative connotation as an outside disruption to the natural state of the nation. Implicated in the drive toward notions of landed security are the Travellers, their mode of living must be rejected as outside the parameters of identity in order to sustain the naturalized myth of the nation, which is ancient and secure despite the temporary historical interruptions of colonialism. Thus, when the passage tombs of the Brú na Bóinne, as discussed in Chapter One, are identified as older than the pyramids in Egypt, this is not a value free assertion. The movement towards independence was based on the identification of Ireland as the oldest civilization in existence, a civilization which more successfully resisted early invaders, such as the Romans, and was hence racially pure.

> Indeed, this problem of definition has been exacerbated by the fact that Irish 'tinkers' or Travellers were not only written out of history and excluded from Irish society – they were also perceived as people without either history or a homeland. These were serious deficiencies indeed in a country where an ethnically-defined people, in search for political recognition and respectability in the international community, were laying claim to national territory and justifying that claim partly on the basis that their historical pedigree was not tainted with racial inferiority through association with nomadism and Travelling people. (MacLaughlin 10)

In order to combat the racialization of Ireland as inferior by England, nationalism invested itself in a racial definition of the country as a pure monoculturalism.[7] The Travellers' choice to reject

[7] Aodh De Blacam argued in 1934 in *The Other Hidden Ireland* that "The upshot of all this is that to identify Catholic with Gael, as it is bad religion, so it is bad history. It is a sort of Irish Nazi-ism. The Catholic body in

the landed lifestyle complicates the imagination of migration as negative and undesirable, because they are indigenous Irish who choose to remain nomadic. Furthermore, their lineage challenges the linear history adopted by nationalism in which migration is imagined as a disruption caused by colonial wrongs. The roots of nomadism are documented in Ireland well before colonialism, the nomads were highly esteemed as poets, seers, and doctors.

The Travellers are a challenge to self-definition because they represent a different relation to and conception of land and nation, one that is invested in kinship rather than territory (MacLaughlin 8). Beyond the erasures necessitated in the ideological constructing of a linear history of the nation, nomadism is demonized further within nationalist bourgeois rhetoric, which asserts the rights of the individual property owners at the expense of the communal. Within this theory of social evolution, people without property have no right to be included in political, social, or moral structures of the nation-state. The Travellers not only signal a way of nomadic thinking about property and land that is outside bourgeois capitalism, but also different conceptions of time and history. "They cultivate an intense present-time orientation, living in a perpetual now, deriving their sense of identity not from taproots deep into the past, but from vast networks of living kin. The essence of Gypsy and Traveller culture is its fluidity" (Ní Shúinéar 60). As a further identification of their alien-ness and refusal to abide by the imagination of the nation, Travellers speak their private or "secret language," Gammon or Shelta, which is a recombination of English and Irish Gaelic.

Ireland always, since the first invasion, has included non-Gaels in high places; St. Patrick himself was no Gael; Catholicism and racialism are mutually destructive" (1017)

Reflecting the same sort of movement from acceptance to rejection seen with the Anglo-Irish, the Travellers were not always outside the definition of the nation. For a brief time period during the Celtic Literary revival, the Travellers became positive symbols of Irish nationalism, representing for the Anglo-Irish "the antithesis of what they considered to be the materialism, stultifying Catholicism, and repressed sexuality of post-famine Ireland" (Helleiner 545). The connection of the Travellers to the ancient language of Gaelic Ireland in essence made them, along with the peasants of the Gaeltacht, the living embodiment of pre-colonial Ireland. But, as an alternative to Catholic nationalism's iconography of Gaeltacht peasants who were defined by their relation to difficult labor, the nomads became esteemed in the paintings and literature of the Revival: "wanderers, including tinkers, were celebrated for their allegedly Celtic origins but also their putative cultural features of mobility, freedom from wage labour, and uninhabited sexuality" (545). The idealization of the Travellers by the Anglo-Irish writers and painters was short lived, though, as these nomads who reject dominant morality were resoundly rejected by the cultural nationalism of the Catholic middle-class. The Anglo-Irish's praise of the Travellers was grouped in with Catholic Ireland's general refusal of their European decadence and supposed investment in undermining the morality and purity of the ancient Irish nation.

The rejection of the Travellers by the urban Catholic middle-class has roots in the rural culture of Ireland. Oral tales traditionally identify the nomads as outside society, a blight to be feared. Various popular tales claim their migration is punishment for religious transgressions against Catholicism or unethical practices: "as many of the tales emphasize, tinkers were distinguished by their geographical mobility which made them permanent outsiders" (547). This element of seeing migration as punishment parallels the larger investment in land constituting identity

discussed above. The ideological investment has lived consequences though, as the Travellers refused to adopt the state's expectations for citizenship and law, including importantly their rejection of the economy of marriage based on property exchange. The government became growingly intolerant of Travellers in the years after Independence, culminating in the forced settlement programs starting in the 1960s that legalized discrimination against the group. In a 1983 report from the Commission on Itinerancy, whose "national duty" is to "resettle" these victims of colonialism (534), Travellers are firmly identified as being forced into this inferior lifestyle without any mention of pre-colonial roots in society. Officially in Ireland, Travellers are not identified as another race or ethnicity; the Travellers are simply the descendants of those who have been forced into nomadism through historical circumstance, including Cromwell's forced migration westward, the Battle of the Boyne (1690), the Battle of Aughrim (1691) and the Irish potato famine of the 19th century (O'Fearadhaigh 9).

The term "tinker," which is considered a more derogatory term than the self-adopted moniker of Traveller, has been in use since at least 1175 when "tinkler" and "tynker" begin appearing in written records. The term derives from the fact that traditionally the primary trade of Travellers was tinsmithing. The Travellers would migrate through towns, mending broken belongings and selling their metal wares. Their expertise and wares were often greatly in demand, as the townspeople were unable to make the long trips to markets. Frequently, Travellers would travel to carnivals and festivals to market their wares, including horses. Distrust of Travellers is rooted somewhat in the horse trade, as "part of their success, however, was based on tricking or deceiving buyers into believing that a horse was of better quality than it actually was" (Gmelch 16). Other professions include chimney sweeping, peddling of goods (china, glass, trinkets),

seasonal manual labor, fortunetelling, scavenging and begging. Frequently, Travellers would use Gammon to communicate to one another secretly in front of the settled population. The use of Gammon in these situations has led to a distrust of the language in the general population, as settled people imagine it is a language that enables deception and lying. More recently, Travellers have taken up scrap dealing as a main means of income. As O'Fearadhaigh has argued, the terminology of Traveller and tinker, as well as itinerant, are value-laden. Tinker is an occupational description, while the group's preferred name is Traveller, which is "in itself a means of evading the occupational dysfunctionalism and a way of emphasizing what the tinkers are most proud of – their traveling aspect" (10). Thus, the derogatory terminology highlights the failure of the group to produce valuable work to the community, while "Traveller" chooses to emphasize an individual way of life that has no reflection upon the body politic of the nation.

The Travellers, with their Gammon *argot* and rejection of settlement programs, have become a sign of refusal and resistance to the state, and their presence in numerous films attests to their erasure from the imagination of the nation. But, beyond this element, Travellers become important in the ways that characters are portrayed through recognizable signs of Traveller culture. The secret languages, the present time orientation, and the rejection of home in favor of lived networks of kin, all signs of the Travellers, are adopted by the teenage protagonists of the films. Furthermore, Travellers are frequently identified by their relationship with horses, visible in the painting by Jack Yeats "There is No Night" (1849), which features a Traveller in the foreground relaxed and smoking with a white horse in the background, or the film *Into the West* where a young boy's relationship with his white horse, *Tir na nÓg*, becomes the impetus for the interrogation of tradition and modernity. While Traveller belongings are often moved in a

caravan of carriages, bareback horse-riding has become a visible symbol of the culture. In the films, the constant movements of the teenagers, and in particular the bareback riding of horses that dominates many scenes in *Crush Proof*, indicate how the youth are depicted through the valence of Traveller culture. Their bodies and movements are marked as aberrant.

2.1. Language and the Nation

2.1.1. Language and Resistance

Language is one of the essential elements in constituting the imagination of a people. It forms a common ground along with location and religion in the boundaries of a nation. Language can also be a source of resistance, as Dudley Andrew points out when he argues it is the first line of defense against King's English in Irish films: "Gaelic and thick accents produce the puns and circuitous tales (the blarney) that comprise the discursive front of resistance to colonization" ("Theater" 33). Thus, a secret (or unofficial language) can mark the speakers as dangerous:[8] they deliberately resist the language of the common and the centralized. The speakers disrupt the spectacle of the imagined nation by using a language that remains secret in content and exclusionary in terms of who speaks it: the language becomes an identifying factor of membership in society that disperses the connection between land and culture. Language can be understood through the valence of cognitive migration as well, because even if the speakers are stationary, such as the French speaking population of Quebec, their language gestures to the inability of land boundaries to define the limits of the nation. And, not coincidentally, language issues often precede and/or coincide with active political revolution, as in Ireland, where the Gaelic language became the front to the independence movement.

[8] Debates in the USA over Spanish and Black English as well as in Canada over French are recent examples of the threat to the imagining of the nation that language can popularly represent.

Giorgio Agamben in *Means Without Ends* explores the ways in which the presence of those who refuse to abide by the language of the imagined people allows for a liberating break from the calcification of state identity. He uses Alice Becker Ho's work on *argots*, a more or less secret vocabulary or idiom associated with a particular group, to show how she consistently equates *argot* speakers with "gangs of evil doers" (63). Agamben argues that Becker Ho's connection of *argot* to European Gypsy dialects implies "as much as *argot* is not properly a language but a jargon, so the Gypsies are not a people but the last descendents of a class of outlaws dating from another era" (64). In Alice Becker Ho's work, the Gypsy words that have been adopted into various *argots* function in the same way as the Gypsies themselves: they migrate. Her argument hinges on the fact that the Gypsy languages are not original to themselves, rather the words were adopted as patronymics, or words created by the addition of affixes, of the countries through which the nomads wandered. Agamben concludes that ethnographic studies of Gypsies are guaranteed to fail because the "informers are systematically lying" (64). The lie of the Gypsies is actually the failure of ethnography, which attempts to find their cultural tradition, consisting of pure national origins and exclusionary boundaries, rather than seeing their language as migratory and inclusive.

The crux of Agamben's use of Alice Becker Ho's work is in its effects on modern political theory. "We do not have, in fact, the slightest idea of what either a people or a language is" (64). The basis of modern political theory develops from romantic ideology's naturalized interdependent link: a people exists because they can understand common language.

> The relation between Gypsies and *argot* puts this correspondence radically into question in the very instant in which it paradoxically reenacts it. Gypsies are to a people what *argot* is to language. And although this analogy can last but for a brief moment, it nonetheless sheds light on that truth which the correspondence between language and people was secretly intended to conceal: all peoples are gangs and *coquilles*, all languages are jargons and *argot*. (66)

Agamben uses this moment to reveal the imaginary of the people: "the idea of a people today is nothing other than the empty support of state identity and is recognized only as such" (66). The state is the defining principle. People command no power of recognition independent of the state apparatus and its notion of citizenship. Agamben points out that states without people, such as Kuwait, command world protection while people without states are ignored, oppressed and destroyed.

The problematics surrounding language and its usefulness in determining identity are visible through the consideration of the ways in which the *argot* of the Gammon speaking Travellers has been treated over time. The end of the nineteenth century in England witnessed the promotion of Gypsy studies in England, institutionalized in the Gypsy Lore Society and Journal (1888). The British Gypsiology movement aimed to record the various cultures before they decayed in the Social Darwinism of progress. Racialization was the main means of identification, a project which extended beyond identifying true Gypsies, to ideological justifications for colonization and nationalisms (Helleiner 39-40). British scholarship broadly identified Gypsy culture as Indian, rather than European or Anglo-Saxon. A series of studies in Ireland and Scotland beginning in 1876 firmly identified the Travellers as being of Irish descent. While at first

'tinkers' were thought to be semi-Gypsies, this idea was revised when the argot language Shelta, now referred to as Gammon, was argued to be exclusively Celtic. John Sampson argued "Shelta was originally derived from a 'prehistoric celtic' although many of the words were of more recent origin, created through various modifications of modern Gaelic" (qtd. in Helleiner 42). Gaelic scholar Kuno Meyer developed this idea further by arguing Shelta was a secret language that was definitely Irish and had probably been the language of Irish poets and scholars (42). As Helleiner points out, it was decided that the language was too complicated for illiterate 'tinkers', thus the Travellers became mere carriers of a great language tradition (42). The challenge to the natural link between language and a people that Gypsies in general represent, according to Agamben, intensifies in this scenario, as the Travellers come to represent the only surviving speakers of a language, yet are still summarily severed from a "natural" connection. The politics of language attaching to identity are made abundantly clear though this scenario. Because the nomads disrupt the core tenets on which the nation has been based, they are presented as liars, as mere carriers of the language of a pure race to which they do not belong. This work forms the basis for the official identification of the Travellers as voluntary itinerants: they carry no direct link to what would be considered an exalted past. This disconnection of Travellers from the great language tradition avoids the uncomfortable situation by which the nomads would have been regarded as the most ancient and thus the purest form of Irishness.

2.1.2. Language as Defining the Nation

Caoimhghin Ó Croidheáin argues in "The Irish Language and Politics: National Identity or Elite Instrument" that the Irish language is marked in terms of the way it has been used to achieve political goals of the elite throughout history. It would seem then that the deliberate manipulation of the Irish language for political purposes stands as an excellent example of the failure of

language to define a nation, as well as revealing *why* language use becomes so central to Irish film. The movement toward Irish independence was popularly marked by the embracing and promotion of the Gaelic language in Ireland. Prior to the promotion of the language as a central means of establishing identity and the right to independence, speaking Irish was a mark of poverty and a symbol of the defeat of the nation. As linguist Gearóid Denvir explains, while there were approximately three million Irish speakers with little English in 1800, by 1891 only 38,121 monoglot Irish speakers remained (105). The revolutionary call to reclaim the language was orchestrated completely by the assimilated middle class. Use of the language, as demonstrated throughout James Joyce's *Dubliners*, became paradoxically a positive mark of class and breeding.

> When the Irish Revival began to be appreciable Mrs. Kearney determined to take advantage of her daughter's name and brought an Irish teacher to the house…They were all friends of the Kearney's – musical friends or Nationalist friends; and, when they had played every little corner of gossip, they shook hands with one another all together, laughing at the crossing of so many hands and said good-bye to one another in Irish. Soon the name of Miss Kathleen Kearney began to be heard on people's lips. People said she was very clever at music and very nice girl and, moreover, that *she was a believer in the language movement*. Mrs. Kearney was well content at this. ("A Mother" 138, italics added)

As the passage reveals, the speaking of Irish and development of Celtophilia became a way to move ahead in society, a way to become involved in the nascent political group that would eventually take over rule of the country. The speaking of Irish and promotion of Gaelic culture, in fact, had nothing to do with the people who reflected that way of living. It functioned as a

symbol severed from its reflection in lived life. For the native speakers, the language continued to be the mark of poverty and backwardness; only for the elite did Irish function as a "private" language of political intent.

The rejection of the Irish language began to be overturned by the mid-nineteenth century with the work of Young Ireland, which translated Gaelic airs and stories in the newspaper *The Nation* for propagandist purposes. By the end of the century, the promotion of newspapers as the primary means of developing and circulating a national popular literature had fallen from the favor of the new "protectors" of culture, who now worked within a conception of nationalism which attached to language. Douglas Hyde in *The Necessity for De-Anglicizing Ireland*, a statement to the newly formed National Literary Society in 1892, exhibited the new grounds for defining the nation. "I wish to show you that in Anglicising ourselves wholesale we have thrown away with a light heart the best claim which we have upon the world's recognition of us as a separate nationality" (527). Hyde, a Protestant, argues that the Gaelic race is in fact the most pure in Europe: "We alone of the nations of Western Europe escaped the claws of those birds of prey (Rome); we alone developed ourselves naturally upon our own lines outside of and free from all Roman influence; we alone were thus able to produce an early art and literature, *our* antiquities can best throw light upon the pre-Romanised inhabitants of half-Europe, and – we are our father's sons" (529). Hyde's definition of Irishness depends on the purifying (standardizing) and reclaiming of Irish Gaelic as the national language. Within this rhetoric, he argues that Young Ireland failed because the Gaelic texts were translated into English, therefore excluding the literate Gaeltacht peasants from language and culture.

As the Protestants were increasingly excluded from cultural nationalism's drive to independent Ireland, race became even more central to the language movement. The Gaelic Movement, or *Conradh na Gaelige*, in the early years of the 20th century followed a romantic ideology of the language and people. "They wished to see Ireland enter the modern world – and the millenarian aspect of the movement should not be forgotten with the dawning of the twentieth century – as a vibrant independent nation in what they perceived to be the unbroken continuum of history" (Denvir 109). The central definition of this new citizen was his language, though the identificatory features extended to all cultural areas, including clothes, literature, music, and pastimes. "*Conradh na Gaelige* supplied the discourse and the structure which underlay the ideology of the men of action which eventually sought to displace a state they believed to be illegal in Ireland" (113). Both the people and the colonizing powers understood the language movement as the fodder for revolution: Dublin Castle released memos that acknowledged language was a factor in the revolutionary crisis, and the Irish Republican Brotherhood, precursor to the Irish Republican Army, recruited members from the ranks of *Conradh na Gaeilge*.

The momentum behind the language movement died after Independence, though. The constitution of the Free State declared Irish to be the national language, and in the 1920s Irish became compulsory for various public sector jobs, such as the military, police, and certain state positions. Yet, while the official language of the State is Irish, the use of the language by the people continued to decline rapidly, as Irish is basically obsolete in everyday living. Furthermore, the vision of the nation's ideal citizen became associated with the censorious role of the government. "As a result, the Irish language became associated in the official worldview

with the moral code of the respectable Catholic middle classes, largely those who had come to power in the new state, and in the fields of politics and administration in particular" (117). The Catholic bourgeoisie also marginalized the earlier socialist and labor elements of the nationalist movement (Helleiner 549). The Irish language, while once considered revolutionary, became reinterpreted by the masses as the signs of political conservatism and isolationism.

After Ireland opened itself to foreign investment and membership in the EEC (1972), "the Irish language was looked upon as a symbol of regressive nationalism as Irish elites rushed headlong into the social and economic modernization of Irish society" (Ó Croidheáin 152). By the 1960s, the Irish language became once again a sign of social revolution, but this time it was treated negatively as Gaelic became identified strongly with the Republican movement, with the members of the IRA also being very active in grassroots movements, such as labor reform. The promotion of the Republican agenda was banned from public broadcast in the Republic under Section 31 (originally passed in October 1971). RTÉ producer Eoghan Harris elucidates the problem of Section 31 in particular regarding the types of programs which would be particularly under pressure:

> Section 17 of the Broadcasting Act obliges us to cater for the Irish language. It is a statistical fact that members of the Republican movement tend, on balance, to speak Irish fluently. Thus they tend to appear on Irish language programmes. Likewise members of the Republican movement tend to be at the centre of trade union or community controversies. It is impossible to know at what stage they are promoting the aims of an illegal movement…The practical result (of Section 31) will be censorship of news and information." (qtd in Quinn, *Maverick* 68)

Beyond the common sense positioning of the Irish language as an identifier of those acting beyond the concerns of the State evident in this quote, it is important to note that the popular resistance movements of trade unions and community controversies end up implicated as a target for censorship as well.

John Hutchinson in *The Dynamics of Cultural Nationalism* has pointed out that language is essential to mobilizing men in relation to dichotomized notions of us and them, territorialization and centralization (204). The myth of the common is just that, a myth. The various ruminations in relation to language - who it belongs to and who controls it – have been demonstrated in relation to the use of Irish to forming a political movement. Language needs to be understood in a definitively political valence. Ó Croidheáin points out the ideological aspect of language for the proto-elite to unify the masses results "in the struggle to create an authentic nation-defining modern language from different dialects, the elites have to choose and modernize one dialect or mix elements of each thus creating an inauthentic national language" (154). This situation demonstrates that language, particularly and prominently in relation to Ireland, is not neutral, or even natural.

2.2. Language in Film: Imagining Another Ireland

Based on the fluctuations in the treatment of language in Ireland, language can be popularly understood as a means to, and the memory of, resistance. It is unsurprising then that numerous Irish films deliberately use language to achieve affect. Bob Quinn's films are frequently made in Gaelic, sometimes subtitled, sometimes not, and sometimes purposely mistranslated. His films directly challenge the manipulation of the image and language of the Gaeltacht for nationalistic

purposes, dismantling the connection of Gaelic and Catholicism. The early delinquent youth film *Down the Corner* (Comerford, 1977) is made in a working class Dublin accent so thick that it becomes incomprehensible. The beginning of *Intermission* (Crowley, 2003) borrows this technique, with the incomprehensible opening monologue, performed by Colin Farrell in a self-reflexive gesture to his Hollywood star status, delivered over a blank screen. The dialogue in *Crush Proof* is delivered in a working class Dublin accent almost as thick as in *Down the Corner*, though not quite as severe. While Dudley Andrew in "The Theater of Irish Cinema" identifies the refusal to soften the brogues, or in Quinn's case to make the film in English, as signs of "the 'purity' of these Irish films" (34), I believe that the treatment of language in fact complicates the notion of a pure Irish film because of language's tenuous relationship to authenticity. The creation and use of a created language in *Disco Pigs* is a refusal not only of the "inauthentic" languages of English and the amalgamated and standardized Gaelic, it is a refusal of the imagined Ireland that the languages symbolize.

2.2.1. Bob Quinn: Gaelic

While the making of films in Gaelic may seem to be an authenticating move in the creation of an Irish national cinema, the government's treatment of the Irish language as politically suspicious must be taken into consideration. In fact, when Bob Quinn showed his first film, *Caoineadh Airt Uí Laoire* (*The Lament for Art O'Leary*, 1975), in a makeshift theater in his house, the *gardai* delivered him a summons (Quinn, *Maverick* 73). The summons charged Quinn with showing a film without a license, despite the fact that such a license didn't exist. The crux of the charge was based on the fact that the film was in Gaelic and included funding from a member of Sinn Féin, and was thus assumed to be propaganda to raise funds for Sinn Féin. The charges were quickly

dropped in court, but Quinn's anecdote reveals a general mistrust of Gaelic language films as vehicles to promote social upheaval.

Bob Quinn's work is involved in critiques of the status quo, attempting to reinsert the people into the official memory of the culture. Thematically, the films are critical treatments of various elements of nationalism and modern life in Ireland. Central to Quinn's attacks are the government's use of the Gaeltacht for legitimating purposes while official policies ignore or deride the inhabitants. In *Poitín* ([closest translation, *Moonshine*] 1979), filmed completely in Gaelic with translated subtitles, Quinn dispels the myth of romanticized landscape by highlighting a brutal and difficult life in Connemara. Michil (Cyril Cusack), the *poitín* maker, lives with his daughter (Mairead Ni Conghaile) in a small cottage where he farms sheep. He uses two agents, scheming Labhcas (Niall Toibin) and dull-witted Sleahmnán (Donal McCann), to sell his *poitín* to the local population, who can't afford to drink at the pub. Sleahmnan's attachment to a stray dog results in the *gardai* (police) finding and confiscating the *poitín* stash from the agents, when the dog reveals the *poitín*'s location. The agents then steal it back when the *garda* is passed out drunk from the *poitín*, decide to rip Michil off, as well as demand more *poitín* to drink. Faced with this betrayal as well as Labhcás' sexual attacks on his daughter, Michil murders the men by sending them in a leaking boat onto the lake, where they drown.

There is not much dialogue and little use of non-diegetic music, thus the film is often silent. *Poitín* marks a radical shift in expectations of the Gaeltacht, inherited for example from *The Quiet Man* (Ford, 1952), as the colors of the film are muted, a jarring stylistic choice versus the habituated expectation of a lush green landscape. The impenetrability of the space radicalizes the

use of Gaelic, severing its relationship to both the stultifying Catholicism with which it is equated as well as its use in the political movement for unification. The exclusive use of Gaelic in the film extends to the *gardai* as well, so the film is not setting up a binary between the local law and the citizens through language use. What the film does accomplish is an indictment of national policy that the *gardai* carry out, a national policy that regulates every aspect of life, placing the laws of the state over the needs of the people. The first words spoken in the film are by the two *gardai* who sit surveying the activities of Michel and his daughter. Their familiarity with the father and daughter indicates that the *gardai* have been closely observing them for a lengthy time period. Michil is denied his only profit business, the making of *poitín.* The shots of the rocky landscape silently attest to the inability to farm. The *gardai* constantly involve themselves in the daily regulation of life, with the distribution of dole checks, as well as their demands for new tires on the agents' car and for the stray dog to be licensed. As an extension of the government the *gardai* are clearly marked as hypocrites, since they drink the confiscated *poitín*. The local informant to Michil and his daughter, in fact, lightly defends the agents' theft since it foiled the work of the *gardai*. Thus, these people of the Gaeltacht, the icons of Irish nationalism, by necessity live an existence outside the boundaries of lawful citizenship. While language marks the space as alien within the imagination of the nation, the surveillance by the *gardai* marks the bodies of the people as aberrant.

A more overt rendition of the invective against traditional nationalism in *Poitin* occurs when a thrown potato smashes a picture of Our Lady. The scene is often mentioned in the criticism as an example of the critique of the Catholic Church, "one of the most potent images of the irrelevance of the church in contemporary Ireland" (Rockett and Rockett 89). As Gaelic was popularly

equated with conservative Catholicism, the irreverent treatment of religion in this scene carries significant weight in terms of severing the co-opting of Gaelic for ideological purposes. Quinn more fully explored the aspect of religion in *Budawanny* (1987), which translates from Irish to the "monk's penis" and is the name of a prominent boulder on Clare Island, and its remake *The Bishop's Story* (1994). Beyond exploring the irrelevance of the Catholic Church, these films are invectives against the Church as hypocritical and damaging to the culture, depicting the covert cover-ups of the Church fifteen years before these actions were publicly explored in Ireland. *Budawanny* is a predominantly silent black and white film. The dialogue is shown in intertitles, with the exception of the modern Bishop's audio commentary, sometimes presented as transitional voiceover to the bulk of the flashback narrative, which is consistently rendered silently in black and white. Notably, the modern Bishop's segments are shot in color and he speaks in English, though flashes of black and white memories punctuate even his modern commentary.

In addition to stressing the ways in which the actions of the Church have become a silent history which is never discussed, the rendering "silent" of *Budawanny* in effect created a silent film tradition that Ireland does not possess, as well as dramatized the ways in which the Gaelic speakers have traditionally been denied a voice. In *Budawanny*, a Bishop is forced to respond to the publishing of the book, *Budawanny: A Priest's Tale*, which tells the true story in flashback of a priest (Donal McCann) who impregnates his housekeeper (Maggie Fegan). The town is accepting until the priest announces from the pulpit that soon the congregation will have more than one reason to call him father. One parishioner becomes upset and turns the priest in to the Bishop. The Church then steps in to cover the situation up by paying off the woman and moving

the priest. Quinn highlights the failures of hegemonic Catholic dogma in relation to the forced celibacy of the priests, while also depicting the congregation's acceptance of behavior outside the strictures of the Church, a sign of their pagan roots. The film displays, as Ruth Barton argues, the ways in which the dominant and repressive center exerts control over the periphery (*Irish* 100). The dialogue throughout *Budawanny* has the Bishop mocking religion as superstition and an opiate of the masses, yet concluding that "someone must hold the lore, sustain the system of belief. It must be so, even without the support of the belief." His words reflect interestingly on the language question, as the myth of language purity, extending to the formation of the ideal Catholic citizen, is upheld despite the different reality of the people.

When Quinn reworks *Budawanny* into *The Bishop's Story*, he replaces some of original intertitles with spoken Irish Gaelic, adapts the black and white images to sepia tones, and inserts a frame story wherein the priest from *Budawanny* is now a corrupted bishop forcing the same sacrificial fate upon other wayward priests, while adopting the same disillusionment with religion that marked the earlier film. The modern segments are in color and English. Only some of the flashback dialogue is rendered in Irish, yet, other than the priests' dialogue which is very loud on the soundtrack, it is presented in a distant and faint form, essentially as an echo. Only parts of the dialogue are translated, revealing how translation is only a mediation that does not offer access to truth. The intertitles highlight the disappearance of Irish language. The unconventional use of techniques to draw attention to film as a medium is obvious when the music stops to let someone speak, creating further disjunctions and denaturalizing the role of language.[9] When the priest speaks, though, the sound is loud and asynchronous. The difference in the treatment of the priest's and the housekeeper's dialogue highlights her erasure, or the

[9] These observations are indebted to discussion with Fidelma Farley (March 2005).

erasure of the common people, from the official history of the state, a technique which is also present through the punctuating close-ups of the *Sheela na Gigs* on the church's facade. Through the film's techniques, Quinn makes visible that the people are only faint echoes. In addition to the overt moments of hypocrisy, such as the bishop's narration of his rejection of Catholicism in favor of anything, even voodoo, the film frequently includes more subtle ironic moments. For example, the Bishop shows a picture of himself and his mistress at the Wellington Monument in Phoenix Park, yet declares the photo was taken in Paris. The viewer is intrinsically challenged to realize the dissemblance and deliberate misleading by those absorbed into the institution, who manipulate language, history and land for their own political purposes.

In *Atlantean* (1984), Quinn foregrounds translation to sever the language from nationalistic manipulations, pointing out the fallacy in equating language and identity. For example, when Quinn talks for the first time near the conclusion of the first installment of the three part documentary, he speaks in Gaelic at length. The narrator comments finally, "and what have we here? This hitherto silent scholar speaks and in Gaelic, the language of the Celts who he would have us believe are irrelevant. But what did he say? Would he mind repeating it?" The film then cuts, Quinn is shown with the clapboard, then he starts to speak in Gaelic again. "Ah, yes, he is simply retracing the steps of other more substantial invaders, the Normans, who also left a language behind – this time English." Quinn's lengthy speech is curtly summarized in English, without actually being translated. Yet, the narrator goes on to offer what Quinn is thinking during an approximated point of view shot of the water. "And he can't help but thinking, Irish people speak English yet staunchly retain their Irishness, surely even if Celts imposed a language on them, they didn't turn into something called Celts." This brief sequence accomplishes a

number of things: the deliberate non-translation of Quinn's words opens a question of audience belief in the political motivation of translation, that is - if what is translated is really what was said. The objectivity of the narrator, as the voice of authority, is thrown into question as he comments on Quinn's theories, specifically the language of "Ah" and "what do we have here," colloquialisms which are not generally heard in this narrating role. The clapboard and the point of view shot work against the ideas of objectivity and direct truth popularly associated with documentaries. By highlighting the constructed nature of the film, the speaking of Irish is recast also as a deliberate choice, but not as a choice that essentially defines the speaker in terms of nation as Quinn's speech severed the relationship between Gaelic and the Celts.

The speaking of Gaelic in Bob Quinn's films is used to critique the manipulations of people and of an understanding of history. Rather than serving as a device in developing a national cinema, Quinn uses language to highlight the failure of the nation to define all the people who live within its landed boundaries. The treatment of language takes on significance as his interrogations deliberately focus on the Gaeltacht in the attempt to dislodge the iconography of nationalism in favor of telling a different story. The film works to disrupt the defining of nation from above through ideologies of a monocultural race and language in favor of recognizing the nation from below based on the ideas of inclusion, diversity, and the people.

2.2.2. *Disco Pigs* (2001): The Power of Naming

In *Disco Pigs*, the private world inhabited by Pig (Cillian Murphy) and Runt (Elaine Cassidy) crumbles as Pig's growing sexual obsession with Runt leads to his murdering her friend (Darren Healy), then Runt murdering Pig at his request. Pig and Runt in *Disco Pigs*, based on the hit cult play by Enda Walsh of the same name, speak a barely comprehensible invented private

language, a hybrid baby talk with a very heavy Cork accent. They refuse to enter into conversation with any adults, including their parents. As children, they decide to refuse to speak in the language of a world they reject, extending to abandoning the names their parents gave them (Sinead and Darryl) in favor of their self-naming of Runt and Pig. They reject the power of pre-defined reality that naming signifies, re-terming the ocean, for example, “the big, big blue.” By musing seriously on things such as the color of love, they work outside notions of realism. In Walsh’s play, to demonstrate the complete refusal of the mores of small town life, every character is played by Pig and Runt, and their language is almost completely indecipherable. Rather than subtitle the film, Walsh decided to tone the secret language down, though it is still extremely difficult to understand.

The private world of the teenagers is instead reflected through music cues (a haunting lullaby theme), color filters, changes in frame speed, jump cuts, and the cinematic rendering of their “other” world, Pork City. The longest sequence in the film, in fact, is a fully rendered story that Pig recounts about Runt’s disappearance as a five year old child, when she was locked in the trunk of a traveling salesman’s car by her abusive father. His fantasy of her free movement around the whole world (though shown as just Ireland) is diegetically treated as an actual event; the film does not erect any value laden boundaries between realism and fantasy, but rather posits a free movement between modes of experience. The subjective viewpoint that dominates the film results in all spaces, real or imaginary, being treated the same stylistically, thus the slow motion and discontinuity editing is present across the whole film. Space and time are mobile and aberrant, as can be seen through the numerous jump cats, slow motion sequences, discontinuous shifts in day and night, and the disjuncture of image and sound. When Pig and Runt, “he king she

queen," want to enter their private palace in Pork City, they lay their foreheads together, and immediately shift into the other space. Furthermore, Pig and Runt's claims to be king and queen align with the tendency of Travellers to claim royal lineage, in particular by referring to themselves as "knights of the road." This tendency has been referred to as the "displaced lord" theory, a name that recontextualizes the Traveller's claims to an ancient royal race as evidence, at the very least, of their "displacement" or forced nomadism. "The 'displaced lord' theory, with all its refinements, is typical of the fantasy of the Travellers. It has the advantage of myth, since it gives the Traveller a *raison d'être*, inverts the nature of the relationship to the settled community, and tests the flexibility of the individual powers of the imagination" (Barnes 232). As Barnes' language indicates, the claims to royalty are dismissed as a false consciousness, one it would seem that is so ludicrous as to be laughable. Notably, though, connections are made between Travellers, fantasy and the powers of imagination. The full cinematic visualization of King Pig and Queen Runt in Pork City can then be understood as a positive inscription of the power to imagine.

Like Gammon, Pig and Runt's private language moves between recognizable English and a secret vocabulary, rendered mainly as baby talk in the film. Travellers possess Gammon words for most of the principal nouns, pronouns, adjectives, verbs, adverbs, and prepositions; the less important grammatical principles were expressed in English or omitted (Gmelch 38). To make the dialogue understandable in the film, Pig and Runt's language depends largely on substitution, with the larger relationship to Gammon evident through the omission of verbs and helping verbs in particular. The centrality of language to the film is immediately evident. The film opens with Runt's self-reflexive voiceover over a montage of a fetus *in utero*. A shift in the treatment of

space is effected, as the camera penetrates the space of Runt's mother's womb and approximates several point of view shots. Runt is depicted as an individual even before her entry into the signifying world.

> *Runt (voiceover)*: Once upon a time, before there was any blue, I take a long, long nap in a brand new home. This place, it's like I make up in my mind to stay in this warm pink goo. The thumpity-thump of the heart, my only true pal. I tell the noisy world outside to fuck off with all your playacting. For Runt, she go nowhere for no one. That was the time when the silence was some sort of friend, but then my mom heave and rip all inside, and Runt she wakes up because a baby can't stay asleep forever. A baby must be born. So hold on Mom for the little baby she's coming out. Push the baby. Push the head. Ooh the fucking pain. Mom cried like a baby herself, the silly cow. Push now. Push you fucking mommy you. And I arrived into this world of mine with the light so bright that wakes me awake with a little baby scream.

Runt is introduced as already in a state of migration, in the state of being born. Even though enveloped by her mother's body, the monologue indicates the Runt's refusal to have her movements defined by someone else, a position further elaborated by positioning the noisy world versus "my world." Familial ties are not an element of Runt's world, already evident in this scene through the verbal disrespect of her mother ("you silly cow" "you fucking mommy you"). The camera's break with expectations of realism, the heavy reliance on subjective voiceover and point of view narration (even when not specifically in point of view shots), Runt's refusal of the outside world, and existence only in the present tense verb (even though it appears she is narrating from her future self) immediately signify a radical shift in representation, of which the use of the private language is the most overt sign.

As baby Runt stares at the ceiling in a point of view shot, she speaks of how though only a few moments old, she is already thinking “I want for something all together different.” Pig is placed in the crib next to her and they decide to cry together, meet eyes, and hold hands. “And that when all the magic begin in that moment. We become one and we need no one else – nobody.” The bond they decide to make as newborns continues as they grow. They are shown always leaving and arriving at their homes simultaneously, speaking the same dialogue repeatedly. Pig and Runt, through cross cutting, are revealed to perform the identical actions even once they are in their own bedrooms. Both cross out dates on a calendar at the same moment, and once in bed, reach through holes in the wall next to their beds to hold hands, as they did when they first met moments into their lives. Pig and Runt are rendered as one brain with two bodies, a connection that allows them to sense each other’s presence even when separated. They are the ultimate isolationists, living in a completely separate world of their own creation. Pig and Runt do not try to hide their complete rejection of the world, and their flaunting of the school’s expectations results in their identification as aberrant. After they replace the faces of every picture in the school with cut-outs of their own faces and identify their goals in life to be King and Queen, the school expels them. The school’s ostracization of Pig and Runt for such minor acts, their misbehavior is more a sign of the anti-social than violent resistance, is a reflection of the society’s identification and refusal of those who do not abide by expectations of proper behavior.

In an unmotivated flashback, Pig and Runt’s movement into their imagined world is shown in relation to the bleakness and violence of their everyday existence. Pig and Runt are shown at five years old, leaving their houses simultaneously with animal floatation device around their waists. Once in the car, a cheerful doo-wop song, with a man crooning “bring me sunshine,” replaces the

dialogue in the diegesis as the parents berate one another. A series of shot-reverse shot show Runt's parents fighting, while the children gaze at each other with bemused expression. Unexpectedly, the reverse shot to the children from the mother shows Pig with a knife in his hand, which he plunges into the floating device. As Runt's mother proceeds to beat the children, they ignore her, looking into one another's eyes and reaching to hold hands once again. Runt's voiceover observes: "I remember thinking all the good things we already done and now only five years old. And all the good things to come for the deadly jewel that is me and him." After they are beaten, the children push their noses into snouts and snort like pigs. The bridging of the voiceover reveals that their private world is not only limited to home life, but extends to school as well. The car scene cuts to shot-reverse shot of the children staring at one another while drinking from the tops of thermostats. A long shot then reveals them to be twenty feet apart in an empty chalk circle in the playground. The circle visually emphasizes the existence of their separate world. They sit still, silently communicating, while other children play; they are isolated even though surrounded my many other children. Runt concludes, "So no word we speak as the world around us jabbers round stuff that goes nowhere and no one and we promise to never change – stay like this forever." Their private world allows them to shut out the violence of their existence, a cruelty that is also shown in Pig's story when he establishes that Runt is repeatedly and mercilessly beaten by her alcoholic father.

A larger indication of how the language use and the creation of another imagination of Ireland gestures toward the failure of modern Ireland to define the nation occurs when Pig and Runt go to O'Connaigh's, a traditional pub, on their birthday. A flyer outside the door advertises a benefit karaoke for that night, May 17th. As May 17th is the anniversary of both the adoption of the

Ireland Bill by the British House of Commons in 1949, which recognized the Republic of Ireland but affirmed the position of Northern Ireland as part of the United Kingdom, as well as the anniversary of the worst terrorist bombing in 1974 Dublin, the bar is filled with IRA members. While the traditional song "Foggy Dew" is sung in the background, Pig comments "Pork IRA, what a nutty bunch of weirdoes. Hey, the fellows look like monkeys in need of a good shave. Hey – news of the week is let them blow each other up." This scene is the only direct reference to national politics in the film. It is moment that indicates Pig and Runt's refusal of history as constituting the identity of the modern country. The alienation of the youth from the traditional aspects of Ireland is made clear as Pig goes up to sing "You Really Got Me" by The Kinks. The complete rejection of the youth culture is elucidated as the older people in the crowd boo, catcall, throw bottles at Pig on stage, and snort like pigs, while Runt gets brutally attacked by one of the women.

Pig and Runt's relationship to language is their first line of defense against having their identities constituted by others. After Runt is secreted away to the reform school, she refuses to speak. Voluntarily shut out of language, she embraces a physicality more identified with animals, using her body as a further sign of her refusal to accept culture's definition of her as aberrant or delinquent. When given a form to fill out concerning her future, she sits immobile with spit dribbling from her lips onto the paper. Later, she joyfully urinates herself in the head mistress' office as she is being chided for her lack of respect for property. As Pig searches for Runt, his behavior becomes more erratic: he smashes French fries in his little sister's face and stabs a man in the hand with a fork for taking a cigarette without asking. His movement toward violent behavior coincides with him being forced into the language system of the "real" world. To find

out where Pig is, first his mother forces him to speak to her, and then he has to speak when he buys a bus ticket to Wicklow. The only time words come easily to him after his entry into the language of national culture is when he tells the story of Runt's disappearance. These words are not traumatic because he is reinserting himself into his private world with Runt. Stylistically, his forced entry into normal society due to the physical removal of Runt to a reform school is exhibited through rapid jump cuts as he talks, rests, or walks; the editing of these scenes further mark his body as aberrant. Their psychic bond remains strong at this point, as Runt feels Pig approaching. Pig awakens at her voice, "he's near," to stop the bus in Wicklow to find her.

Runt's removal to a controlled space for delinquents, though, results in her discovery that there are other outsiders, such as her new roommate, who eventually she is willing to let into her world. In an early scene, Pig gives Runt the big, big blue (the ocean) as a present. Later, Runt's roommate refers to the sky as the big, big blue, leading Runt to look to the sky as if seeing it for the first time. Runt realizes that others locate themselves outside of dominant language/culture as well. When Runt finally speaks, her roommate, after momentary confusion over her language, quickly adapts and works within its confines. While Pig and Runt are separated, their relationship to language and meaning differentiates. Pig has reached a point where he is trying to calcify, or immobilize, meaning in language, while Runt is more willing to allow a free play of migrating possibilities. The film foregrounds this problem by cross-cutting Pig and Runt simultaneously re-experiencing an earlier conversation about losing one's being/identity by dispersing and becoming one with the ocean. Pig, sitting alone in his room, reenacts exactly word for word the earlier dialogue. By playing both his and Runt's parts, he attempts to constitute Runt's identity through language. On the other hand, Runt lays submerged fully

dressed under the water in the tub, enacting the dispersal of identity that the conversation centered upon. While the earlier dialogue replays as her subjective aural memory, the dialogue becomes interspersed with lines from other conversations in the film.

The set-up of Pig attempting to immobilize the world versus Runt's acceptance of permutation and migration intensifies after Pig "rescues" Runt from the reform school. A graphically matched cut has them run from Wicklow to Cork, where Pig attempts to exactly recreate scenarios from earlier in the film – "that way us get strong." When his recreation of an earlier scene at the liquor store does not play out in the same way because Runt refuses to exactly replicate her responses, Pig becomes violent, destroying the merchandise and smashing the clerk on the head with a bottle of champagne. Instead of their private language functioning as a disruption to the calcification of meaning, Pig is now operating within an understanding of language that is equally limited in its definition of the world, with his attempts to construct boundaries of behavior and expectations of identity. Pig's attempts to limit Runt within a constructed identity and sexuality, where she *belongs* to him, culminate with him killing their classmate Marky for dancing with her at "The Palace" dance club. After the murder, Pig once again tries to reenact an earlier scene of the film where he chases Runt, and then they enter their private world. Pork City is no longer a space safe for both of them. After they have sex on the beach, Pig silently gestures for Runt to kill him and he does not resist as she suffocates him. Runt concludes, "And so it all over then. Pig and Runt they leave and went all alone it seems. It's like I really do want for something else, yeah? That silence again, and so I know that he too is silent and safe. And Runt alone – she calms. And, you know, the sun it really is a big, beautiful, shining thing." As the voiceover ends, Runt speaks to the sky, "But where to pal? Where to?" The *in medias res* final

lines of the film, like so many other Irish films that deny the audience a conclusive ending, indicate a continuing journey. Her final line combines the lexicon of dominant culture, referring to the "sun," and to a new permutation of her private language, "big, beautiful shining thing," indicating at least a provisional transformation of language as the melding of the real and the imaginary.

2.3. The Aberrant Body: Nomadic Identity in *Crush Proof* (1999)

In *Crush Proof*, teenager Neal (Darren Healy) is released from juvenile prison, only to immediately have the *gardai* (police) pursuing him. After the accidental death of the friend who betrayed him to the police, the *gardai* mobilize to capture Neal and his friend, Liam (Jeff O'Toole), a pursuit that eventually results in four deaths. The film is notable for the ways it moves away from the fetishization of the land through an amalgamation of the rural and the urban spaces. Furthermore, the nonlinear cuts, where time slips back and forth with no motivation, indicate a fluid conception of time and space for the teenage characters. By showing the failure of the imagined nation of "official" Ireland to encompass these characters, the film reveals the youth as internal émigrés who live in a land of their own creation. The treatment of the teens as internal émigrés is highlighted by constructing the teens within the dominant means of representing Travellers, ranging from the presence of horses in the Dublin housing project and their incessant movement, to the fluidity of their relationship to time and space as well as their "gang" representing bonds of kinship over family. This means of representation demonstrates their cognitive migration, away from a preconstituted identity toward one of their own definition. The constant police surveillance marks their bodies as aberrant, and the city is visualized as the prison that limits their movement. The violence that erupts in the film occurs in a direct relation

to attempts by the *gardai* to control the bodies and movements of the teenagers through institutionalized measures of control.

The urban spaces of Dublin are filled with numerous stallions that the youth use as their main means of movement, or transportation. Images of the youth riding the horses bareback across the bridges and the highway, while dressed in their modern clothing of track suits etc, signal a shift in the representation of the space of modern Ireland. The amalgamation of the urban and the rural, the two imaginations of Ireland, disrupts the notion of an irreducible real, as also does the film's tendency to break the 180 degree rule by having the horses switch direction from right to left without motivation. Nomadic mobility is realized most through the complete alienation of the characters from their milieu – they have no place in society, no home, and no future other than the ones they imagine or create. The opening montage of images in *Crush Proof* visually represents the city of Dublin as a prison, images of the streets (with omnipresent youth and horses) are intercut with low angle shots of walls that impede their movement/ escape. In case the stylistic commentary is overlooked, Tickell includes shots of barred windows in incremental close-ups within the montage before setting the first scene within the walls of the juvenile prison. The imprisonment of the aberrant bodies is not reduced to the detention system, but is stylistically extended to all life within normal society.

The depiction of violence, while disturbing in its brutality, its editing and its incongruent switches in tone and music, is not represented as a social problem. It is simply movement in the aberrant world in which these youth have no place. The films reveal contemporary social life as dehumanizing and destroying imagination, individuality, and mobility. The youth have no

investment in the social order or the inherited society of adults; their alienation is not isolated but the normal state of existence. The limiting of mobility that the depiction of Ireland as a prison immediately posits is developed though a stress upon the oppressive surveillance system of the military and police, and the forced immobility of reform schools and mental institutions, spaces which demonstrate the institutionalized control of the aberrant body.

To contextualize, the questions of prisons and surveillance have become central in a number of films that challenge the limited imagination of the nation. In Neil Jordan's *The Butcher Boy* (1997), Francie moves through institution after institution, including the Christian Brother school for delinquents, the mental institution, the jail, and finally the hospital for the criminally insane. Instead of rehabilitating him, the audience realizes that each institution further develops his role as an outsider or delinquent. The sexual abuse at the delinquent school clearly marks his body as aberrant, as evidenced by Joe's disgust when Francie tries to tell him about being abused by Father Tiddley. The mental hospital decides to give Francie a lobotomy, a physical marking of his inability to be rehabilitated, which leads him to escape. *The Magdalene Sisters* (Mullan, 2002), based on the documentary *Sex in a Cold Climate* (Humphries, 1998), details the mental and physical abuse visited upon women of all ages in the Magdalene Asylums. The imprisoned are girls and women who represent a challenge to the ideal construction of gender either directly, due to pregnancy out of wedlock, or indirectly, for reasons such as being raped or judged too sexually attractive. The women are repeatedly shown attempting to escape the asylum, which is stylistically and narratively presented as a prison. The surveillance element is most effectively realized in the scene where the girls/women are forced to strip naked to be ogled and mocked by the various nuns. According to interviews from *Sex in a Cold Climate*, this was a frequently used

technique of humiliation and control performed by the nuns. It is a moment that sheds light upon the ways that bodies are marked aberrant independent of action and behavior.

The importance of delinquency and surveillance in relation to the nomadic and aberrant body has roots in theoretical assessments as well as historical circumstances, such as the resettlement programs in Ireland that attempt to identify and limit the movement of the Travellers. Foucault argues the panopticon is a metaphor for all disciplinary cultures, wherein it induces "a state of conscious and permanent visibility that assures the automatic functioning of power" (201), extending beyond the prison to all organized valences of culture, the hospital, the schools, the workplaces, etc. It is a "generalizable model of functioning; a way of defining power relations in terms of everyday life of men" (205). Discipline reduces the possibility of multiplicity. It "arrests or regulates movements; it clears up confusion; it dissipates compact groupings of individuals wandering about the country in unpredictable ways" (219). The procedures of discipline that dominate society fix people in space and constitute upon them a body of knowledge that is accumulated and centralized (231). Thus, the biographical, such as the identification of genetic and environmental factors that mark a body and fix it in space, becomes central to the identification of the delinquent, allowing for a criminal to exist before a crime is committed. The delinquent's body is marked as aberrant in ways completely independent of actual action or crime, but rather in terms of differing from the norm. The attempts to define Traveller culture described earlier are an excellent example of the ways that discipline and the panopticon try to define identity, and thus justify the regulation of movement even through their only crime may be a nomadic lifestyle. The resettlement programs construct a history of Travellers that purposely

ignores their pre-colonial existence to justify “rescuing” them from a lifestyle that challenges the definition of the real and of the nation.

The modern system of surveillance extends even further than the police, as the identification of aberrant bodies is widely and immediately disseminated through media, such as televisions, telephones, and the internet. These technologies not only allow for the dissemination of information to find the delinquent, but they also can serve as the means to culturally define acceptable behavior, albeit through news of criminals and delinquents on news reports or the construction of a norm in sitcoms, etc. Modern technology conveniences then become implicated as tools of control. In *Crush Proof*, for example, Detective Sergeant Hogan repeatedly calls Neal on a cell phone to threaten him. He frequently refers to himself as Neal’s conscience, revealing the ways that modern technologies have colonized the mind even further than the previous panopticon means of torture and imprisonment. Despite Neal’s physical movement, the cell phone always locates him within the grid of surveillance. After he throws the cell phone away before escaping with his gang of friends to Wicklow, the youths are still within the grid of surveillance. They are identified, and their location disclosed, because the patrons at a pub recognize the teenagers from the television news broadcast.

Early in the film when Neal attempts to see his baby that was born while he was interned, he begs his ex-girlfriend not to call the *gardai*. “Please don’t. You can’t imagine what it’s like in there. It’s brutal and paranoid and vicious and boring, all at once. Nothing ever happens but once in a while and when it does, it’s worse than you can imagine.” His dialogue is given substantial weight. It is the first time the camera is centered on Neal as he speaks, earlier in the juvenile

prison the image and sound is asynchronous. The camera slowly zooms in, giving importance and weight to his words. Later, again in direct close-up, he speaks of how the use of torture in the prison pales in comparison to the humiliation visited upon the inmates, in that they are made to feel less than human. Technology is further implicated when Neal, on horseback, chases a motorcycle rode by his ex-friend who turned him in to the police. The means of transport, the horse and the motorcycle, are inflected with a larger questions of rural and urban, of the idea of natural and mechanical movement. The horse beats the motorcycle, complicating the idea that the march forward of technology is a superior existence. Technology dependant Celtic Tiger Ireland is rejected in favor of the subsumed tradition of the outsider warrior.

The film posits the youth to be from the lineage of warriors, incorporating pre-colonial modes of existing into the modern refusals of the nomadic teenagers. While Neal is grieving over the death of his horse, which died from a broken heart while Neal was incarcerated, another friend offers his "knacker" horse. Neal refuses.

> *Neal*: The Knackers were refugees from Cromwell. The old tribe, the Owens, we're the bleeding better ones. We're the *Tir na nÓg*'s of the North. We've got the warrior blood. They will never crush us, because we're crush proof. Thousands of years old – we are. The Industrial Revolution's just a blip on my screen. Don't patronize me - I am here to watch over men's souls.

Neal is offering a direct analogy to Travellers through his discussion of knackers, which is Traveller terminolgy. A knacker horse, which Liam offers, is a horse that is old and decrepit, so the Travellers would sell it to a slaughterhouse. The term has since become a defamatory term in relation to Travellers. In his speech, Neal rejects the construction of Travellers as they are

usually imagined. He differentiates between those nomads descended from forced plantation, and the nomads descended from the warriors and lords. In an earlier scene, he, like Pig and Runt, identifies himself as a king. Neal's warrior story aligns his clan to the knights of the road. Neal attaches the youth both to the pre-Christian tradition of the great Owen warriors, as well as identifying the clan (which lost its last king in 1609 during a Gaelic rebellion against the English garrisons in Derry) as *Tir na nÓg*, or the Land of Eternal Youth, usually depicted as a horse. Reflecting the modern claims of Travellers, Neal identifies his lineage as pre-colonial, with the choice to wander and fight being a choice rather than a forced migration. They are such ancient warriors that the present state of power is nothing to worry about in the large picture of existence. Shortly before being killed by Detective Hogan, Sean declares himself a Celtic warrior and draws a blood red Celtic circle on his forehead, visibly marking his body as different. The visible marking of Sean's body is significant because he is the only teen who is directly killed by the *gardai*, shot in the center of the Celtic circle. As the teens have elaborated their investment in a different definition of Ireland, in a pre-Christian history of myth and lore, the murder of Sean, wearing his resistance to the modern nation on his body, becomes emblematic of a larger trend in destroying elements of the culture that do not fit in with the imagination of the nation.

While the teens do not have their own *argot* in this film, language and naming remains a central problem, in particular for Neal. Neither Neal's mother nor father refer to him by his name, his mother claims she doesn't recognize him as her son since he is not living in a way she approves of, while his father literally cannot remember his name. Because the parents are referred to emblematically in the credits as "The Da" and "The Ma," their rejection of Neal can be read out more generally as the situation most of the teens are in. The characters exist as orphans, creating

their own kinships as they wander though the hybridized milieu. Beyond directly challenging both his parents on why they linguistically deny him, Neal speaks repeatedly to Detective Hogan about the corrupting forces of power and naming. In the midst of a riot caused by the *gardai*'s decision to confiscate all horses in the housing project to punish the inhabitants, Neal and Detective Hogan's dialogue concerns the idea of power and language. In response to Neal accusing the police of stealing the horses, Hogan responds "We didn't *steal* them. We *confiscated* them for their own good - for humane reasons." Neal refuses this power to naming, of the ability for behavior to be value laden based on the positioning of the law: "Fuck you, you fucking power mad scumbag. You know you are going to just send them to the glue factory." Toward the end of the film, after Hogan shoots Sean in the forehead, Neal holds a gun to Hogan's head. "You happy now Mr. Conscience? It never ends with you. Why are you following me for? That job's gone to your head and your rotten fucking brain." Neal makes Hogan apologize to Sean's dead body, then spares his life because Hogan, unlike his father earlier in the film, knows his name when asked. While Pig and Runt use their private language in *Disco Pigs* to demonstrate their rejection of the terms of the identity, Neal rages against a system of signification that strives to control his body and movements, while denying him subjectivity through language. Thus, while there is no secret language to speak of in this film, Neal's situation parallels the treatment of the Travellers in modern Ireland, though their situation extends even further to them being viewed as vehicles for a language from which they are denied any natural possession.

2.4. Imagining Other Irelands

If, as Foucault argues, "power produces; it produces reality; it produces domains of objects and rituals of truth" (194), the tendencies in Irish films to move away from "reality" and official languages of the state toward a hybridized space that includes former ways of knowing in the world (supernatural, fairy tale, dream, fantasy) are intrinsically a refusal of power's delineation of the real. The construction of another space to imagine the nation has been seen with the rendering of Pork City in *Disco Pigs*, but it also occurs in a jarring and indiscernible moment during the credits in *Crush Proof*, as three of the dead boys (Neal, Sean and Liam) awaken to walk silently though a field of horses and children wandering about freely. By highlighting the characters' alienation from culture, the definition of the nation as described from above, through ideology and the construction of an ideal citizen, versus from the below, as a reflection of the difference and the lived life of the people, is revealed as equally imagined. The construction of a reality that excludes so many people, and silences other histories, is rejected by the youth in the films; they prefer death, the ultimate resistance to the signifying system, to the shadow of an existence where their bodies are marked as aberrant and controlled by every element in society.

The equality in representation of "reality" and the other imaginations of Ireland, whether the fully separate spaces or the subjective views of space, such as Dublin as a prison, disrupts a hierarchy of representation. This equality is an inherent challenge to the ways in which one group's definition of the real should dictate the mental and physical limitations of everyone. Especially as culture can be understood as dispersed and incapable of being strictly defined by landed boundaries, the cognitive migration of peoples should not be strictly defined by those in power. Yet, this is why language becomes such a central element in thinking about migration. Cognitive migration does not necessarily involve the physical movement of bodies, but the

migration of the mind beyond the limited conception of identity and land. Cognitive migration is deeply involved in issues of language then, especially in terms of controlling the words that allow expression and dissent. By challenging the power of naming or refusing to abide by the language of the state, speakers are able to subvert the dichotomized definitions of self and other, and reopen questions concerning how the nation-state came to be defined in such a limited way.

3. Not Irish, Not Celtic: Migrating Myths in Bob Quinn's *Atlantean* (1984)

3.1. Bob Quinn and the Myths of Irish Cinema

The interrogation into imagined identity that marked my first two chapters is the overt subject of Bob Quinn's three part documentary, *Atlantean* (1984). *Atlantean* exists in two versions, a three hour documentary, aired on public access television in 1984, and a non-fiction book (1986). While the concentration is on the television documentary in this chapter, I will use the book at points to elaborate the trends evident in the film, in particular to demonstrate how the second incarnation supports a reading of the film as more than a simple parodic text In an ironic and reflexive manner, *Atlantean* rejects the terms on which cultural nationalism developed, revealing other histories and other possible identities that have been erased from the narrative of the nation. Quinn's deconstructing of the Celtic origins is predominantly accomplished through a consideration of migration that reframes the markers of nationalism, including art, language, music, religion, and commerce, into the "Atlantean" context, arguing for a common ancestry amongst seafaring cultures extending from Ireland to North Africa. Quinn argues that migration, in fact, is the central feature of the Irish people, rejecting the notion, discussed in Chapter Two, that migration was an historical anomaly related to colonialism. His justifications for this approach spread across culture, including the reframing of ways to understand literature, art, crafts, and language. Because of the central role Bob Quinn holds in Irish film criticism, *Atlantean* serves as an exemplary text with which to investigate various circulating "myths" about Irish cinema, including 1) Irish cinema is a "literary cinema" which is more interested in story than cinematic effect, 2) Irish cinema is comprised of "authentic" and "inauthentic" directors, and 3) Irish cinema is invested in promoting nationalism. *Atlantean* is a text where

each of the myths falters: while *Atlantean* copiously uses literature, it does not function as a "literary" film in the ways the critics visualize in terms of adaptation; Quinn pushes against the core idea of authenticity itself and critiques the myopic vision of the nation-state; and despite attempts to claim the contrary, the text stridently undermines the tenets of nationalism by foregrounding the institutional manipulation of "truth."

The reason why this discussion of the gap between the imagination of Irish cinema and the actual form Irish films take resonates with *Atlantean* is because Bob Quinn has often been treated as the "father" of Irish cinema, due to his status outside Hollywood, use of the Irish language, collaborative work technique with other early directors, and treatment of clearly Irish subject matter. Bob Quinn's persona, though rarely directly invoked beyond his efforts in fighting to establish government funding for film, is an essential subtext to understanding the role he plays in the film criticism. In particular, his public persona is that of a politically charged advocate for film. His broadcasting career began in 1961 when he worked in production beginning with the government's launch of Radio Telefís Éireann (RTÉ), the national broadcasting station. In a much publicized episode in 1969, based on the conclusion that his work was "only serving to ratify the commercial abuse of public broadcasting," he took a crew to County Clare without permission and then sent them back to Dublin with a note "denouncing all of RTÉ 's commercial and organizational works and pomps" (*Maverick* 11). The episode resulted in an overhaul of the station's top personnel, and was the central event contributing to his maverick, outlaw persona. Quinn went on to work as an independent filmmaker for the BBC, Channel Four, SBS, UTV, RTÉ and others, working collaboratively with other young Irish filmmakers, such as Cathal Black, Kieran Hickey (the only product of film school), Joe Comerford, and Seamus Deasy, on

low-budget (or "no-budgets," as Quinn refers to them) shorts, documentaries and fiction films, frequently working under the collective pseudonym Cinegael.

Quinn's films include *Cloch* [*Stone*] (1975), an experimental short film on stone sculpting that posits the figures being carved out of stone are screaming for release, *Caoineadh Airt Uí Laoire* [*The Lament for Art O'Leary*] (1975), *Poitín* [closest translation, *Moonshine*] (1978), for which he won the first government screenwriting award, *The Family* (1979), *Atlantean* (1984), *Budawanny* [refers to a pagan tinged stone monument, closest translation, *The Monk's Penis*] (1987), which he later reworked into *The Bishop's Story* (1994), and *Navigatio: Atlantean Part II* (1998). The cultural importance afforded to Quinn is evident by the fact that in 1985, he was the first filmmaker elected to Aosdána, the Irish Parliament of Artists.[10] Quinn fought since the late 1980s for the establishment of community TV service in the Gaeltacht, Telefís na Gaeltachta. Faced with bureaucratic resistance, he created and aired the pirate station, an act for which he was officially chastised. After much agitation, in 1996, the government officially launched Telefís na Gaeilge (currently TG4), changing the name from Gaeltacht Television to Gaelic Television, an alteration significant for the way it changes the stress from the Gaeltacht community to a linguistic ideal. As perhaps further evidence of the government's lack of investment in the Gaeltacht, the channel was made available on UHF though the Gaeltacht at the time only had VHF reception. Despite these issues, Quinn maintains that TG4 and its radio version RnaG are essential detoxifiers to RTÉ's centralized Dublin ideal, from which he considers himself an internal émigré. "In the ecosystem of sounds, images, and ideas which broadcasting should be, there is presently a monocultural preponderance of weeds, choking all

[10] Aosdána is supported through the Arts Council. Members from the creative arts are peer-nominated and elected based on two factors, the amassing of a significant body of work and being a native - or resident for five years - of Ireland. Members are eligible for a *Cnuas*, or stipend, to pursue significant projects.

educative possibilities, asphyxiating our cultural life and slowly toxifying our imaginations" (31). Despite claims that Quinn's films represent "the rejection of (the) colonial viewpoint that has dominated representations of the West" (White, "Films" 10), the most frequent target of Quinn's vitriol has been the Irish government, which he depicts as enacting an equally harmful and insidious colonization.

In 1995, the Minister of Culture Michael D. Higgins appointed Quinn to the RTÉ Authority, at which time Quinn "observed RTÉ trying to protect the elusive concept of public broadcasting from the attempts of certain politicians and huge financial interests to destroy it" (15). In the four years before he resigned, Quinn fought for, amongst other issues, a ban on advertising directed at children, equality in broadcast coverage to all sides of an argument (implicating Section 31 censorship that refused any air time to Sinn Fein), the funding of the ambitious Beckett project wherein Beckett's full canon was made into films by Irish and international directors,[11] and an increase in regional programming. Of these, only the Beckett project succeeded, because the plays brought RTÉ cultural cache. The willingness of RTÉ to green light this literary project indicates the bureaucratic investment in exporting "Ireland" internationally, particularly in terms of culturally esteemed products. The dissemination of Ireland as the land of saints and poets, investing in high rather than low culture, is also reflected in the constructing of the myth of a literary Irish cinema.

3.1.1. A "Literary" Cinema

Numerous examples demonstrate how Irish film criticism fully acknowledges its investment in literature, thus, in the preface to the *Yale Journal of Criticism* dedicated to Irish film, Dudley

[11] The Samuel Beckett project remains controversial, as Beckett left strict instructions that refused to allow the filming of any of his plays.

Andrew and Luke Gibbons assert, "The image in Ireland has fretted in the shadow of language" (1). McCracken suggests that "a literary perspective" is especially suited to independent/Irish films, which are closer to modern poetry than popular cinema (12), Andrew Slide points out that Ireland is "steeped in literary tradition" (53), while Stanley Kaufman claims that the development of an Irish film industry depends on "a transmutation of the Irish poetic sense from flow of word to flow of vision" (qtd. in Slide 33), a statement which implies that the failure of Irish cinema has been in its inability to adjust to the cinematic medium.[12] Clare Duignan of Radio Telefís Éireann makes clear assumptions of this literary approach, "It may take a few more years to really channel that innate storytelling ability into scripts which are both Irish, in the real sense, and universal" (71). Reflecting her own investment in an essentialized construction of Ireland, she maintains that Ireland is "innately" gifted in storytelling and narration, while also pointing to the lower position visual style (or the role of the director, cinematographer, etc.) will play in this conception of a "real," or authentic, Irish cinema that refuses to rely on the clichés desired by international investors, particularly Hollywood.

This literary cinema framework predominantly works as a rhetorical device, because it frequently looks to literature solely in terms of a film's success or failure to faithfully replicate surface narrative. A different way to think about connections to literature would be to consider the ways that traditions of storytelling, including myths and legends, are layered into the films, as occurs with the use of the legendary hero Cuchailainn story in Jim Sheridan's *The Field* and Neil Jordan's *Michael Collins* or the youth adopting the personas of great warriors from *Tir na nÓg*

[12] This movement is also realized in the number of discussions of adaptations visible in the *Yale Journal of Criticism*'s stress on Joyce and John Huston's *The Dead*, Fintan O'Toole's discussion of the Roddy Doyle film adaptations, Kathleen Gallagher Winarski's discussion of Neil Jordan's *Miracle* "from fiction to film", Sanford Sternlicht's "Synge on Film," as well as numerous other articles and drama based approaches represented, for example, in the collection *Contemporary Irish Cinema*.

(Land of Eternal Youth) in *Crush Proof* (Tickell, 1998). Replicating the function of oral storytelling more generally in Ireland, these myths entail a different, and sometimes oppositional, historical memory. One reason the use of myths in this manner may not be a popular critically is that they complicate the canonical creation of a national cinema as politically-committed realist dramas.[13] As it stands, the literary cinema framework helps to defend the late development of indigenous Irish film, in effect ignoring the decade's long fight for governmental film funding. Furthermore, the rhetoric attempts to delineate a "unique" position for Irish cinema as a national cinema. Rather than concentrating on issues of adaptation from literature to film, my discussion will demonstrate the ways in which literature, particularly the popular literature of fairy tales and oral legends, serves as vestiges of popular memory, complicating the construction of history by re-investing in the epic tales and legends that served as inspiration for the Gaelic Revival's cultural nationalism. The key to the differentiation between nostalgic and critical uses of popular memory is an ironic approach, in that the exact elements that were used to construct the limited imagination of the nation now serve as the tools with which to challenge and dismantle definition from above. The legends and tales are not used to create a sense of secure traditionalism, but as the means to disrupt complacent notions of the past.

3.1.2. An "Authentic" Cinema

In terms of authenticity, the second myth of Irish cinema maintains the underlying position that a small handful of first-generation directors represent the "authentic" vision of Irish directors as distinct from the present spate of "inauthentic" Irish directors working internationally. This myth claims that only Irish directors operating within the strict Irish funding scenario and dealing with "unique" Irish subjects are authentic, while directors working within an international funding

[13] The title of the recent collection on Irish Film, *Keeping It Real* (2004), gestures to this investment in realism, even while the majority of the chapters discuss fiction films.

scheme are pandering to international pressures. Even the young Irish filmmakers are being positioned as disappointments in terms of authenticity based on a more generic concentration on urban youth, visible in films such as *Goldfish Memory* (Gill, 2003), *About Adam* (Stembridge, 2000), *Intermission* (Crowley, 2003), and *Flick* (Connolly, 2000). Frequently, Bob Quinn is invoked in the criticism as an emblematic "authentic" Irish director, with the new directors failing in comparison. For example, when Martin McLoone discusses Kevin Rockett's argument that the younger filmmakers, though more technically competent, are more aesthetically and politically conservative than the first generation filmmakers, he argues "this is essentially the same point that Bob Quinn has made, adding the observation that the most recent films exhibit all the characteristics of a culture that has effectively joined an Anglo-American sensibility uncritically" (129).

The framing of Bob Quinn as the epitome of "authenticity" by many Irish film critics is based on his deliberately constructed maverick persona, circulated though his various non-fiction books and interviews, in addition to his well-publicized stunts at RTÉ. His writing is frequently quoted as authoritative in the criticism's conceptions of the national cinema model, while there is often little attention paid to his films. Furthermore, the invocation of his tirade against the Los Angelization of Irish film is frequently taken out of context. While Quinn does argue in his contribution to the filmmaker's symposium on Irish cinema (1999) in *Cineaste* that most "Irish" films are look-alike American films, his piece is more an attack on the government's industrial approach to cinema, which embraces the business aspect while ignoring the artistic, than a vilification of Irish directors.[14] He argues that the industrial work ethic was ushered in from the

[14] The brief article is excerpted from a larger argument in his 2001 book *Maverick : A Dissident View of Broadcasting Today*.

late 1960s by the administration's setting up of tax schemes to entice multinational corporations to Ireland, then teaching the citizens to consume the products with commercial television. "Thirty years later Lemass and Whittaker's political successors applied the same logic to film. The policy had similar results. The bulk of film activity in Ireland originates and is financed from outside the country" (73). Quinn's oft-quoted assertion is also from this article, "Now that this country has finally shed its antediluvian religious beliefs, its national identity, its sense of personal and communal responsibility, its ethical inhibitions, its political sovereignty, even its own currency, all those things that retarded it for so long, the future glows with promise" (73). This line has been used frequently to ground claims that Quinn is calling for a nationalist cinema to "reinsert, albeit in a more radical and a more secular sense, the nationalism that was in danger of being jettisoned in the rush towards modernity" (McLoone 132).

Yet, *Atlantean* consistently attacks the basic tenets of cultural nationalism, while simultaneously refusing to align with the supra-nationalism of the European Union. For example, Quinn's exact language concerning the "antediluvian religious beliefs" matches his language in relation to his arguments concerning Ireland's early (antediluvian) religions prior to the nationalist institutionalization of Roman Catholicism in *Atlantean*. He has consistently maintained a critical stance in relation to Catholicism in his films, a fact that then complicates the interpretation of his quote regarding antediluvian beliefs as being a lament for the decline of Catholicism in Irish culture. For example, *Budawanny* and *The Bishop's Story* focus on a priest who impregnates a young heroin addict and the Church's subsequent cover-up against the wishes of everyone involved, including the community. In discussing why he decided to make a film of Fr. Pádraig Standùn's 1983 novel *Sùil le Breith* (*The Eye of Judgement*), Quinn claims it "appealed to me

because it revealed the unique tolerance toward sexual peccadilloes that I had long since discovered existed in Connemara and which survived in no other community in this theocratic state" ("What Happened to the Bishop" 8). These two films reveal how inconsequential the Catholic Church is in the West, depicting it as an institutional framework arbitrarily forced upon the people; he identifies the struggle between the people and the church in the film as "innocence versus the monolith" (8). Quinn's concern with "personal and communal responsibility" is in opposition to the capitalistic cult of the individual, which he relentlessly argues in *Maverick* is propagated by consumer culture in an attempt actually to homogenize difference. It is also important that, rather than *moral* inhibitions, he identifies the loss of "ethical inhibitions" in his criticism of Ireland printed in *Cineaste*; ethical inhibitions can be understood more in the context of the crass commercialism he feels is dominating contemporary Ireland. For example, in *Maverick*, Quinn argues that commercialism is analogous to prostitution, a term he shifts away from the "economic tragedy" of a desperate mother trying to feed her children to public personalities shilling products for vast amounts of money. "The difference may simply be hypocritical definitions of social acceptability, i.e. the weakness of taboos about greed relative to the strength of sexual taboos" (84).

The aesthetics of the first generation of filmmakers, the "authentic" directors (Bob Quinn, Joe Comerford, Cathal Black, Pat Murphy, Thaddeus O'Sullivan) have come to represent the ideal look of Irish cinema. As Ruth Barton's acknowledges in *Irish National Cinema*, "the first grouping of works (the independent cycle of films made from the mid 1970s to the late 1980s) has come retrospectively to be regarded as something of a golden age of Irish filmmaking, distinguished by a level of formal experimentation as much as by its political engagement" (87).

Low budget aesthetics and commercial inviability have become equated to authenticity. But, as Kevin and Emer Rockett point out in their book on Neil Jordan, the lack of distribution for the films "owed to a number of factors, including their political, social and cinematic content, their engagement with avant-garde practice, but most especially to their miniscule budgets which clearly militated against the polished look favoured by mainstream cinema audiences" (Rockett and Rockett 28). Currently, beyond making a virtue of necessity, the funding and distribution problems that plague the filmmakers have become fetishized as a sign of "authenticity."

The tendency to separate the directors into authentic and inauthentic categories can result in the ignoring of similarities because of the surface differences, such as the incorporation of international genres or a more mainstream appearance. For example, Martin McLoone argues along with Luke Gibbons that the majority of Quinn's work is informed by a "radical memory" of pre-modern Irish culture (131). Radical memory can be understood in opposition to the legitimized official memory contained in monuments and museums, aligning instead with the collective memory of the culture contained within the elements of popular culture, such as folklore, poems, or song. Radical memory is the pre-modern, pre-national memory of the people operating independently of the "imagined community" propagated by the print media. According to this argument, the "mainstream" Irish directors, of whom Neil Jordan is a prime example, do not include this radical memory because of the Americanization of their films. Yet, radical memory, especially in terms of stylistic devices involving the layering of folklore into the text, is present in other films that do not fit comfortably within the imagination of an authentic Irish national cinema. As Kevin Rockett and Emer Rockett argue in relation to the double coding of radical memory in Irish films, "It is such double coding, which characterizes much recent (Irish)

artistic production, that typifies Jordan and his work, and when undetected has allowed for an unfavorable comparison between his work and that of the more overtly political and socially engaged texts of the indigenous filmmakers of the 1970s and 1980s, who included Bob Quinn, Joe Comerford, Cathal Black, Pat Murphy and Kieran Hickey" (77). There is a tendency to attribute this double-coding, or the presence of radical memory, only to films that are viewed as overtly political, and even properly political in terms of a national imagination. The selective recognition of radical memory reveals the way in which the myth of an "authentic" Irish cinema deeply affects the critical treatment of the films.

3.1.3. A "Nationalist" Cinema

The problem with co-opting Quinn as the "father" of Irish national cinema is that the majority of his work is stridently critical of Irish nationalism. He has consistently had a cantankerous relationship to the state-supported structure that he was influential in establishing. In fact, although Quinn is often cited as one of the most important Irish directors, his work is unavailable commercially and is rarely screened on television or in the theaters in Ireland. In terms of critically defining a national-cinema model, ostensibly about the nation and for the nation, the works that are fetishized as authentic are unavailable even in Ireland. The films, with their lack of circulation, enable a myth of Quinn, a myth that imagines him as a maverick independent filmmaker determined to make authentically Irish films - films that are, in fact, so authentic that no market exists for them. This myth exists predominantly unchallenged; thus, the charges concerning the current inauthenticity of Irish films can be made in the absence of the actual referent. In "The Films of Bob Quinn" for *Cineaction*, Jerry White argues that *Atlantean* is a stridently nationalist film. White views the film as documenting how Quinn's self-professed "colonized mind" reveals Ireland's attempt to "return to a way of life other than what is forced

upon them by powers outside their culture" (8). The problem here is that Quinn identifies and then demonstrates in the film how his mind has been colonized by Ireland's own imagination of the nation; it is Ireland's self-definition he deconstructs through challenging the basic tenets of cultural nationalism, not a force from outside the nation. In Jerry White's second article on Quinn, "Arguing with Ethnography: The Films of Bob Quinn and Pierre Perrault," written almost a decade later, he retreats from positioning Bob Quinn firmly within the Third Cinema model, acknowledging that the films are most interesting for the ways that they speak to internationalism. He revises his older statement to claim that "Quinn is seeking not so much to recover a 'true' Irish nationality but to draw his viewer's attention to the fact that 'old' national ideas have been used for political, sometimes colonizing, purposes" (117). White's repositioning of Quinn's intentions are, interestingly, located in the context of a discussion of international movements toward undermining ideas of national authenticity. This more nuanced approach takes place, perhaps tellingly, outside the question of Irish national cinema.

The ways in which Quinn has worked against nationalism in his films and how this tendency has repercussions on distribution are evident through a consideration of *The Family* (1978), a television documentary he made for RTÉ. This film also serves as an instructive subtext for *Atlantean*, the title of which originates from this documentary. *The Family*, a half-hour documentary in English that concentrates on a cult that sets up residence in the Gaeltacht, critiques notions of the nuclear family. The documentary was filmed for RTÉ in 1978 but was shelved until 1992, similar to the fate of Cathal Black's documentary on the physical and sexual abuse of students by the Christian Brotherhood, *Our Boys* (1980), which was not shown for over 10 years. While no official reason is given for the internal censorship of either of the films, they

both target foundational notions of the state: *Our Boys* aims to expose the abuse visited upon youth by the state-supported structure of the Christian Brotherhood reform schools, while *The Family* deromanticizes the core institution of the nuclear family, linking the overt criticism of the family to a discussion of the tax structure and consumer culture. The problem of internal censorship at RTÉ follows the tradition of government disapproval of film, institutionalized in the 1920s when censorship laws were introduced through the Censorship of Films Act (1923), the specifics of which remain protected under the Official Secrets Act. While the censorship was originally meant to protect isolationist Ireland from controversial ideas from other countries, its characterization as protection "against political ideology that may have opposed that of the government or Church" (Byrne 47) resulted in internal censorship at RTÉ.

The Family was filmed as part of a series of films called "The Other Ways," the idea of which was to look at people and ways of living that confronted or did not conform to the societal norm. Quinn filmed the documentary in Donegal over a week at a house called "Atlantis" with the anti-establishment commune led by Jenny James. The film challenges notions of the nuclear family, an idea essential to modern nationalism. The family was institutionalized in the Irish Constitution as one of five fundamental rights of the citizen: the State guarantees to protect the family and the institution of marriage. The family is enshrined as the building block of the nation, a fact that historically led to the restrictive censorship of books, plays, and films. Working subversively within the trope of "The Other Ways," Quinn first highlights the status quo family before moving onto the treatment of the Atlantean cult. Rather than present the nuclear family in a positive light, Quinn exaggerates their representation by filming the "normal" family in the style of a 1950s

sitcom, such as *The Donna Reed Show*. The imagination of this perfect family is stylistically put into discord with the insertion of lingering shots of hands and tortured expressions.

The Family begins with the dictionary entry of "family." The words are shown briefly on screen and accompanied by an authoritative male voiceover stressing that by definition and tradition the word means a household of people, implying more than simple biological relations. The nuclear family is thus a much simplified version of what family is. The dictionary quote cuts to a nuclear family around a table: with one boy, one girl, the professional father and the mother, dressed in a flowery apron, serving them food. The voiceover continues its polemic against the role of the nuclear family, pointing out that once a tribe provided the central community relationship. The visuals and voiceover stress the family's role in government ("The involvement of the state in its function does not ease the burden") by showing the family as consumers ("this unit still has to make all the decisions and pay the costs too, directly as consumers and indirectly as taxes"). The lack of communication between the adults extends to the children, who sit mesmerized in front of the television. The composition of the shots stresses the distance between the members of the family, and shots of the four in close physical proximity in the car are undercut by medium close-ups of each parent in profile, stressing the lack of communication between the mother, the father, and the children.

The wooden, staged shots of the suburban family suffering silently in close-ups dissolves to an image of a large group of smiling people ("the extended family has no place in suburbia; there is no going back to tribe as it existed. Where…do we go from here"). The following images are mostly hand-held camera shots, featuring the extreme acting-out and emoting of these self-

named Atlanteans, a term Jenny James identifies as a synonym for strength. The children and new adult adoptees of the Atlantis house are shown being indoctrinated, almost "brainwashed," into the primal scream method of physical acting out. When one of these un-indoctrinated people tries to pull away from the confrontation, he is physically forced repeatedly to engage. During confrontation sessions, the camera alternately zooms in on the participants and the observers. To highlight the difference between the perfectly generic character of the suburban family and the individualistic expression of the Atlanteans, the camera often lingers on the decorations upon the walls in the background. The movement of the camera in its treatment of the Atlantean commune is in stark contrast to the alternating long shots and medium close-ups of the suburban family, creating the affect that the commune is a vital and living entity versus the static and disconnected life of the "normal" family.

The repression and distance that mark the suburban nuclear family in the opening sequence is countered with the absolute confrontation and mocking nature of the Atlantean cult. As Harvey O'Brien argues, by "forcing viewers to examine their own feelings about open displays of emotion in a usually reserved culture, (*The Family*) asks them to take stock of their own situation relative to what they see and attempt to understand why these people behave as they do" (185). The repression of individuality in the suburban family sequence, epitomized best through the centrality of the television that encourages the family's non-communication, comes into focus through the reflection of creativity in the Atlantean house. The many collages of drawings and photographs, including pictures of Mohammed Ali, animals, and pictures from magazines, reveal more of a connection to community than the "sterilized' suburban house, which in its tidiness is completely devoid of any marker of individuality or interests.

While highlighting the difference between notions of the family, Quinn is not invested in presenting the commune as a more acceptable, or healthy, alternative. Clearly, the Atlanteans are equally harmful to the children, as various youths cry and scream through the film. At one point, the camera lingers on a sign behind a young girl's head: "Help! There must be an easier way." Jenny James closing words of wisdom - "I've never seen a happy family – I certainly didn't come from one" - are followed by an intertitle with a second written definition of family: "the servants of a house; the household," which is in bold text but not spoken by the narrator; and "the group consisting of parents and their children," which is spoken but not written in bold. The stylistic choice to disjoin verbal and visual stresses highlights the hypocrisy of the treatment of children in culture, wherein Quinn's depiction of the two worlds (nuclear and Atlantean families) shows that they are treated as servants and consumers in both, despite claims to have their best interests at heart. Quinn's comparison of the nuclear family and the Atlantean cult in *The Family* is a subversive commentary on the ways that mass consumerism and commercialization of the home is equally tantamount to the brainwashing of the cult. The documentary enables the creation of a space for reflection on how the family becomes a main form of indoctrination into culture and society. While Harvey O'Brien locates the decision to shelve the film as indicating that "Jenny James and her family seemed too radical a revision of an institution enshrined in the constitution as the cornerstone of Irish life" (185), I believe the internal censorship is related more to Quinn's undermining of the nuclear family than discomfort with the alternate lifestyle on the Atlantean commune.

When Quinn decides to adapt the term “Atlantean” as the title for his television documentary partially funded by the state as well as other international sources, it immediately signals an attempt to escape from the dominant politics of his country. Though at the time the context would not be known because *The Family* was still shelved, the choice to adopt the moniker is also an internal signal toward the bureaucratic control of knowledge, a comment on the restricted construction of “reality” as well as a gesture towards insidious forms of censorship. Quinn utilizes *Atlantean* almost as a companion piece to his earlier films, including a discussion, for example, of how critics who enthusiastically praised *Poitín* as epitomizing the Irish aesthetic neglected to notice that Middle Eastern music was used in the most famous scene from the film. It would seem, he observes, that an investment in promoting “Irish” culture occurs at the expense of other truths. Furthermore, this moment is significant for the way Quinn utilizes his own film as evidence of a larger migrating culture that decentralizes notions of place-based identity.

The film as well as his non-fiction book of the same name centrally treat the myths of nationalism and the deliberate shaping of certain “truths” about the Irish character that have been promoted for political reasons, despite evidence to the contrary. The official investment in the Celtic history is tied to the fight for independence, as this myth of origin was used to justify claims that the culture was ancient and thus deserving of self rule. Each element Quinn investigates, such as singing, dancing, language, knitting, and religion, opens deeper questions about the roots of Gaeltacht culture, dismissing a Celtic basis in favor of a hybrid ancestry based upon a migratory history of peoples and cultures in free exchange. The film shifts the terms of the identity away from the land and toward the sea. Eventually, Quinn systematically undermines the major tenets of Irish nationalism by tracing Irishness, not to the Celts, but to Northern Africa

and paganism. As O'Brien points out, "in attempting to link Ireland to North Africa, Quinn is well aware of the racial prejudice in Irish society" (199). *Atlantean* is a deliberately provocative film, challenging not only nationalist myths of origin but also the ways that these myths constitute the form of modern popular myths, such as that Ireland is not racist or that it is an inherently Catholic country.

3.2. The Real Ireland?: *Atlantean* (1984)

Atlantean takes the form of an ironic film detailing Quinn's mental and physical journey to discover the alternate histories of Ireland. This ironic tone has allowed various critics, such as Jerry White and Elizabeth Butler Cullingford, to dismiss the film as a joke. The irony needs to be understood within a larger international context, though, as the film takes the form of a reflective documentary, to adapt Bill Nichols' terminology, in which the filmmaker foregrounds his own subjectivity within the larger project of emphasizing epistemological doubt (61). The representation of history and knowledge, taken for granted in earlier forms of the documentary, becomes the focus of the reflexive documentary, which essentially deconstructs the documentary form from within by making visible the codes by which it operates. Reflexive texts tend to be interested not only in form and style, but also in "strategy, structure, conventions, expectations and effects" (57). As *Atlantean* becomes a text about the journey into knowledge, the viewers are forced to become active participants, who must consciously engage in how truth is created. Documentary as a subjective film form is foregrounded in multiple ways: multiple takes of a scene are included and the clapboard is not edited out of the scene; Quinn is shown watching and rewinding the footage that becomes the "evidence" of the film; Quinn's own films are included as evidence; and the typically authoritative voice-over is replaced by a distanced, unbelieving,

and sometimes even distracted narrator (Alan Stanford). For example, the narrator mocks Quinn at every turn: as the film opens on a stick ritual in Cairo with Quinn dancing, the narrator states that this Irishman is making a fool of himself. The narrator's introduction of Quinn sets the stage for many disparaging references, predominantly through a mocking of Quinn's tenuous connections of which "real historians would despair."

The dominant reception of the documentary as a "joke" though is, I believe, over-stated. As even Elizabeth Butler Cullingford, who does not view the documentary seriously, notes in *Ireland's Others*, "Despite his tone of self- parody, Quinn pillages some respectable authorities, including Heinrich Wagner, Professor of Celtic Philology at Queen's University, Belfast" (15). Heinrich Wagner is useful for Quinn in the film and literature versions of *Atlantean* for his theories concerning language. Based on various dominant features of Gaelic, such as the verb coming first, Wagner argues that underneath this "insular Celtic" language exist other languages, traceable to North Africa, which the later adaptation of Celtic Gaelic absorbed, though the original language is still traceable. This theory is supported later in conversations with geographer E.G. Bowen who argues for North African connections to Ireland and Wales based on the study of the Atlantic seaways. In a further example, Quinn first utilizes *sean-nós* singing as evidence of Ireland's non-Celtic basis; *sean-nós* is an ascetic, unaccompanied form of solo singing in Irish Gaelic. *Sean-nós* is the basis for all traditional Irish music and the songs deal mostly with the sea. Quinn quotes many established musicologists and composers, such as the foremost Irish composer Sean O'Riada, generally treated as the "patron saint" of Irish music, who argued the music was aligned to Indian music that arrived via North Africa or Spain. Quinn's inclusion of interviews with respectable authorities in the film, without giving their

theories any more weight than his own or the non-traditional experts such as knitters, jewelry artists, and various natives of Connemara, results in the uneven and ironic tone of the film. The audience is never sure who is an "official" expert, a move that contributes to Quinn's larger project of deterritorializing types of knowledge and memory.

Harvey O'Brien in *The Real Ireland: The Evolution of Ireland in Documentary Film* (2004) notes how Quinn's positioning of himself at the center of this reflexive film, as a physical, epistemological and authoring figure, is a break from dominant modes of documentary in Ireland:

> This personalization was largely unprecedented in Irish documentary. Though James Plunkett had been central to *Inis Fáil – Isle of Destiny* (1972) and Douglas Gageby has presented *The Heritage of Ireland* (1978), these documentaries did not probe their presenters' actual motivations or attempt to explore their personalities relative to the subject…But this kind of presence was not an element of reflexive self-interrogation; on the contrary, such participation reinforced the authority of the text. (197)

The virtual lack of reflexive documentaries in Ireland prior to the release of *Atlantean* contextualizes how radical the film would seem at the time. Considering the earlier institutional censorship of *The Family* within a larger trend of how "on a day-to-day basis television documentaries tend to be shorter and cheaper and as a consequence also typically tackle 'safer' issues" (Roscoe and Hight 27), Quinn's three part reflexive documentary can be viewed as challenging not only assumptions of truth in documentary more broadly, but specifically reflecting on the role of the television documentary. While television documentaries may tend

more generally toward “safe” issues, the film’s interrogation of Irish identity, in particular in relation to issues of race, are politically charged.

Dominant common sense perceptions of filmed documentaries are that they present objective investigations into a topic, especially when said documentaries are shown on television, in particular public access television. As more traditional expositional documentaries dominated RTÉ airtime, it is instructive to review the codes that are often used to portray fact and truth in this film form. As Jane Roscoe and Craig Hight argue in relation to a common sense set of coded and conventions, “the objective is to sustain a sense of realism, a sense of the world that is unproblematic and needs no questioning” (15-16). These codes and conventions include the use of naturalistic sound and lighting; an authoritative narrator (usually a white male), who pushes the viewer toward closed arguments; the expert, who derives credibility from his official position and specialized discourse; and the use of photographic stills. These conventions “are part of the code of realism and naturalism, allowing documentary to continue to position itself as a mere recorder of the real, rather than actively constructing ideological accounts of the social world” (17). Quinn ironically deconstructs these conventions of documentary filmmaking, and in the process calls into question the ideological formation of the nation. He makes himself the main character of the documentary, but undermines his own authority constantly by changing his mind about his original theories. Though the narration frequently reflects his thoughts, it does so in the third person. This calls attention to the construction of the film, revealing the ways that documentary narration, which is always scripted, denies its own subjective framing of the truth. The ironic treatment of the omniscient narrator extends to the inclusion of “experts,” who either do not fit into the notion of traditional experts or talk about how they have been periphery to

their field. Finally, the documentary gives giving equal attention to filming Quinn's journey and point of view shots, surprising for an "objective" film form, as to the more traditional indexical evidence.

Rather than being forthright about his argument, Quinn uses an investigative approach, which appears to haphazardly make connections. Unlike the documentaries of Michael Moore where he also features prominently as a character, Quinn does not portray himself as a man on a mission who is looking for proof of what he already believes; instead his own journey into knowledge takes precedence. The journeys documented in the films and the book are investigations into the conditions of knowledge. This journey explores the ways people are manipulated into believing and investing in the myth of nationalism, through the deliberate promotion of a set of ideas that are officially sanctioned despite copious research indicating they are unfounded. Structurally, Quinn's adherence in both versions to the haphazard connections and basing of theories on "flimsy" evidence enacts the same process by which the Celtic myth of origin was founded, revealing how tenuous connections make up the general conditions of knowledge.

3.2.1. Deterritorializing Knowledge

Atlantean in both its forms opens major questions about the presentation of history, politics, issues involved in national funding schemes (specifically regarding archaeology, but implicitly commenting on film as well), as well as notions of popular memory in relief against official memory. In archeologist Chris Libb's interview, he states that outside pressures on academia demand that the cross-fertilization of ideas be ignored in an attempt to force the Celtic myth; the justification for money spent is the establishing of a national identity, as well as making discoveries useful for touristic and educational purposes. The deliberate constricting of a

mythology of “Ireland” is carried out at the expense of people, knowledge, and scientific study; the methodology Quinn utilizes is exemplary of his desire for “migration” in academic research. He explores the ways in which myopic specialization severely limits the intellectual process, in essence failing to see connections between disciplines, while cross-disciplinary study can enable ideas and truths to emerge that reveal the collusion of academics, nationalism and politics. Stylistically, this call for migration becomes encapsulated in the many shots of the water and boats, a consistent refrain on the failure of centralized thinking, that of the land and the roads, to connect on a wide scale to the cross-fertilization of ideas, rather than on the institutionalized and sanctioned lines of thinking. The migratory process of knowledge, in fact, allows for the realization that the people have been written out of history, as the narrator says early in the first installment, “Just like the Injuns (sic) in American Westerns, people fade into the background.” The film, as an example of a migratory or nomadic cinema, is filmed in numerous countries; the camera lingers on the people in the background and concentrates on their specific experiences to demonstrate similarities and connections across diverse local cultures across the globe. The migratory techniques he advocates for academic research are applied in the film to create a transnational documentary.

The alternate ideas and truths facilitated by movement through and across disciplines allows the people to reemerge into the history and present of the culture. The process that Quinn employs aligns to the work of Michel de Certeau:

> The technical path to be followed consists, in a first approximation, in bringing scientific practices and languages back toward their native land, everyday life. This return, which is today more and more insistent, has the paradoxical character of also being a going into

> exile with respect to the disciplines whose rigor is measured by the strict definition of its own limits. (6)

De Certeau is identifying the limits of specialized knowledge, a knowledge that operates solely within its own rules. This specialization, with its own language which removes it from general discussion, has increasingly divorced from everyday life, or the existence of the people. In terms of culture, the specialized knowledge attempts to constantly contain, making culture infinitely smaller, by only taking into consideration inert objects. To control culture, the actual operations and movements of people, their historicity, must be removed to construct models of discourse; the mutability of actual existence is excised for the creation and projection of a stable whole. Culture and popular culture, or the elements of lived life, are separated by specialized discourses, and popular memory is obliterated from the official memory.

The Atlantean trope of migration allows a set of assumptions concerning the Celtic nature of Ireland at the root of current methodology to be displaced: it reinserts the people into history. One of the ways in which *Atlantean* reinserts the human element is in its eschewing, for the most part, the monuments of dominant historiography in favor of pursuing the ephemeral categories of music, art, dancing and language. While visiting the pyramids in Egypt, for example, Quinn states he has no interest in the monument, but cares only to explore the craft of the artisan sitting on a fence. Canted shots of the massive monument alternate with close-ups of the man's face and fingers as he weaves a basket. While a segment on the pagan roots of the round towers or Newgrange would be expected within the challenge to Catholicism, instead Quinn focuses on the *Sheela na Gigs* and Coptic crosses, small artisanal artifacts that reflect the movements of everyday people rather than structures built through organized labor. Quinn's films attempt to

move away from static artifacts (the fetishized archive of the real) towards recognition of moving, malleable, and fluctuating cultural expressions. Thus, frequently Quinn's evidence in the film is tapes or copies of modern singing, recorded at the pub, or sweaters that an elderly woman knits. A gulf is created between the static objects of culture (drawings, maps, jewelry artifacts from the museums) and the shots of people creating art, music, or jewelry. By utilizing the same filming techniques of zooms and panning close-ups between the static and living examples of culture, the documentary questions why certain fetishized markers become the ultimate designators of culture. Living culture is mobile and malleable, as it has adapted the ancient knowledge into modern practice. To be certain, Quinn stresses that modern oral stories, for example, can equally falsify in their presentation of history. He is not trying to replace the institutionalized history with an equally impenetrable and "true" oral history. These films, in his words, are "investigative" of the ways in which politics shape history, memory, and even the weather. Myths of origin are foregrounded to show what has been left out in the deliberate formulation of identity. The methodology of scientific study is undermined in the film through its form and modes of inquiry. By inverting every codified element of nationalism (migration is favored over ties to the land; African origins rather than Celtic; paganism instead of Catholicism), the film opens up other avenues with which to think about history and contemporary existence, particularly allowing for a consideration of the ways in which the tenets of nationalism push toward the homogenization of difference, resulting in the naturalization and justification for discrimination, for example, in terms of religion or race.

The lost continent of Atlantis that the film invokes serves as a way for Quinn to escape the isolationist, national-cinema models for film as well as allowing for reflection on questions of

identity. His Atlantean model of migratory culture removes Ireland from the Celtic context and, instead of fetishizing the land, decentralizes it as simply a location. The land is no longer the key to identity. The second installment of the documentary is explicit that the lost continent of Atlantis is not Quinn's main concern, though the idea of a migratory Atlantic population is central to his critique of the modern nation. The narrator elaborates, "He believes that Atlantic coastal dwellers once shared a common culture and their contact was shattered by the rise of the nation-state which turned natural neighbors into unnatural enemies." The Atlantean ancestry of the Irish is contextualized within a tradition where migration is the chief cultural and racial characteristic. The shots of water and boats constantly remind the audience of this migratory mindset, as do the alternating shots of Gaeltacht residents and people from various countries in Northern Africa, shots that stress their similarities rather than differences. Ireland, then, is simply a land colonized by its inhabitants within the universalized notion of migration and movement, wherein the nation-state is a false, dividing boundary impinging on the natural movement of peoples on the water. Ireland, in fact, extrapolating from this, is everywhere and nowhere. "Global material culture is everywhere Atlantean, yet Atlantis is nowhere, no place. 'Ireland' floats (again) as part of this sign system, but it is only a 'second order' sign, a mythology, signifying the absent transcendent which all culture signifies, 'that is Atlantis'" (Graham, 22). The Atlantean method, that is a stress on the migratory and the nomadic, allows for a decentralized space to think about internationalism and global capital.

3.2.2. *Atlantean* (1984) as Modern *Immrama*: Exploring Migration and Identity

The politics of dismissing the nomadic, represented most fully in the treatment of the Travellers in Irish culture, involve the threat to the nationalist investment in "land" and "home." Instead, as

Quinn argues in the book version of *Atlantean*, "A picture emerges of the sea as, not a barrier, but an essential part of the multi-faceted culture of this island" (25). He critiques this stress on land as constituting identity, rejecting the essentializing of Irish-ness it entails. As Harvey O'Brien argues in relation to Quinn's larger concern with nationalistic divisions of nation-states, "more specifically, he is concerned with its effects in Ireland, particularly postcolonial Ireland where the recourse to a mythic pre-colonial past (Celticism) was a form of Aryanism" (199). In addition to the threat the nomadic poses to the naturalization of stasis and property, it also constitutively involves the imagination of race, aligning with the Gypsies and the wandering Jew in what might be considered a contamination of the "pure" blood of the Celt attached to a fundamental (though subsequent) Catholic essentialism. Thus, migration echoes in Leopold Bloom's reassessment of nation from the same people living in the same place to the same people living in different places (Joyce, *Ulysses* 331). The racial connotations intensify when the popular justification for colonization is taken into consideration: the Irish were termed white chimpanzees, descendents of Africa via Spain rather than of European descent. Various nineteenth-century history books and colonial commentators, such as Charles Kingsley and Thomas Carlyle, overtly argue for the African heritage and prognathous facial features of the Irish. This argument is reflected in the popular political cartoons from *Punch*, which J.P. Curtis thoroughly documented in *Apes and Angels*, his work on racism in Victorian caricatures. In effect, Quinn's journey in *Atlantean* makes and justifies the argument that the Irish have roots in Spain, Egypt, Basque, Africa, etc.; his argument mirrors the arguments that justified the colonial subjection of the Irish, which may be the reason many critics imagine that the film must essentially be a mockumentary.

The key to the colonial subjection argument being considered as an insult, though, is that the speaker would have to be invested in the Eurocentric superiority complex, a centralization of thought that Quinn resolutely rejects. In using mobility to disrupt the stratified geography of landed culture in favor of sea migration, Quinn literally is shown turning the documentary into a modern *immram*.[15] The *immram*, which translates directly as "rowing about," is one of the oldest Irish literary genres; it concentrates on sea journeys to fantastic locations (Otherworlds). Quinn invokes the *immrama* directly in the book *Atlantean* to argue that "instead of being a distant and unimportant planet on the edge of a galaxy whose axis runs East/West, Ireland can be seen as the centre of a cultural area that is oriented North and South, is based on the Atlantic seaways and stretches from Scandinavia to North Africa" (10). Quinn correctly identifies the *immrama* as the precursors to the major European epics, as historical material and stories written previous to the appearance of monks in Ireland. He justifies these claims by looking to *Immram Bran*, wherein the heroic mythical figure Bran searches for the Isle of Joy, visits various fabulous worlds, and encounters Irish pagan gods. Many of the *immrama* were drastically altered by the ecclesiasticals who decided to excise material and replace it with Christian elements, manipulating the popular stories of the people as a tool for conversion. To reclaim the subversive potential of storytelling, Quinn looks to myths, in particular to the oral stories of the *seanachai* (storytellers), who still tell stories that draw parallels between Atlantis and the Irish Otherworlds of the Land of the Blest, *Tir na n-Og* (the Land of Youth), and the Isle of Dreams.

These myths serve as alternate histories, in which the people are still central as creators. The *immrama* still retain traces of their ancient meaning despite later Christian adaptations. Quinn

[15] Directly invoking the modern *immram* theory, *Navigatio: Atlantean Part II* references *Navigatio Sancti Brendani*, the most famous *immram*. Unfortunately, this unofficial fourth segment of the *Atlantean* documentary is not available for purchase.

struggles in the book version of *Atlantean* against the idea of Irish myths as a reworking of universal myth (Greek or "Celtic") that keeps the Irish locked into Europe despite evidence otherwise: "was there any escape from this academic straight-jacket, any way of showing that Ireland was open to and received formative influences from other than the Graeco-Roman world? The only escape route apparent to this particular 'scholar' was the sea." (37). In particular, Quinn uses the *immram Navigato Sancti Brendani*'s very close story structure and adventures parallel to the stories of Sinbad in *Tales of the Arabian Nights* to argue that cross-culture pollination was occurring by the sea, and that these nearly identical tales are evidence of the shared culture. Both stories are attributed to the same time period of the ninth century, but their similarities, he claims, are dismissed within the cultural project of academics to attribute everything to the Greeks and Romans.

Both forms of *Atlantean* work as i*mmram*, a modern recreation of the process of migration and discovery that the genre entails. The myths recounted in the *immrama* are used by Quinn as documentary evidence of the migratory past of Ireland, as well as the roots of the myths being part of a pagan, Atlantean perspective, rather than Greek or Roman. The presence of Otherworld tales in the earliest Irish literature can be seen as evidence of a pre-Christian Ireland that breaks free from the "European straightjacket." The *immram* is notable in that the function of the tale is primarily to recount the migratory journey, with the descriptions of the Otherworld as a secondary feature. The prominence of this early genre attests to the importance of sea-faring and migratory movements to the early Irish, despite the truncation of this in official history. Many of the stories have been lost over time, though the most famous *immram* the *Navagatio Sancti Brendani* does survive, as well as a few lesser-known *immrama*. Since *Navigatio Sancti*

Brendani is widely regarded as a contaminated text due to the innumerable revisions made for it to become a strict Christian fable, I will instead discuss *Immram Bran*, which, though contaminated, retains more of its original form. [16]

The presence of the Otherworld is important to the Atlantean project, in that the Otherworld provides an imaginative space outside the strictures of reality and rationalism. The freeplay of the Otherworld allows the possibility for a different conception of life. Furthermore, the presence of the Otherworld tales attests to pagan traditions, providing a space for communal, basically communist, ideals for daily living. The belief in the sinless realms of the Otherworld exhibited in the *immrama* speaks of a golden age before class and property, where the earth provided for all needs. Proinsias Mac Cana concludes that the *immrama* align to communist ideals: "almost everywhere, it would seem, where belief has existed in a golden age or in a millennium, the idea of material or economic communism has been closely coupled with that of sexual communism" (72). In addition to the Otherworld across the sea of the *immrama*, another type of Otherworld literature exists as well, that of the *Tuatha da Danaan*, where the Otherworld is contained in the *sidhe* of the fairy mounds. Both forms have a connection to magical waters, e.g. the Land Below the Wave of "Cuchailainn's Sick Bed." The nature of the Otherworld is unchanged in both source materials. The tension detected in *Immram Bran* between the pagan journey recounted and references to the coming of Christianity leads to various arguments concerning this *immram*'s relationship to Christianity, one of which is that the storytellers and ecclesiastics who finally transcribed the oral legends were attempting to reconcile the pre-Christian and Christian

[16] *Immram Bran* is dated late seventh or early eighth century, the earliest example of the surviving Irish voyage tales. From the original written copy of the seventh century, a copy was made in the tenth-century in which the poetic language was left intact, though the prose was partially modernized; this version is the circulating version. Because the poetic language was not revised by the monks, this *immram* maintains more of its original (pre-Christian) content.

myths. Alfred Nutt's 1894 essay on the Happy Otherworld argues that the Christian overlays, or later additions, are systematically undermined by the persisting myths of the Otherworld in the *sidhe* and *immrama*.[17] He uses this fact to challenge the theory that the *immrama* functioned originally as Christian writings. "Not only would such an hypothesis altogether fail to account for the existence and mutual relations of two distinct types of the Otherworld conception, but the effort, maintained through so many centuries, to bring these ancient legends within the pale of the Church is conclusive witness to the fact that by origin and in essence they are not Christian" (235). In fact, the pagan tinged tales are the ones that remain popular, such as with the story of *Tir na nÓg* in which the hero Oisin reviles Saint Patrick's attempts to convert him by choosing instead to end his life indulging in memories of his youth. The Christian adaptations of the myths have predominantly passed from popular consciousness.

In *Atlantis: The Antediluvian World*, originally published in 1882, Ignatious Donnelly founds his arguments that the lost continent of Atlantis is the original Eden on the presence of Otherworld myths of various cultures and cites, in particular, the *immrama* in Ireland. He argues that the cultures with Otherworld myths are the descendants of Atlantis, the modern Atlanteans. Ireland is a key country to his arguments for the existence of Atlantis. In regard to the *Navigatio Sancti Brendani*, he argues "the fact that St Brendan sailed in search of a country in the West cannot be doubted; and the legends which guided him were probably the traditions of Atlantis among a people whose ancestors had been derived directly or at second-hand from that country. This land was associated in the minds of the peasantry with the tradition of Edenic happiness and beauty" (259). Various writers other than Quinn and Donnelly have pursued this tradition as well, most

[17] Alfred Nutt's essay, which does not coincide with dominant Christian readings of the *immrama*, is removed from later versions, though it was included in the first published version.

famously W.B. Yeats in his poem “The Shadowy Waters” (1906) and Paul Muldoon in his poem “Immram” (1980).

Donnelly argues that Atlantis was the original Antediluvian world, destroyed by the Great Flood, or the Deluge. Atlantis is known in different cultures by various names: the Garden of Eden, the Garden of the Hespirides, the Elysian fields, the Gardens of Alcinous, the Mesomphalous, Mount Olympus, and the Asgard. Before Atlantis was destroyed, its descendants had already migrated and set up various colonies in maritime countries, such as Ireland. These descendents continued the quest to find Atlantis, evidenced, for example, through the abundance of Irish Otherworld tales. Atlantis stories form the basis of the “Edenic” Otherworld myths in traditions as diverse as Arabian, Egyptian, Irish, Spanish, Berber and Basque. Though Quinn does not completely invest in the myth of Atlantis, the tradition of thought developing from this seminal text, which Quinn directly references in the book *Atlantean*, is useful to understanding Quinn’s use of Donnelly’s terminology to decentralize Christianity and the European straightjacket. Donnelly was not attached to religion in any way, believing instead in progressive humanistic policies with the goal to eradicate ignorance. What is clear (and dangerous) about the Atlantis myth is the overthrowing of the Bible as an absolute source of truth. Donnelly identifies the original religion of Atlantis as sun worship, which later morphed the human kings and queens into the gods of the ancient Greeks, the Phoenicians, the Hindus, and the Scandinavians. The various groups Donnelly identifies as Atlantean, such as the Aryan or Indo-European family of nations, the Semitic peoples, and possibly also the Turanian (language family of Asia and south-Eastern Europe) races, brings together the world in common rather than in difference. It also re-imagines much of the world as wanderers, making migration a standard rather than an anomaly.

The various versions on the myths and legends of Ireland detail a different idea from Levi-Strauss' seminal work on myths, because Levi-Strauss looks at the works completely independent of their historical contexts in an attempt to find universal meaning across all cultures. In opposition to the work of Levi-Strauss, Michel de Certeau theorizes myths, tales and legends as historically grounded tactics operating outside of daily reality by delving into a world of the past, the marvelous and the original. "In that space can thus be revealed, dressed as gods or heroes, the models of good or bad ruses that can be used every day. Moves, not truths, are recounted" (23). The tales become strategic ways in which the people can resist the totalizing knowledge and dominant order of society, namely through the presence of simulation and dissimulation. The tales reverse the realities of everyday life by allowing the weak or oppressed to dominate in an often utopic space, e.g the Land of Women offers a space of utopic beauty in which women control every facet of life, war, and sex, the last of which is especially important to note within the hyper-restrictive history of sex for women in Ireland. "This space protects the weapons of the weak against the reality of the established order…And whereas historiography recounts in the past tense the strategies of instituted powers, these 'fabulous' stories offer their audience a repertory of tactics for future use" (23). By thinking about the myths as tactics of resistance, as offering alternate ways of thinking that decentralize the hegemonic center and offer tactics to empower the weak, the centrality of myths to Irish cinema, particularly the myths that reclaim migration, attests to the political dedication of the films, which cannot be reduced to surface readings of simple narratives.

The alternative imaginative space of the Otherworld is evidenced in *Immram Bran*, the story of Bran, son of Febal, who journeys to the Land of the Living. A magical woman invites Bran to the Otherworld, consisting of "thrice fifty distant islands in the ocean west of us; larger than Erin twice/is each of them, or thrice" (13). The magical Otherworlds include a land "without grief, without sorrow, without death, without any sickness, without debility," essentially a land that is marked by sensuous delights (6). Lands they visit include the Land of Joy and the Land of Women. They remain for a year in the Land of Women, indulging in magical sexual and physical pleasures. The food was never depleted, and every man found exactly what he desired in his dish, a common custom in Irish fairy legend. Eventually, one man is homesick for Ireland and convinces Bran to travel back. The chief of the women warns him to not touch the ground of Ireland. When they arrive in Ireland, the occupants inform the travelers that the voyage of Bran is an ancient story in their culture. One man touches land and is immediately rendered into dust. Bran then tells the full story of his movements before leaving again. "And from that hour his wanderings are not known" (34). The voyages of Bran have taken centuries rather than the single year the men thought had passed.

The tales emphatically locate the Otherworlds of *immrama* and legends as being located to the west of Ireland. This factor is important to Atlantean scholarship, which is why Bob Quinn can so easily adapt the Atlantis schema to his work. By aligning with the Atlantean scholarship, Ireland's relationship to mainland Europe is finally severed. In addition to using the ideas of Donnelly, Quinn also relies on the work of geographer and historian Emer Estyn Evans to develop his theory of the Atlanteans. While Evans is not invested in the Atlantis theory, his work on challenging the roots of Ireland is essential to Quinn's project. In his 1968 essay "The

Irishness of the Irish," Evans argues for a methodology that embraces continuity with the past rather than dramatic breaks. He shares Quinn's distrust of patriotism and nationalism; Evans is critical of nationalism because it is emotional and depends so heavily on nationalist myths that history is sacrificed in attempts, for example, to define a pure race. "A pure race is a nationalist myth: indeed it is now thought that in the evolution of man the mixed breeds were winners from the start. We are all mongrels, and should be proud of it, but the proportions of the various racial elements in the mixture vary from one region to another" (33). Evans tries to push past the emotional attachments that mark definitions of national character and patriotism, and Quinn's adoption of deliberately provocative attacks on national heritage can be seen as an adoption of Evans' ideas and techniques.

Evans bemoans the fact that evidence of pre-plantation, pre-Norman, pre-Viking, and pre-Celtic Irish have continued to be ignored through the successive historical revisions of ecclesiastical writings that wanted to promote Christianity; English historians who were invested in justifying colonization; the writers of the Irish Annals who wanted to reestablish the power of the ruling families; and the romanticism of the nineteenth century Irish scholars who cleaved to Celtic myths to establish their pure race and in the process enacted a "denial of the process of renewal under the stimulus of culture-contract which is the essence of Irishness" (38). Quinn adapts this usage of continuity in *Atlantean*:

> It is only through the quite recent and artificial construct of a homogenous people or nation that the Vikings of Ireland could be viewed as alien. The 'Celts', by the same logic, must at one stage have been alien. So, also, must even Christianity have been at one stage a novelty. It is always the political urge to force a unified national image that

> causes certain categories of people to be excluded arbitrarily from credit for forming a people's culture. (55-6)

Evans identifies the loss of the most important element of Irish studies, the pre-Celtic heritage present in the oral histories, but absent from the English and Irish recorded histories of Ireland, histories that have written the common people out of national culture in their attempts to create an identity for Ireland. "It is when attitudes harden under political or religious pressures and become fossilized that the genuine quality of Irishness is sacrificed" (39). His methodology, which combines a study of geography, archaeology, artifacts, written histories and oral histories, demands that the study of Irish culture break free from European models. The "Irishness of the Irish" is a result of continual cultural cross-fertilization, and attempts to eradicate these elements in the fervor of creating the pure Celtic race of Irish nationalism are deeply flawed. To be certain, the attempts to break down the Celtic basis of a "pure" Irish identity has ramifications on current political questions, ranging from the dominance of the Catholic Church and the influx of asylum seekers to the problems in Northern Ireland. If there is no natural boundary to the State and the people are not united in their pure race, the fight for the unification of the natural limits of the nation-state are undermined. While Quinn does not overtly invest himself in questions of the North as Evans does, he uses this breakdown of identity to argue that the Gaeltacht is culturally separate from "mainland" Ireland, reflecting the failure of nationalism to reflect the reality of the people.

Similar in kind to Evans' claim that attitudes harden under political and religious pressures is Quinn's attack on academia, which he faults for being in collusion with the government's centralized nationalistic aims. "It is noteworthy how often intellectual conclusions can coincide

with the prevailing and national ethos" (5). Quinn directly invokes Evans to argue against myopic specialization: "the most significant discoveries in future are likely to be found in the gaps between disciplines" (9). Quinn's mission to see Ireland anew is based on his experiences in Connemara. The investment in land and the sedentary lifestyle that marks so much of nationalistic consciousness against notions of migration extend to seafaring ways as well: "for certain reasons, rooted in the colonial experience, the Irish of recent generations have all but ignored the sea" (12). Stylistically, Quinn makes an argument against the centrality of the land to identity by constantly filming the ocean. In many scenes, the camera is placed on a boat, whether for presentation of evidence or at moments when Quinn is contemplating his journey into knowledge. By repeatedly stressing these water shots, the film naturalizes the sea as the central state of being for both the Gaeltacht and the film. The geography of Connemara attests to the fact that roads were not the main ways of traveling the island.

> This indented coastline means that virtual neighbours, a half-mile apart, might have to travel twenty miles by road to visit each other. As against this, the presence of shops, post offices, pubs and travel agents on the remotest tips of these islands and peninsulae suggests that it was not always thus. The location of these services makes no economic sense until one stops looking through the windscreen of a car and realizes that the logical connection between these places is the boat. (14)

In the book, Quinn's style of writing continually foregrounds his initial disbelief over his findings, but claims these items become "obsessions" that he must investigate, a trait not dissimilar from the almost involuntary quest for knowledge in which the *immrama* partake.

Always at stake here is the government's neglect of the Gaeltacht in favor of the cities and the sedentary people. In *Maverick,* Quinn speaks at length about the centralization of Ireland to fit a Dublin ideal. Dublin is the nation, according to the government and media sources. His rejection of the European ethos that dominates centralized Ireland resulted in his choosing to become an *interior émigré*, moving to Connemara and adopting the Irish language as "a linguistic bulwark against Coco-Coladom" (124). In the films, Quinn does not have to foreground his nomad or exile status in the same overt way, since he is visually isolated in the scenes located in Ireland. His nomadic movement is central to the film, with frequent shots of him alone on a boat or walking alone in the desert.

In the final installment of *Atlantean,* Quinn nominally switches focus to religion, wherein he enters the basement of the National Museum in Dublin to demonstrate how even though the museum houses the largest collection of *Sheela na Gigs* in the world, they are hidden and have never been displayed publicly. Throughout this scene, the lighting is very low, a stylistic choice that simultaneously verifies their existence while revealing their "secret" status due to the potentially dangerous role they play for the imagination of the nation. The camera pans the *Sheela na Gigs* in close-up, zooming in on the engorged genitalia to visually make an argument for the exact element of the artifacts that leads them to be hidden and ignored. Quinn's investigation into religion laments the loss of belief and the quest for knowledge, epitomized for him by the Gnostics, in particular the Egyptian Gnostic sect, the Coptic, whose central doctrine was the attainment of direct knowledge between the worshipper and God. Knowledge was reached, for example, through sex and drugs without the intrusion of an institutional framework. This rejection of the centralized religious institution resulted in the Coptic being ostracized.

Thus, they had to work on the fringes of Empire in deserts and other remote locales. They became nomads. Quinn establishes numerous links between the early Irish Church and the Gnostics, though the presence of the Coptic T shaped crosses in cemeteries in Ireland, the sexual explicitness of the *Sheela na Gigs* as emblematic of the Gnostic interest in menses (theory put forth by John M. Allegro, one of the first Westerners invited to study the Dead Sea Scrolls), and the visual arrangement of the three-dot pattern of Gnostic artwork also prevalent in Irish religious illustrated texts. Quinn includes Egyptian texts from the tenth century that say seventeen monks died in Ireland, which he then traces to the strangely named town of Diseart Tolá (Desert of the Flood). As Allegro explains these theories, shots of road signs serve as visual evidence pointing to the validity of his work regarding the various Gnostic sects. A sign for An Nás is used to establish the link between Ireland and the Gnostic sect, the Nasseens, who worshipped God in the form of a serpent.

From the Nasseens, Quinn attacks the myth of St. Patrick, by identifying the serpent myth of Patrick as an allegory of the Church's defeat of this religious sect. Furthermore, the supposedly "Irish" shamrock with which St. Patrick converted the pagans is, in fact, rooted in Arabic. Quinn finds shamrocks in ancient stone work in Cairo, a realization exposed through close-ups of the stone, where he discovers that "shamrock" is simply the Arabic word for any three leaved plant. A canted, long shot of St. Patrick's Cathedral dominates as the narrator concludes, "The entire story of St. Patrick may simply be a way of describing how a powerful European church brought the heretical Irish into line." The canting of the frame forces a different view of the church, while the refusal to move closer makes the church (and the institution) seem foreboding and unapproachable. Yet, this investigation into religion stands as another example of Quinn's attack

on centralized Europe's control of knowledge, as within his exploration of the exiling of the Gnostics for disagreeing with dominant Church practices, he once again asserts the importance of the sea: "as always, the key is sea travel. The sea was the medium that enabled these fringe peoples to ignore imperial boundaries and make contacts far and wide."

Through his discussions of the *sean-nós*, the *pucan* boat, the similarities in language (the Arabic for Jesus, *Issa*, is pronounced exactly the same in Gaelic, *Iosa*; Egypt knife, *sekina*, is the same as Gaelic, *scian*, etc), as well as the visual evidence comprised of alternating shots exposing the similarities in decorative texts between the Book of Kells and the Qur'an, the Irish brooch with Arabic words on it, the excavated bones of a Barbary ape from Africa dated 500 BC, and references in epic literature to Arabia, Quinn is compelled to "escape the academic straight-jacket" and embrace the maritime travels of the Irish migrant. While he argues that a working identity is necessary to overcome colonialism, "at a certain stage, the people must develop the confidence to dismantle the unitary myth that has served its honourable purpose and replace it with the diverse richness that lies underneath" (27). The sea then offers a freedom of movement, an opportunity to escape, like the Wild Geese of Irish history, the intolerable demands of "civilized" communities. This freedom of movement is perhaps best epitomized by pirates. Quinn debunks certain myths of pirates encapsulated in popular songs, reclaiming pirates as a respectable and reasonable way to avoid the oppressive tax laws of England. "Only the minority who agreed with, and had a stake in, the European rulers' plans for distributing the wealth of the world could have frowned on this entrepreneurial spirit" (46). In fact, Quinn argues, while the North African pirates were plaguing Europe, English and French pirates were plaguing the Caribbean, not to mention that North Africa, since it is Muslim, didn't feel compelled to abide by

the laws of Christian Europe: “In reality, it took until 1843 for the combined British and American navies to put an end to this cultural exchange called piracy. They described their action as ‘imposing European trading practice’ which simply meant establishing their own monopoly. The involvement of America indicates how widespread was the influence of the corsairs” (49).

The consideration of pirates begins with a man theatrically reciting an oral myth of the invasion of Baltymore, subsequently his popular account is challenged though images of old drawings of battles, ransom exchanges, and old maps of the world. At every point where Quinn is ostensibly establishing another angle from which to argue the maritime, Atlantean nature of the Irish, and much of the world, he uses the scenarios to enact a pointed critique of the European powers that dominate so much of written history and modern political thought. The use of popular culture (oral tales and newspaper illustrations) in addition to the use of “official” documents, such as the maps, enacts the migratory process of knowledge Quinn pursues, delimiting the “specializations” he critiques. By revealing how the oral history of pirates is equally unreliable, Quinn is claiming that oral tales do not offer some essential truth, revealing instead how the joining of disciplines regardless of boundaries can bring together a more comprehensive knowledge. The history of pirates is often unwritten, according to Quinn, because it reflected badly on those who were supposed to control the traffic, as well as on the European powers, which had supposedly divided the world between them (50). To acknowledge the pirates’ presence and their movements on the Atlantic would be to question the absolute nature of the Empire and colonizing mission, not to mention the face of nation, land, movement and nationalism.

In fact, the whole project of history is implicated, as E.G. Bowen had also argued in regards to North Africa's roots in Wales, "traditional history was based almost exclusively on literary evidence from classical writers who were not concerned with what they deemed 'peripheral regions'; the Roman Empire was built on a network of roads; it was inevitable that ancient and more recent authors should have concentrated on the land and rarely described the movements of coastal peoples" (qtd. in Quinn *Atlantean* 58). Notable archeologists such as Bowen, Cyril Fox, Gordon Childe, O.G.S. Crawford, et al., support the theories of migration as central to Ireland, due to her placement in the active Atlantic. Thus, Quinn's careful research and annotation of numerous respected theorists that support his theory in the book version of *Atlantean* belies the ironic tone that dominates the documentary version of *Atlantean*.

The journey of knowledge aims to expose the ways in which the treatment of the past affects the modern world. Quinn is always careful to point out that by controlling the past, the present and future are also implicated. In the second installment of *Atlantean*, the narrator speaks in the third person of Quinn's realization that there is no weather in Ireland, according to the BBC.[18] "One night, watching the BBC weather forecast, he noticed there was no weather in the South of Ireland. The main topic of conversation here was abolished: no rain, no snow, no wind, nothing. It seemed political boundaries could limit even the study of the weather. Curious." Because the station limits its weather reporting to England, despite its broadcast across the whole of Ireland, this moment highlights the way in which the myopic concentration on national boundaries willingly ignores inter-connectedness and transnational relationships and circulation. While the film does not present itself as "about" modern political realities in Ireland, the inclusion of this

[18] In *Maverick*, Quinn points out that RTÉ enacts the same type of centralized political boundaries, as they report only Dublin's weather.

moment is telling. It reveals how contemporary perspectives are invested in specific views of the world, often in direct opposition to the facts: the narrator's observation that there is no weather is Ireland is matched to the image of Quinn standing at a window watching the rain. Furthermore, this intertextual moment throws uncertainty on "truth" coming from an informative television program, exactly what *Atlantean* itself is.

3.2.3. The Revolution Will Be Televised

A consistent stylistic element of Quinn's disruption of documentary expectations is his use of the zoom. Frequently in the "informative" documentaries that Quinn deconstructively mocks here, the material evidence (paintings, artifacts, monuments, etc) are revealed through slow zoom-ins, a technique that implicitly argues that sight allows access to direct knowledge. In *Atlantean*, Quinn follows this stylistic paradigm not only for material evidence, but also expands it to human subjects as well. By doing this, Quinn reveals the absence of the people from history, as well as challenges the ideology of direct knowledge. For example, when discussing the refusal of the "Irishman" (Quinn) to study great monuments, the narrator observes, "he is less concerned with the imperial mind that planned the city than the laborers who built it." Frequently, when the film employs the method of the slow zoom-in, an object inhibits the direct view, whether it is a window frame or Quinn's head blocking the full, unmediated view of the object or person. This ironic tone gradually teaches the audience the tactics necessary to see through the spectacle of absolute truth in the visual medium. To reiterate, this is not to say that Quinn is mocking his findings, since the book version of *Atlantean* points to his belief in at least a set of these discoveries, but the larger project is to develop strategies of independent thinking and developing the ability to critically read the medium.

Quinn's techniques in the two texts resemble the relationship De Certeau organizes between games and oral tales. De Certeau discusses the ways in which "games formulate (and already formalize) rules organizing moves and constitute as well a memory (a storage and classification) of schemas articulating replies with respect to circumstances" (22). Oral tales and legends work in the same way, the tradition of including certain plot points is hybridized by the oral storyteller's adjustment of the details; certain plot points are retained as instructive actions relative to conflictual situations, such as how mentally to survive colonization, subordinate positions, or a war-torn reality. De Certeau goes on to discuss the stylistic effects (devices, alliterations, inversions and plays on words) as memories of the culture used in the tales as "benchmarks of apprenticeship" (23). They are tactics that internally manipulate the rules of the dominant system of meaning making, discourses of the state or expectations of the status quo, as a model of practice. "'Turns' (or 'tropes') inscribe in ordinary language the ruses, displacements, ellipses, etc., that scientific reason has eliminated form operational discourses in order to constitute 'proper' meanings" (24). Extracting from this and returning to the earlier point about these texts working as modern *immrama*, a genre that is more about the journey than the final product of visits to the Otherworld, Quinn's text operates along the same lines as the games and oral tales discussed by de Certeau. Quinn directly acknowledges the element of popular memory repeatedly in the films: Dr. Martha Roy, an American musicologist in Cairo, argues for oral memory in song when she aligns the style of Irish singing with the Nubian style of African countries. To explain the skeleton of the Barbary ape, Quinn uses W.B Yeats' play *Deidre* to argue that "the residual, or folk memory, of invasions by higher civilizations, the deeds of these invaders, would be absorbed into the folk lore and eventually into the literature of the country."

Thus, both the ironic tone of the narration and Quinn's use of Gaelic in the film work as tactics against the "proper" discourses of scientific language and the dominant conditions of knowledge.

The refusal to abide by the rationalist language of European political discourse, as well as the discourse that marks most documentaries, is a deliberate tactic against the "colonized mind" Quinn claims to be suffering. The form of the documentary has been habituated to the point that Quinn's stylistic choices work as internal manipulations to the expectations of the documentary form, confronting the viewer with intellectual and political manipulation. A technique Quinn uses repeatedly is "confusing" diegetic reality of images, a technique essential to making visible what Paul Virilio terms the television institution's principal prerogative: the power to dissimulate (5). For example, Quinn intercuts images of Irish musicians on a *pucan* boat with images of Moroccan musicians playing similar instruments. The initial impression from the long takes of the Irish musicians is that they are playing music diegetically, yet through the escalating cuts between the musicians, the viewer becomes increasingly confused as to the source of the sound. The veracity of the meaning is opened to question, undermined though repeated instances of manipulation concerning which musicians, if either, are playing the supposedly diegetic music. In terms of mediatization, Virilio goes on to acknowledge the ways in which the camera denies the ability to experience an "other me" that allows communication and social interaction. The camera in effect completely isolates the viewer, creating only one viewer, who sees the world exactly through the eyes of the filmmaker. Quinn's techniques that foreground the constructedness of the images as well as the use of a narrator who recounts Quinn's thoughts in the third person, while often undermining the veracity of his approach, attempt to allow, if not

room for another view, at least room to realize that the images, or “truths,” are always presented subjectively.

The system of knowledge control and the breakdown of communication are extended by Quinn into all areas of knowledge, not just television. He highlights the ways in which academia is completely controlled by those with vested interests, not unlike the BBC news program, which denies the Republic of Ireland has any weather at all. The film aligns the vested interest of popular media, government, academia, and official repositories of culture, such as museums, to propagandistic efforts to create a notion of national identity in service of economic concerns, e.g. the tourist business. As the documentary was shown on television, Quinn tries to use television against itself to break open the facade of the consensus of knowledge.

Quinn uses the medium that is most often accused of encouraging complacency, as the nicknames of “boob tube” and “idiot box” attest, to invite the audience to do their own research. As pointed out earlier, Quinn himself rarely speaks in the films, while the narrator alternately provides Quinn’s “narration” of his ideas, as well as the ironic attacks on his tenuous connections and presumptuous search for links. This technique, while in one aspect a breakdown of unified identity, also serves to expose multiple subjective framings of truth. While the visuals alternate between paintings, newspapers, contemporary shots of community life (Ireland, Breton, Wales, England, Morocco, Egypt, etc) and landscape, these shots are consistently framed by Quinn’s journeys to libraries, where he is shown researching texts; to museums, where he is shown examining artifacts; and to various cities in the countries comprising North Africa, where he is shown predominantly rejecting monuments and examples of official history in favor of exploring

the living culture of everyday life. Enacting his rejection of specialized knowledge, Quinn gives equal weight to the observations of non-academic specialists, as he does to the more typical experts. Of course, Quinn includes experts whom he identifies as "open- minded," that is, specialists who are vocally critical of the politics that dominate their field's "objective" work in the specialized subject. Included is the archeologist, Michael Ryan, who argues that the majority of money invested in archeology is justified by the need to establish a national identity, which then results in a refusal to acknowledge outside influences. The narrator responds, "could this be that history was based on not quite objective academic opinions? That ideas could be manipulated, even suppressed?" A scene of the linguist, Heinrich Wagner, follows immediately; he discusses how when he arrived in Ireland in 1946 to study, he found an article by Morris Jones, a preeminent linguist. This 1899 article established links between the British Isles and North Africa. The article had never been cut, i.e. the pages were still bound together from the original printing. The top professors had discouraged their students from reading the article because the "theory didn't fit into the general belief of the people."

Atlantean operates as an intertwined circle, beginning and ending with the same images of Quinn "making a fool of himself" by partaking in a ritual stick dance. As this chapter has argued, the migratory journey of knowledge takes precedence over any concept of moving forward with a goal in mind. The repeated image amounts to a criticism of notions of progress. Quinn stridently puts forth his rejection of progress earlier in *Atlantean*, when discussing what has been lost in the rush to modernity. A long take of a bustling Egyptian marketplace prompts a lament for what has been lost. "Before everything was standardized – sterilized – a marketplace at home probably featured fruit sellers, fortune tellers, tricksters, hustlers, preachers, teachers, fire swallowers,

dancers, musicians. We in Europe had exchanged all this for canned foods, the supermarket, and other modern conveniences." Just prior to "other modern conveniences," the long take of the marketplace cuts to a nuclear power plant, whose stillness and lifelessness is jarring and ominous next to the life of the marketplace. Thus, to wrest the dominant mindset from the manufactured consent of progress, Quinn alters the perception of the past as dead toward a realization of lived life or, in Walter Benjamin's terms, "the presence of the now." In line with Benjamin's theory in "Theses on the Philosophy of History," "the awareness that they are about to make the continuum of history explode is characteristic of the revolutionary classes at the moment of their action" (261). The disruption of the homogeneous, empty time of dominant history must be disrupted for change to be possible, and Quinn's visual style in *Atlantean* attempts to disrupt the static history of objects with the living culture of contemporary artisans. The tactic of exploding the continuum of history is accomplished in the film by simultaneously setting into motion alternate modes of thinking about the world. The storytelling function is used as a tactic to reclaim the other ways of seeing the world, opening possibilities for escaping the centralized power structure by reclaiming the subversive power of the fantastic. *Atlantean* concludes with an overt reference to myth and fairy tale: "Once upon a time, the Irish were seafarers, the only Atlanteans to keep the Romans at bay and to survive the attentions of other empires. The sea was their strength. It formed them. It was and is their link with a world beyond Europe, a world which touched them profoundly in the past and may well do so in the future."

As a modern *immram* following in the tradition of myths as an alternate source of knowledge, Quinn's film and book work as instructions on tactics of resistance, in particular by asking the audience to deeply question the nature of each of the mediums in terms of claims to truth-value.

In addition to working as an attack on the conditions of knowledge, *Atlantean* becomes a text that challenges the idea of authenticity. If all knowledge is implicated within the machinations of power, then there is no absolute truth. The ways in which the Irish film theorists cleave to the notion of authenticity is an indication of the limitations of specialized knowledge that *Atlantean* critiques. Rather than see the similarities between the ways in which the various films work, the Irish film criticism that is invested in the formulation of a national cinema embraces categorization, imposing outside criteria relating to funding and distribution. The cross fertilization of ideas, whether through high and low literature or intersections with various film traditions, is rejected in favor of what would be envisioned as an authentic Irish production.

4. Straying from the Path: The Body and Movement in the Films of Neil Jordan

Neil Jordan is the director most often criticized for failing to be sufficiently Irish in his filmmaking because he frequently works in Hollywood and sets his films outside the physical boundaries of Ireland. His films do not abide by the narrow vision of national cinema, in that the films are internationally funded and refuse to abide by a realist aesthetic with a straight forward representation of politics. The concentration on national cinema models that predominates in Martin McLoone's *Irish Film: The Emergence of a Contemporary Cinema*, James MacKillop's collection *Contemporary Irish Cinema*, Lance Pettitt's *Screening Ireland*, Brian McIlroy's *Shooting to Kill*, and the influential Kevin Rockett, Luke Gibbons, and John Hill's *Cinema and Ireland* has greatly affected the critical treatment of Neil Jordan's films.

Neil Jordan's films are contentiously identified as "Irish" films, a cursory glance at Anthony Kirby and James MacKillop's Irish filmography in *Contemporary Irish Cinema* (1999) indicates that half of Jordan's films are considered Irish (*Angel* [1982], *The Butcher Boy* [1997], *The Crying Game* [1992], *Michael Collins* [1996], *The Miracle* [1991]), while the rest are either ignored completely (*We're No Angels* [1989], *Interview with the Vampire* [1994], *In Dreams* [1999], *The End of the Affair* [1999]) or relegated to being "Irish-related" (*The Company of Wolves* [1984], *High Spirits* [1988], *Mona Lisa* [1986]). The criteria often utilized to decide whether a film is "Irish" is complicated: in the case of Kirby and MacKillop's Irish Filmography, a film is considered Irish if it is "(a) one made in Ireland, with (b) an Irish director, (c) produced or backed by an Irish company, and (d) based on a text by an Irish writer, or a compelling minority of those four elements" (182). The dismissal of most of Jordan's work, excepting the critically adored *The Butcher Boy* (1997), from the loosely constituted "canon" of Irish cinema

reveals limitations in current theory on the Irish cinema. His films circulate worldwide, incorporating international stars, themes, and locations, but tend to include a distinctly Irish subtext, revealing the ways in which film can operate as a double coded text. The films intentionally deform ideas of identity and explode circulating international and national images of Ireland and the Irish, images that work to fix notions within pre-established and over-determined tropes. The cultural references expand to reveal how signs and meanings have become over-determined nationally and internationally.

4.1. Production, Distribution, and Reception

Despite the developments in Irish film over the past three decades, the actual number of Irish-made films circulating beyond the film festival circuit remains quite limited: a cursory glance at Irish films released in theaters in the last decade reveals primarily the films of Neil Jordan, Jim Sheridan, and, to a lesser extent, individual films such as *On the Edge* (Carney, 2001), *The Magdalene Sisters* (Mullan, 2002), and *Intermission* (Crowley, 2003). Even in the few cases where the film does not go straight to video, it is in very limited release.[19] The films that do circulate are often not viewed as authentically "Irish" due to the presence of a foreign director or star, as well as investments from international sources. For example, *The Magdalene Sisters* is dismissed because it is an Irish and Scottish co-production.[20] Under pressure, though, the strict divisions of authenticity fail as is the case with Irishman Thaddeus O'Sullivan's *Ordinary Decent Criminal* (2000), which purports to tell the story of real-life criminal Martin Cahill's life. *Ordinary Decent Criminal*, which went straight to video in the USA, would be regarded as

[19] For example, in 2003 and 2004, there was only one print of *Bloom* (Walsh, 2003) circulating in the United States
[20] See, for example, Sarah Neely's anecdote from *The Irish Film Board – 10th Anniversary* conference when she "attended a debate on contemporary Irish cinema that included a discussion of the new 'Irish' film in circulation, *The Magdalene Sisters* (Peter Mullan, 2002). Enthusiasm for the film was, however, dampened by the Irish director Jim Sheridan who pointed out that it had, after all, been made by 'some Scottish guy'" (125).

inauthentic due to the presence of an A list American star (Kevin Spacey), whose accent keeps slipping, and the happy ending where Cahill (renamed Michael Lynch) drives off safely into the protection of the mountains. The liberties the writer Gerard Stembridge took with the facts in his treatment of the myth of Cahill and his subjective experience of the world were rejected by audiences.[21] It would seem then that the criteria determining the authenticity of a film becomes entangled in a complex web of political expectations, a realistic style, historical verisimilitude, and measures of financial success.

Within the larger discussion of Irish films Neil Jordan's are often either ignored or denigrated as reproducing outsider stereotypes of Irish-ness that have circulated predominantly unchallenged due to the absence of indigenous Irish films on the international market. While rarely directly acknowledged, the controversy which enveloped the production of Jordan's first film, *Angel*, i.e. issues involving funding initially and subsequently its perceived failure to live up to a proper political representation, has lingered through the treatment of Jordan as outside the preferred trajectory of Third Cinema or critical regionalism (in Martin McLoone's terminology). Though *Angel* was the only of Jordan's films to receive funding from the Irish Film Board (Bord Scannán na hÉireann), and despite the fact that the IFB funded less than 20% of the budget with the majority of funds supplied by Channel 4, the funding controversy set the tone for his critical reception: he is regarded as the antithesis of the "authentic" first wave of Irish film directors. The controversy has roots in Jordan's entry into film production as a script consultant for English

[21] There has been only one article published that discusses the film (see Lance Pettitt, "'We're not fucking Eye-talians': The Gangster Genre and Irish Cinema" in *Keeping It Real*, ed Ruth Barton and Harvey O'Brien, London and New York: Wallflower Press, 2004).

director John Boorman.[22] When after years of lobbying the IFB was established in 1981, the first wave of filmmakers, including Bob Quinn, Joe Comerford, and Louis Marcus, were refused membership, while Boorman was granted membership. The first allocation of funds went to Neil Jordan's debut feature, *Angel*, a film that Boorman executive produced independently of the IFB. When, subsequently, money was returned to the government without funding other projects, a public controversy began that essentially accused Jordan of receiving preferential treatment from his friend Boorman. The controversy culminated in a boycott of the film's premiere by the filmmakers' organization (Rockett and Rockett 23). The result of this controversy is that a false opposition has been set up between various Irish directors, resulting in the tendency to stress their differences rather than seeing the similar stylistics and thematics that are visible across the various films.

Remnants of the multi-decade fight to establish government support for a film industry in Ireland often function as the guiding factors underpinning critical positions concerning Irish film, such as in Martin McLoone's influential *Irish Film* (2000), Kevin Rockett's "Irish Cinema, The National in the International" (1999), and, more generally, the *Cineaste* issue dedicated to Irish films (1999). The larger budget films, such as those of Neil Jordan and Jim Sheridan, are presented as recreating and reinforcing conventional representations inherited from American and British filmmaking traditions, because they operate within the same system of funding and distribution. For example, Martin McLoone argues, "While Sheridan's film (*My Left Foot* [1989]) is by no means the worst offender, the fact remains that such financing involves

[22] Jordan's true entry into the film world occurred when he wrote the script *Traveller*, which won the Arts Council Script Award in 1979. The script concentrates on two teenage Traveller characters, and adopts moments from *The Playboy of the Western World* and Fellini's *La Strada* (1954). Joe Comerford made the script into a film, released in 1981. According to numerous interviews, Jordan was immensely displeased with the film made from his script, and thus has never allowed another director to film his work.

compromises in the style and theme of the films. The 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 recognize and identify with" (114-115). Smaller budget, "indigenous" films, within this myth of an authentic Irish cinema, then come to represent a true national cinema of critical inquiry and formal experimentation, as they are seen (usually erroneously) as outside this network of funding and distribution. Because of their independent funding, the smaller films are imagined as functioning independently from pressures concerning content and modes of representation associated with the American and British industries, i.e. concerns with marketability and the creation and maintenance of the status quo.[23] The major works of Irish film criticism reproduce this myth of an authentic (indigenous low-budget) and inauthentic (international co-productions) Irish cinema either implicitly or explicitly. The aligning of the "authentic" cinema to realism is evident when Brian McIlroy argues in relation to history and political traumas, "the tendency among Irish filmmakers has been to adopt a 'kitchen sink' realist style to approach these issues, leaving the imaginative field fairly open to Ireland's most known cineaste (Jordan)" ("Irish Horror" 129). The concentration on the plots of the majority of films is evident here, as earlier chapters have demonstrated the ways in which the imaginative space of folklore and legend are evident in many of these "realist" films through radical memory or double coding. This stress on surface narrative manifests in the lists of perfunctory plot and characterization summaries in the films, without any gesture towards analysis. The tendency toward summary, so prevalent in the early Irish film criticism (see, for brief example, Anthony Slide, *The Cinema and Ireland*; *Contemporary Irish Cinema* [ed, James

[23] The shelving of small "independent" films, such as *Our Boys* (Black, 1981), *Sex in a Cold Climate* (Humphries, 1998), and *The Family* (Quinn, 1979), by RTÉ mentioned in previous chapters reveals the ways in which concerns over content and cinematic modes of production do, in fact, remain central issues to the low-budget cinema as well. Television broadcast is often the only public outlet for low budget films as they never receive distribution in national theaters.

MacKillop]), still occurs currently, with Arthur Flynn's *The Story of Ireland* (2005) as the quintessential example. The propensity for listing presents each film as equally uncomplicated, implying that a summary of the surface narrative offers a complete view of what the film accomplishes.

In reality, production issues, such as the predominance of multiple international sources for funding and the monopolization of Irish technical talent by international productions, as well as the lack of distribution nationally and internationally, complicate notions of an authentic indigenous production. Funding has always been difficult to attain in Ireland, with funding schemes often only being in place for a limited number of years. For example, the first incarnation of the Irish Film Board lasted from 1981 to 1987. The suspension of the Irish Film Board coincided with the government's decision to introduce tax incentives to attract foreign productions to Ireland. The dominant reaction of filmmakers and critics was that the government chose to abandon the Irish industry in favor of attracting foreign productions to Ireland. This controversy continues to mark discussions of Irish films even after the IFB was reinstated in 1992 with a three tier system. The difficulty to achieve an all-Irish funded film is, ironically, matched by a desire in the criticism to promote films that would represent a locally funded, made, and distributed "Irish" film.

When the Film Board was reinstated in 1992, the three tier incentive system was instituted by Minister of Culture Michael D. Higgins: 1) Commercial film productions are enticed to film in Ireland through the Section 481 tax incentives (extending currently through 2008); 2) Midlevel films are supported by the Irish Film Board in addition to tax incentives; and 3) Small

productions are primarily funded by the IFB. The first category receives no funding by the Irish Film Board, the second receives approximately 15% funding, and the third receives approximately 60% funding with the majority of this balance theoretically made up in loan deferments, the majority of which in practice is not repaid. For example, since 1993, the IFB recouped roughly only 13% of production feature loans (Joeckel 44). The financial loss is unacceptable, according to James Hickey, Chairman of the Broadcast Subcommittee of Film Makers Ireland (the film producer's representative organization in Ireland),

> Lower budget films cannot and should not however form a large part of production investment by the Irish Film Board in any one year for no better reason than it is unsustainable in the long term. For directors like Robert Quinn and Lance Daly it represents a start but it cannot represent an ongoing future for them in film production in Ireland. What they need is producers who can attract significant finance and talent not a life of perpetual low budget hell. (4)

This line of argument invests more into the development of mid-range films aimed for an international market. Within this re-aligned funding philosophy, the success and recouped funds from the mid-level films would serve as the basis to establish a viable, self-sufficient funding scenario. The survival of the burgeoning Irish film industry depends on the movement of Irish films into a mode of production that more closely resembles Jordan's non-Hollywood productions, i.e., the film is funded through a heterogeneous group of international investors whose involvement increases the likelihood of international distribution to recoup costs.

The majority of films funded by the Irish Film Board rarely comprise an all Irish production, because even the low budget features are funded at only 60%. The limited amount of funds

supplied to the midlevel and low-budget films necessitate multiple investments by foreign companies, with the additional pressure to entice international market distribution by including recognizable (though not necessarily famous) American actors or actresses (*On the Edge*, *About Adam* [Stembridge, 2000], *Ordinary Decent Criminal*, *The Last September* [Warner, 1999], *Fools of Fortune* [O'Connor, 1990], *The Playboys* [MacKinnon, 1992], etc). The difficulty of maintaining an Irish production is created by the three tier incentive program instituted to encourage international and domestic film productions in Ireland. For international productions to receive the full benefit of Section 481 (formerly Section 35) tax breaks, 75% of the production crew must be Irish. The high number of Hollywood and international productions filmed in Ireland then monopolize this talent, leaving "Irish" films without the ability to actually hire within the small industry of Irish talent, a problem exacerbated by the Film Board pegging costs so low when allocating funds during preproduction that even union minimums cannot be paid (Jordan 23). As Bob Quinn attests, "With Section 481 tax incentives in Ireland, it is easier to make a film for $10 million than for $100,000. While Irish suitmen and suitwomen say film is a business as well as an art, they concentrate exclusively on the business end, the only dimension with which they can at least simulate familiarity. The major money and talent decisions are taken elsewhere; so it is stretching things to call what is happening an 'Irish film' and television industry" (*Maverick* 195). An all Irish production is basically untenable under the current three tier funding scenario.

The imagination of the national cinema model dominating the majority of critical works on Irish films, though impossible to achieve in actuality due to the production and distribution context, projects a proper political aesthetic for Irish cinema, for example, as demonstrating "the ability to

respond intelligently to history, and the willingness to engage with economic, political and cultural complexity" (Hill, "Images" 184). Realism is often imagined as the proper aesthetic for politically responsible national cinema.[24] A stress on realism is not unique to Ireland, as the post-colonial investment in a nationalist cinema has often resulted in the tendency to equate "truth" or "authenticity" with verisimilitude. "An obsession with 'realism' casts the question as simply one of 'errors' and 'distortions,' as if the 'truth' of a community were unproblematic, transparent, and easily accessible, and 'lies' about that community easily unmasked" (Shohat and Stam 178). Conceptions of national cinema that operate in such a capacity have limited the intellectual work on Irish films, resulting in an overvaluation of certain films, such as *Mother Ireland* (Anne Crilly, 1988) or *Reefer and the Model* (Joe Comerford, 1987), while rejecting other small indigenous films, such as *Attracta* (Hickey, 1983), *High Boot Benny* (Comerford, 1993), and *Nothing Personal* (O'Sullivan, 1995), for failing to present acceptable politics. Thus, as an extension of the categorization of Irish films as more or less authentic, films are also judged against *a priori* list of acceptable representations of politics. The films are rendered invisible within the over-arching conception of what national cinema *should be*.

Current methodology tends to read culture and history into the films, going from a preconceived, already determined outside to traces of it within the films. This method tends to find the films failing to live up to a "proper" politics or affirming specific conceptions of identity, belonging, language and nation. Symptomatic of this methodology is a neglect of film analysis: the films are treated predominantly through narrative means that accept all elements of the film as self-evident and uncomplicated, particularly in relation to mainstream aesthetics or genre conventions.

[24] See Higson, Andrew. "The Limiting Imagination of National Cinema" in Ed. Mette Hjort and Scott MacKenzie *Cinema and Nation*. London and New York: Routledge, 2000, 63-74.

Consequently, the audio and visual styles of the film, intertextuality, and expansion into multiple modes of signification are not engaged. The seeming appearance of mainstream aesthetics, in particular genre markers, does not necessarily mean the film, following Ella Shohat and Robert Stam in *Unthinking Eurocentrism* (1994), is investing in the sense of Hollywood "as a kind of shorthand for a massively industrial, ideologically reactionary, and stylistically conservative form of 'dominant' cinema'" (7). Rather, the amalgamation of genre with culturally specific markers gestures to the ways in which filmmakers' are negotiating the aforementioned problems with production and distribution. The adaptation of international genres does not make the film Hollywood. In fact, the folding in of Irish lore indeed indicates the imagination of an Irish audience even within the internationally distributed films. The inclusions of *Tir na nÓg*, Dark Rosaleen, Cuchailainn, or *immrama* would generally be lost on an international audience unfamiliar with these tropes. Genre conventions can then potentially be seen as the element that makes the films more complex utterances. Like the use of the brogue in Ireland to confuse meaning, generic cinema codes can be subverted from within, by emptying their attitudinal significance.

4.2. The Body and Movement

For the nationalist and post-nationalist film criticism, the physical boundaries of Ireland constitute identity, thus Kirby and MacKillop's first criteria for an Irish film is that is has to be made in Ireland. But, in Jordan's films, as well as a myriad of other Irish films such as *Atlantean* (Quinn, 1984), *Disco Pigs* (Kirsten Sheridan, 2001), *Crush Proof* (Tickell, 1999), and *Pigs* (Black, 1984), the landscape is radically severed from a sense of place, as land becomes simply space to move through, an "any-space-whatever." Making the landscape generic and

unidentifiable demonstrates the exile of the characters from the milieu that supposedly defines their history and identity. Whereas sometimes, such as in the American Western, land is presented as space open to be possessed or, such as in British Heritage films, land is positioned as knowable, familiar, and already possessed,[25] the alienation of the characters moving through a space emptied of meaning or significance decentralizes belonging.

A sense of the domination of the gaze in terms of an invisible observer with access to objective truth is offset in many of Jordan's films. For here, as evidenced in a myriad of texts, but spoken directly in Jordan's revised fairytale *Company of Wolves* (1984), "seeing is not believing." Offsetting the knowability of the visual world is important, because reason and objectivity are often common-sensically identified most strongly with the visual. The dominance of the visual is challenged by the aural dimensions of the films. Many of Jordan's films, such as *The Miracle*, *The End of the Affair*, *The Crying Game*, *The Good Thief*, *Breakfast on Pluto* (2005), and especially *The Company of Wolves*, depend on the characters learning to tell their own stories; creating their own narratives displaces the power of definition from outside. Telling one's own story enacts a deterritorialization of the body. The reterritorialization of meaning is denied because the film often concludes just as a character begins to tell a story, e.g. Fergus's (Stephen Rea) story in *The Crying Game*, Bob's (Nick Nolte) story in *The Good Thief*, and Rose's (Lorraine Pilkington) story in *The Miracle*.

The protean nature of Jordan's films is also reflected in the tendency to integrate the "real" with the "mythic" world of the story at the conclusion of *The Butcher Boy*, *In Dreams*, and *The*

[25] See Shohat and Stam's chapter "The Imperial Imagination" for a more fulsome discussion of the treatment of land in these kinds of films (particularly pgs. 100-121)

Company of Wolves. By combining the "antimimetic logic of folktales, which never pretend to realism, tending rather to spatial and temporal indeterminacy" (Shohat and Stam 298) with generic conventions of mainstream filmmaking, the films structurally reflect a migratory storytelling. The adaptation of the approaches or markers of older forms of storytelling is not a movement toward nostalgia, rather, like Walter Benjamin's approach, storytelling is the dying alternative to the preponderance of verifiable information. With storytelling, "the most extraordinary things, marvelous things, are related with the greatest accuracy, but the psychological connection of the events is not forced on the reader" (89). Similar to how the diegetic storytelling by Jordan's characters functions as a refusal of enforced identities and meaning, the inability to read the characters' psychology in a closed and rational system reintroduces the viewer into the interpretation process.

Movement disjoins space and identity, a radical notion when compared to the dominant modes of thinking about Irish film, by stressing the in-betweenness of place, identity, reality, fantasy, etc., which the films document aurally and visually, through disconnecting levels of narration and complex systems of signification. The in-between is explored in a myriad of ways, including a stress on movement, literally enacted by the characters but also figuratively through the constant movement of signs across signification systems, the breakdown of binary modes of thinking about gendered bodies and identity, and the constant intersecting of realism and other modes of experiencing the world, including fantasy, fairy tale, and the supernatural. The centrality of the fantastic intensifies the more general tendency in Irish cinema to include the multiple histories and identities that the imagination of the unified nation erased. If "alternative histories of the same event open up multiple horizons and serve to challenge the homogenizing and monological

narratives that have been served up as the only real ones, thereby undoing the totalizing proclivities reflected in traditional history-making" (Dissanayake xxi), the challenge to the basic definition of reality can be seen as an intensified undermining of the epistemological project.

The movement to combine ways of experiencing the world (the visual/rational and oral/preliterate) extends to deterritorializing the boundaries between the real and the supernatural, animal and human, history and myth, male and female, etc., not to mention the destabilizing of notions of homosexuality (*The Crying Game*), psychosis (*The Butcher Boy*; *In Dreams*), and incest (*The Miracle*). The films set into motion various meanings within a single image, destabilizing in the sense of Deleuze's "stratified" geography. The "stratified" geography is a concept essential to the power structure that seeks to immobilize meaning across notions of the State, identity formation, and the conditions of knowledge. Stratified geography is marked by "constancy of orientation, invariance of distance through an interchange of inertial points of reference, interlinkage by immersion in an ambient milieu, constitution of a central perspective" (494). The stratified space is one where the sign and the signified have one true, stable relationship, wherein perspective is homogeneous. The body in particular is often imagined as fixed within a stratified geography, yet across Jordan's films the binaries that typically mark the body are broken down. The multiply encoded body is visible with the various transvestites (*The Crying Game*, *The Good Thief*, *Mona Lisa*), temporary cross-dressers (*Michael Collins*, *The Butcher Boy*), werewolves (*Company of Wolves*), and vampires (*Interview with the Vampire*), in particular with Claudia (Kirsten Dunst), the adult woman eternally trapped in the body of a child. In each of these scenarios, the physical body refuses to adhere to common-sense boundaries, encapsulating larger breakdowns in signification and the movements between modes of realities.

The structures of Jordan's films are as mobile as the bodies that populate them. Jordan frequently uses recognizable tropes and genre forms to a different end, i.e. he invokes seemingly inertial points of reference to breakdown (or make mobile) a central perspective in favor of heterogeneity and the destabilization of meaning. Whether through the invocation of genre, the body, violence, or mobility, his films violate boundaries and expectations associated with reception of mainstream modes of filmmaking. His films contaminate the separation of the irrational and rational by working frequently with fairy tales concurrently with realism, e.g. *The Company of Wolves* and *In Dreams*, or by imbuing the mythic with the quotidian, resulting in a jarring disconnection, a feeling of the uncanny, in what outwardly appears to be realism. The reshaping of these tropes is a sign of their double articulation. This interest in destroying conventional ways of reading signs and meaning often becomes literalized in a series of exploding images, e.g. the repeated explosions of the landscape in *The Butcher Boy*, the explosion of Dreamland hall in *Angel*, the explosion of the glasshouse in *The Crying Game*, and the explosion of the vault that holds the "real" art in *The Good Thief* (2002). The explosion in the discotheque in *Breakfast on Pluto* is notable because the main character, the transvestite Kitten (Cillian Murphy), is inside the exploding building. In this instance, Kitten, who has already demonstrated her ability and willingness to tell her own story, is surrounded by the shattering mirror, literally demonstrating the refracted possibilities an image contains.

The explosions refuse to affirm or assert a stable projection of the real or of identity in the place of destruction. The explosions also serve to literalize a more subtle element of the films: they sever space by destroying it. The severing of space is a major element independent of the

explosions, as 1) space has been rendered generic and unidentifiable, and 2) space becomes emblematic of the breakdown between a "dream"/mythic supernatural and a "real" landscape. The shift away from the investment in the land/landscape is accomplished through a concentration on movement. With the nationalist proclivity in the majority of critical theory on Irish film, when movement is usually brought up in writing about Irish film, it refers to emigration.[26] This equation invariably is negatively calibrated against static and stable notions of nation, home, and family. Because of the traumatic history of the Famine, movement is associated to forced emigration for survival, a paradigm that upholds the stratified geography of "Ireland" as natural home, authenticity, and nostalgia, while movement and migration is emblematic of an "other" space instead of a meaningful process.

Within the notion of destabilized space that I am working with, movement and mobility, rather than emigration, is the central motif amongst the films in question. This is not to say that emigration is not implicated in the films, as emigration is often important to the various plots. For example, emigration is involved in *The Crying Game*, when the main character, IRA member Fergus, decides to leave Ireland after the death of a hostage, Jody, with whom he became friends. Once Fergus moves to England, he seeks out Jody's girlfriend, Dil, and begins a relationship with her, though he is initially unaware that she is a transvestite. The IRA pursues Fergus to England, trying to force him to assassinate a target by threatening to kill Dil. Even though Fergus moves to London, he carries Ireland with him, as is evident not only through Ireland's claims upon him but also through his racialization in England, where he is identified as Paddy by the boss at the construction site. This use of emigration serves to sever the boundaries

[26] See, for example, Brian McIlroy, "Exodus, Arrival and Return: The Generic Discourse of Irish Diasporic and Exilic Narrative Films" in *Keeping It Real*, ed Ruth Barton and Harvey O'Brien, London and New York: Wallflower Press, 2004.

of landscape, a deterritorialization which extends eventually to Dil's doubly coded body when she wears the orange, green and white of the Irish flag during her performance of the song *The Crying Game* at the Metro.

4.3. The Movements of *Angel* (1982)

Neil Jordan's first feature film, *Angel*, concentrates on Danny (Stephen Rea), a musician in Northern Ireland, who progressively becomes saturated in a world of violence and revenge. After having sex with a deaf mute teenager after a gig at the Dreamland Ballroom, she is murdered during a multiple shooting outside the club. Danny becomes obsessed with avenging the murder, eventually to find one of the detectives is involved. John Hill, Brian McIlroy, and Martin McLoone, working within a nationalist, unionist and post-nationalist mode respectively, each summarily dismisses the film on the grounds of its simplifying Northern politics in interest of exploring violence in the tradition of the myth of atavism (Hill, McLoone) or the myth of anti-imperialism (McIlroy). The myth of atavism has become a dominant nationalist and post-nationalist mode of reading Irish films, arguing a continuation of colonialist British modes of thinking that present violence as a pathological flaw of the essentialized, irrational Irish. The myth of anti-imperialism is a more unionist mode of reading, arguing that the films have a Catholic, nationalist prejudice. The anti-imperialist mode presents unification as being blocked by an imperialist conspiracy fueled by the Northern Protestants, who are then written out of history because they suffer from a false consciousness that they are British. Martin McLoone in *Irish Film: the Emergence of a Contemporary Cinema* declines extensive analysis of *Angel* in favor of identifying it with an uncomplicated atavism in line with the harmful representations of *Shake Hands With the Devil* (Anderson, 1959), *Odd Man Out* (Reed, 1947), *The Long Good Friday* (MacKenzie, 1979) and *Cal* (O'Connor. 1984). Brian McIlroy in *Shooting to Kill* argues

that *Angel*, *The Crying Game* (1992), *In the Name of the Father* (Sheridan, 1993), *High Boot Benny* and *Cal*, by concentrating on the Catholic community, each encourage the viewer to think that the "violence and instability" of Northern Ireland is solely the fault of the British government. The myth of atavism and the myth of anti-imperialism read the film through strict narrative means and import pre-set political positions into the film.

Angel opens on a still image of a large barnlike building with a neon sign blazing Dreamland into the simultaneously rural and industrial landscape with a van, signifying movement, parked to the right and a reference to global capital with a large billboard for Coca-Cola ("Have a Coke and a Smile") looming in the background. Though the opening scenes will prove to be the most realistic of the film, already a gesture is made towards abandoning the dominant aesthetics of Irish landscape, i.e. of the alternating rural idyll or urban nightmare of American and British films, as well as signifying entry into a space that is neither completely a dreamworld fantasy nor realism. The ability for the viewer to ground himself in the space of the film is further undermined when the saxophone solo of the opening theme is revealed to be produced diegetically by a man inside a van. The centrality of music gestures to the different treatment of the aural, because the music breaks down the divisions between the diegetic and extra-diegetic worlds of the film. As this is Jordan's first film, the initial shift in audience expectations, a move that complicates the knowability of cinematic conventions, is instructive for the interventions the film accomplishes in terms of genre throughout. The aural landscape continues to disrupt expectations as Danny moves into the club, paying for the entry and then dancing with a young mute woman to what originally seems to be a record, until he jumps on stage and begins to play with the band that has heretofore been out of frame.

Even in this "realistic" section before Annie, the mute girl, and the band manager die and the Dreamland explodes, the color palette expressionistically alternates between dampened hues of blue and red, producing a distancing effect in terms of verisimilitude. The palette of the film is only one technique through which the movement toward the imaginative space of the film is accomplished. For example, when focusing on the crowd gathered for the gig, the camera lingers too long on following shots of Anna and the young bride as they drift in opposite trajectories in front of the stage. The camera and editing treat space differently than mainstream cinema, as movement is no longer driven by an imperative toward cause and effect actions but rather operates as an untethered eye, constantly foregrounding the ways that the cinematic frame creates meaning. The dialogue provides little motivation or grounding in this opening sequence, the young bride speaks vaguely about recognizing Danny: "I knew someone who looked just like you" to which he responds "we are all the same." Individualized psychology and identity overturn in favor of similarity, an element that is notable also with the later difficulty to ascertain the sectarian affiliations of the various violent characters. After Annie and the manager die, Danny acts possessed. He wanders through the streets as if led by an unknown force; he plays his uncle's soprano saxophone; he is death (seen in Auntie Mae's vision and predicted without explanation when she tells his fortune by reading a standard card deck); he puts together a gun, led by a knowledge he does not diegetically possess;[27] and he assumes the identities of various other male characters by adopting their beds and clothes.

[27] The trance-like assembly is treated similarly to the computer game trance of Ted Pikul [Jude Law] constructing a gun from chicken bones in Cronenberg's *eXistenZ* [1999]. Both characters operate as tools in a larger game, for Pikul literally a computer game, that they do not understand.

Recently, as exhibited by Brian McIlroy's article "Neil Jordan and the Anglo-Irish Gothic" and the Rocketts' chapter on *High Spirits*, there has been a movement toward recognizing Neil Jordan's relationship to the Anglo-Irish Gothic novel. In discussing the use of the supernatural during the Irish Literary Renaissance, McIlroy points out that leprechauns, fairies, banshees, faith healers, somnambulism and miracles were once used as tools against the oppressive Catholic Church (130), yet positions Jordan within a strict Protestant tradition when he asks "why should Neil Jordan, an Irish Catholic-educated writer, find the so-called Protestant Gothic of particular force?" (131). As *Angel* depends heavily on somnambulism, as well as the popular religion elements of faith healers and miracles, attributing Jordan's stylistic indebtedness strictly to the Anglo-Irish would seem to be an over-statement, especially as the coexistence of the "real" world and the "Otherworld" in the *immrama* and various folk tales also demonstrates the easy movement between realities. This tendency to separate the Anglo-Irish from the Irish, and attribute the use of fantastic to a Protestant mindset, enacts the same sectarian separation that Jordan displaces in the film by rendering basically indeterminable the religious affiliations of most of the violence prone characters. Jordan's use of the Gothic can be alternately instructive in the ways it demonstrates the oscillation and combining of cultures, from the adaptation of ancient Irish traditions into Anglo-Irish literature, to the counter use of the Gothic as a means to insert the "radical memory" or "double articulation" in Irish film.

Danny's trance-like, or somnambulist, behavior is reminiscent of various vampiric possessions, such as in Sheridan Le Fanu's Irish novella *Carmilla* in which the title character languidly sleepwalks though the tale, or the loss of Mina and Lucy's free will in Bram Stoker's *Dracula*. Danny's sexual prowess as well as the "bloodlust" he demonstrates in killing the various

murderers further align to the vampiric references, a connection to blood that is enriched by the repeated inclusion of the band's song, *Blood is Thicker Than Water*. While the Anglo-Irish Gothic is visible with the vampiric, the trance-like way Danny fulfills the avenging of Anna's death echoes the traditional *geis* of oral folklore. The *geis* is a form of taboo that is part social obligation and part curse, which can often take the form of an involuntary trance. In *Angel*, the band's singer/ love interest Deirdre acknowledges this aspect when asks him why he enters the room as a ghost and later solidifies her observation to the mystical.

> *Deirdre*: You'll be alright. Someone is protecting you.
>
> *Danny* (intensely): Tell me who.
>
> *Deirdre*: I can see it when you play. You are charmed. There's a spell on you. I didn't notice it before…maybe I didn't look.

Considering the oscillatory exchange of culture, the inclusion of the supernatural does not strictly align Jordan to an Anglo-Irish perspective in the negative way it is sometimes imagined: "arguably, the Dublin-centered Jordan shares with the urbane sophisticates of Maturin and Le Fanu an equal sense of fear and wonder about the wild Irish countryside and its inhabitants" (McIlroy 131). A response to this accusation could be that in addition to imagining the ways Irish culture is both/and rather than either/or, this layer of the supernatural or gothic, with its stress on emotion and experience over rationality, represents the amalgamation of ways to experience the world. Danny increasingly resorts to tactile sense because his sense of sight as the key to knowledge has been rendered useless. When Detective Bloom gives Danny pictures of suspects, he throws them away asking if they have pictures of feet. The dominant ways of seeing and understanding through rationality and reason are decentralized as the sensuality and supernatural nature of the gothic intensify.

Gothic possession is not the only other way of experiencing the world represented; Jordan also extends the deterritorialization of rationality by including popular religion though the healer Francie. It is this child faith healer who finally releases Danny from his trance/ *geis*/ obsession. Francie is the seventh son of a seventh son, which is a special number in folklore. He is the miraculous double of Danny, dressed in an exact replica of Danny's shiny purple suit, and positioned in front of a wall of endlessly repeated Sacred Heart Jesus pictures. The healer boy is a figure that epitomizes the breakdown of signifying systems, as popular religion is a borderland of official church dogma and pre-Christian traditions, reflecting a different history of culture and beliefs that are never truly subsumed. A visual referent to the film is Diego Velázquez's "The Immaculate Conception of the Virgin." Jordan has acknowledged the painting as a central inspiration for the film[28]: its dark palette dominates the film and Annie (Veronica Quilligan) bears a striking resemblance to the Virgin Mary as depicted in the painting (Rockett and Rockett, 26-7).

Similar to Jordan's later use of Sinead O'Connor as the Virgin Mary in *The Butcher Boy*, the casting of an actress who looks like recognizable iconography of Our Lady complicates the role of institutionalized religion. In *Angel*, the quotidian version of the "virgin" is literally silenced as the character is deaf and mute. She is a ghost-like presence that disrupts official dogma on multiple levels: she expresses herself through her sexuality and takes a bell from the folkloric wishing tree outside of Dreamland. By giving this bell to Danny, she is in essence the person who has put the "spell" – or *geis* - over him. Traditionally, the *geis* is given by those who dwell

[28] The painting also plays an essential role in *Shade*, as Nina's parents fall in love in front of it. "So Velázquez had become their word, for the eternal lost in the quotidian, for those lingering hopes one had but had to forget, those ambitions that were thwarted because of accidents, inability, or both" (18).

in the Otherworld, resulting in a subtle claim that the modern incarnation of the Virgin Mary is associated with inhabitants of the Otherworld from myth and legend. The various uses of popular religion illuminate the ways in which official culture (or religion) is used by individuals in personalized ways.

The multiple meanings an image or character can convey strengthen through the inclusion of Bloom, the Jewish detective who is in charge of investigating the case. The invocation of Joyce's Bloom opens another movement though the text, a movement that, like the novel, opens time, history, language, music, etc., to simultaneity. While one element of the narrative may move forward in a linear fashion, this movement forward is not the major investment of *Ulysses*. Rather, the text opens itself to multiple modes of reading, where the mythic and the mundane, the epic and the absolute human necessities of the body, are treated equally. In *Angel*, through Bloom the breakdown of the stratified geography is approached, "evil is everywhere and nowhere." He states that Danny has a freedom to move, a poetic license, that he does not. Then, in an echo of Danny's repeated comments to Annie's murderers, he gestures to the dead body of one of Danny's victims and says "she looked beautiful when she was like that." This brief scene aligns Danny to an exile: Bloom, the great nomadic wanderer of Irish literature, first verbally acknowledges his ability to move freely, and then establishes (another) psychic connection through the verbal insinuation of Danny's obsession.

The trope of mobility problematizes dominant, conventional relations to the world; in this, rationalism and the naturalizing of movement and action through cause and effect relationships are undermined. Time, indeed everything, is experienced simultaneously. The present is the past

is the future in any recombination. Like the nomads, there is no history, there is only geography (Deleuze and Guattari 392). In other words, the main ways of relating to the world are decentralized so as to open space for other ways of thinking (mythic, religious, supernatural, etc.), which are experienced simultaneously. Different ways of thinking are not offered as a viable alternate, because they too are presented as devalued, inauthentic, and indiscernible. There is no stable escape or solution, but only another space to move through: no hierarchy will be reestablished. Movement, separated from its compulsory attachment to action, is important for its role in the rise of purely sound or optical situations. In these different systems, modes of thinking and deterritorialized signs spiral, as literal movement of bodies as well as the mobility of epistemology. The nomadic wandering and the multiply encoded physical body are techniques within this larger project to decentralize the impositions of pre-defined boundaries upon every facet of existence.

4.4. *The Butcher Boy* (1997) and Nationalism

In *The Butcher Boy*, defamiliarization and the breakdown of cliché are utilized in relation to the habituated mode of thinking about Ireland. Jordan utilizes a myriad of signs of the nation, some prominent and others subsumed over time, to reveal what has been hidden in the image as nationalist symbols have crystallized in meaning over the centuries. The surface stereotypes of *The Butcher Boy* have resulted in the emblematic identification of Francie as "the abused child of history" (McLoone 220). Set in 1968, the film appears on the surface as a visitation of all the cruelties a child could face though the various institutions of Irish culture. Francie's familial reality - of a depressed mother, who ends up committing suicide, and an abusive, alcoholic father - does not fit into the imagination of modern Ireland. Francie focuses his anger on the Nugent

family, returned from England and exemplary of the nationalist imagination of the Irish middle class. When Mrs. Nugent names the Brady family "pigs," she not only reproduces the English insult that the Irish are the lowest form of being, but also supplies the impetus for Francie's intensifying hatred of her family. His actions, progressing in a violence that culminates with the murder of Mrs. Nugent, result in progressive institutionalizations in a reform school, a mental hospital, and a jail for the criminally insane.

The majority of characters are presented as clichés, then surrealistically exaggerated and multiply encoded to the point of deformity. Mrs. Nugent is emblematic of the multiple ways a character is made to function. Set amongst the equally clichéd, overly beautiful evocation of postcard Ireland, the exaggeration of Mrs. Nugent, with her sharp features, too perfect hair, syncopated movements, and emblematic green clothing, becomes an element which pushes excessively upon any straightforward acceptance of the images. Furthermore, the name "Grace Nugent" evokes a history of representation in Ireland. Grace Nugent is a name signifying the Gaelic and Irish tradition in Ireland as the Nugents, who had a daughter named Grace, were a prominent Catholic family from the late seventeenth century. In 1812, Maria Edgeworth adopted the name for her female protagonist in *The Absentee* (1812). Grace Nugent functions in the novel as a symbol of Ireland under the Act of Union (1801), which officially joined the Kingdom of Ireland and the Kingdom of Great Britain. Grace's reputation is destroyed because her parentage is in question, though she is finally proven to be a legitimate relation to one of the Wild Geese, a less than perfect solution as Catholic Emancipation had not passed with the Act of Union. The popular tune and Gaelic poem "Grace Nugent" is specifically referred to at the end of Edgeworth's novel when a blind harpist plays "Gracey Nugent" to the delight and tears of the

guests. Edgeworth's uses of the name, song, and a blind harpist deliberately open the sign upon the older Catholic, oral tradition. The popular song was the composition of the renowned blind, itinerant harper Torlough Carolan (1670-1738), who is widely considered to be the last harpist who worked in the oral tradition. The song, one of four written for the Nugent family, refers to the fifth daughter of James Nugent of County Coolamber, County Westmeath. The final verse of the song elaborately praises the long life and health of Grace Nugent, ironically the exact opposite of Francie's murderous objective. Since Seamus Deane identifies Carolan as "the centre of a cult that had worship and renewal of the past as its primary belief" (962), Francie's violent murder of Grace Nugent can be seen as emblematic of the destruction of a way of thinking about Ireland and her past. These types of mobile promiscuous references invoke other uses of history. The composite sign refracts multiple meanings and resists a static relation to "the real."

Francie's movement through mainstream society is one of an indiscernible double experience, a simultaneity of common sense reality and a secret, miraculous world. The rational and irrational conceptions of the world contaminate one another, refusing to erect or maintain boundaries in favor of constant movement and intersection. Through deployment of different generic structures and the use of voiceover, Francie is not coded as a monster despite his actions. As many critics have noted, Francie has a rational response to an irrational world. Francie functions as a seer, a child through whom the audience is able to see what is usually hidden in the image. His attempts to act, like Danny's, are doomed to failure and the audience becomes aware of this inability to exact change. Even in Francie's attempts to act, he rarely responds to so-called objective reality. For example, he lives and cares for his father's corpse rather than have an emotional (crying, anger) or rational (report to authorities) reaction. His attempts at action all derive from advice

given during miraculous manifestations, rather than a belief that he is the master of his fate. The "miraculous" manifestations, including the Virgin Mary, the talking colleen inside a souvenir thatched cottage, and the psychiatrist with the fly-head, blur the line between an easily distinguishable subjective and objective reality, each overwhelmingly offers bad advice to Francie. Each manifestation's advice leads to the terrible events that mark Francie's existence, exposing the irrationality of the "real" world.

The Virgin Mary and the colleen with the harp are in fact conventional images associated with Irish culture. The institutionalized nature of these images means that they often function within dominant expectations associated with idealized subservience and enforced purity for women in the culture. The casting of the roles, both played by Sinead O'Connor, indicates a jamming of the idea of the pure and subservient woman, as her star image carries reference to bisexuality, a harsh criticism of the Catholic Church, deliberate defiance of societal trappings of feminine beauty by shaving her head, and a strong political stand against censorship. In addition to "sacrilegious" lines such as Mary's "Fer fuck's Sake Francie," the visualizations of the idealized women are attached to the media (the Virgin Mary appears in the broken television), to tourism (the purchase of the thatched cottage and the mass produced Mary pictures), and to reverence/belief (Mary always appears bathed in light). The last term is often seen as problematic in terms of feminism: "O'Connor thus embodies the triple goddess of Irish national, domestic and religious femininity – the woman with the harp, the colleen in the cottage and the Virgin in the grotto – who has helped to drive Francie's hopeless mother first into lunatic parodies of homemaking (a deluge of butterfly buns) and then to her suicide at the river" (Cullingford 254). Jordan's treatment of the 'triple goddess' is simultaneously kitschy and

reverent, acknowledging the attraction of these images while undermining them. Because O'Connor plays each of the roles, the three figures are shown to be the same and, with the extra-diegetic knowledge of the musician's criticisms of the Church and gendered expectations, these tenets of Irish nationalism are all revealed as false.

While Irish film is often positioned as a literary cinema that stresses the oral over the visual, *The Butcher Boy* exemplifies the interconnectedness of the oral, presented in the form of nationalist myths and the modern incarnation of myths circulating through mass media, and the visual, in the forms of iconographic images of religion, culture, and paintings. In the larger treatment of the visual element of the national imagination, the film stylistically appears as folk art painting. It is if almost every image of the film is a moving painting, familiar though not recognizable as a famous work. In accordance with the folk art tradition, the visual make-up of the image is sentimentalized and idealized. Thus, there are many images of the two boy children languidly laying in the beautiful landscape of the Irish countryside, completely removed from the industrialization and concerns that mark contemporary life. Or, here they are again, now running through the lush, green landscape in their school uniforms playing cowboys and Indians, or chipping away at the ice in a fountain as a priest watches proudly at their side. Each of these idealized and sentimentalized images is disrupted immediately, some through dialogue and others through visuals, a disruption that affects the spectator's past, current and future relationship to the image as well as to the idea of time which it embodies.[29] Two such examples are the image of Francie and Joe at their secret spot at the lake and the extreme long shot of the landscape of the lake. Both of these images reappear many times in the film; it as if the

[29] In McCabe's novel, one of the specific identities Francie adopts is that of The Time Lord, who is able to move and control time. I believe there is no reason for this specific character to be directly acknowledged, because the film itself achieves this simultaneity and movement of time.

conception of the 1960s in popular imagination, and perhaps Ireland as a whole in international imagination, can not move past these handful of images, resulting in the film's obsessive returning. By complicating the normal emotional reactions to these images, difference is introduced into the repetitious clichés of nostalgic and habituated responses.

In fact, as also seen with the woman with the harp, these images are conventional representations from nationalism. Ironically, the trope of the pastoral that dominated the tradition of nineteenth and twentieth century representations of the Irish depended on the bodies of the peasant class to form, for the Irish, an image of "tradition" with which to challenge the colonial discourse, or, for the English, an image of the infantilization and feminization of the Irish to support continued colonial domination. Here, the previous predominant utopic imagery of Ireland is set into motion and deconstructed from within The lush, stereotypical visual of the landscape, utilized to invoke nostalgia and recognition of an idyllic cliché, is disrupted through the dialogue as Francie reunites with his Joe after his release form the orphanage. While the clichéd image conveys innocence, Francie's dialogue concerns his sexual abuse at the hands of Father Tiddly. Joe is physically repulsed by this admission, clearly, like Father Bubble, holding Francie responsible for the situation. Francie immediately tries to claim he was joking, but the combination of the images and the dialogue imply that these popular imaginations of Ireland and the Irish frequently obliterate the truth. Keeping in mind the heavy censorship of film in Ireland, the "truth" of an image is already contaminated by knowledge of the ways in which constructions of the nation have been subject to official means of control. The image of the lush landscape is destroyed visually: the long shot of the lake surrounded by cliffs, again an image repeated often in the film, is literally blown up by an atomic bomb detonating. The audience's

experience in relation to these images mirrors Francie's experience with his parents' photograph from their honeymoon in Bundoran, a popular tourist location in Donegal. He learns that the image, which he has always taken comfort in, is a lie; furthermore, his discovery also affects his, and the audience's, relationship to the Irish traditional song *Beautiful Bundoran* which reappears many times diegetically and non-diegetically in the film. The sentimentalizing function of the song and the photograph, the visual and the aural, destabilize an investment of belief in the truth of the past.

The use of sound to introduce difference in the images is accomplished primarily through voiceover. The inability for Francie to project a culturally acceptable individualized personality is revealed though his adoption of different voices in the voiceover. The multiple personas and voices refuse to affirm the possibility of the integrated, psychologically defined hero that marks the majority of mainstream, classically coded cinema. Like the main character in the novella *The Dream of a Beast*, Francie takes his texture from whatever surface he inhabits (*Collected Fiction* 375). He is everyone and he is no one, as his frequent adoption of the voices of Carruthers, the Fugitive, the Lone Ranger, and John Wayne attest to, along with his ability to mimic the words desired from him by various adult figures. As Sarah Neely points out in "Cultural Ventriloquism," "within the frame of the film, when Francie Brady is unable to articulate his feelings, the voiceover steps in, speaking though the words and devices of various media and allowing his voice to reach its fullest articulation" (131). Similar to the larger uses of genre in Jordan's films, the voiceover uses media forms (science fiction, Westerns, comic books) to disrupt structures of feeling and knowing; Francie uses these shaping discourses against themselves through unlikely combination to create a unique utterance.

Even when Francie commits his first "heinous" act, defecating on the floor of the Nugent home, he is only dutifully responding to instructions from the voiceover. Francie's movement amongst identities is carefully delineated in this scene, as he responds to his adult voiceover in the voices of both Grace and Phillip Nugent. Using Mrs. Nugent's earlier insult that the Brady's are "pigs" against her, Francie breaks into the Nugent house and writes "pig" across photographs of the family, the television, and the walls before defecating on the living room floor. In this scene, the voice-over instructs Francie in the mode of the School of Pigs, but addresses Francie as first Phillip then Mrs. Nugent. The series of shots leading up to the defecation intercut television images of the atomic bomb and the government's experiments on pigs,[30] a moment which serves to strengthen the connection between the animal and the human body, as the audience imports the extra-diegetic knowledge of the American and British governments repeatedly testing atomic bombs on human "guinea pigs." As the voiceover of adult Francie asks Francie/ Phillip/ Mrs. Nugent questions that lead to defecating on the floor like a pig, the camera repeatedly answers these questions for the audience.

At the beginning of the sequence in response to the voiceover's question "what is on a farm," the camera zooms in quickly to a photograph of Grace and Phillip that Francie has written "pig" on. As Francie/ Phillip/ Mrs. Nugent attempt to answer the question correctly, the incorrect answers are corrected by incremental zoom-ins to the "pig" family photo, slowed down into successive incremental zoom-ins that always start from the previous zoom's end location. This mode continues until Francie/ Phillip/ Mrs. Nugent deliver the correct answer of "pig," at which time

[30] Interestingly, the images in this sequence are from *The Atomic Café*, a 1986 documentary, further complicating the film's relation to time. Furthermore, when Francie writes "pig" in red across the walls, it is hard not to conjure the idea of the Manson family writing "pig" on the front door of Sharon Tate's house. Both of these examples demonstrate the ways in which the past, present, and future intersect beyond the limits of linearity.

the camera has completed the quick zoom-in length and the non-diegetic sound of pig squeals becomes mixed into the jaunty musical accompaniment. Francie/ Phillip/ Mrs. Nugent's diegetic guttural oinks prior to shitting on the floor reveal the limitations of the dominant language to give a voice to resistance. In fact, as the scene as a whole foregrounds the fact that Francie is responding in the voice of the Nugents, it is revealed that he has no positionality from which to respond to their hatred and discrimination.[31] The scene destabilizes an easy containment of the act as simple insanity, because the repetition of Grace's and Phillip's own words ("pig") serves as the impetus for Francie's actions. The series of shot/reverse shots attributes human movement and involvement to the "pig" photograph of Grace and Phillip through the zoom-ins, as a constant reminder of their involvement in the degradation and humiliation of the Bradys.

Mrs. Nugent's murder coincides with the town's celebratory festival awaiting a Virgin Mary manifestation that promises to deliver word of the end of the world. The manifestation of the Virgin Mary serves as another example of a mobile sign that exposes the untruth in the images; the popular religion of Mariology is denounced for its pagan roots generally, though appearances by the Virgin Mary are accepted and sanctioned officially when they coincide with the totalizing ideology of the Church. Thus, the shifting meanings of Francie's visions are confounded further by the "positive" appearance of the Virgin proclaiming the end of the world. This vision is reminiscent of the Virgin's appearance at Fatima with her demand for veneration of her Immaculate Heart to save the world by defeating communism. As the townspeople joyously await the Virgin's prophesies of hell on earth, Francie enters Mrs. Nugent's home. The action is caught in the reflection of the mirror, as Francie points the slaughterhouse gun to her head while

[31] In *Disco Pigs*, Runt's resistance to the reform school that attempts to define her is accomplished through language and the body as well: she refuses to speak and urinates on the floor of the headmistress' office.

an operatic version of *Ave Maria* plays non-diegetically. The film cuts to an extreme close-up from behind Francie with his face obscured as he shoots her and blood splatters. Her dead body falls into the static frame at floor level and Francie begins to hack at her body. The camera then pauses for a long time on a statue of Mary on the shelf with blood splattered over the mirror behind it. During the hacking shots, the camera zooms in quickly to a canted shot of Francie and then moves diagonally with the motion of Francie's arm, but never shows impact on the body.

The death of Mrs. Nugent is not treated operatically to evoke emotion as the music may have suggested, rather the style resembles cartoon violence with exaggerated movement, Mrs. Nugent's statue-like face in death, and the pendulum-like motion of the camera. The music creates a discordant feeling between religiosity and the animal-like death of her body, a movement that highlights the Virgin's failure to "intervene." The light, fast-paced music throughout the violent scenes undermines a standard reaction of horror, appealing rather to a comedic sense. Her body parts for the remainder of the film are treated comically, a foot sticking out of the wheelbarrow and her head rolling out of the cabbages, while the discovering child laments that there are no candy bars to be found there. The discovery of the murder is realized through a very quick dolly down the Nugent hallway with horror music, which is replaced with angelic musical swells as the whole town runs into the house in hopes of seeing Mary manifest. The typical seriousness of the crime is undermined though the film's emptying of the horror affect through musical and editing cues.

The deliberate gaps in presentation of action, the rendering inconsequential of dialogue between characters, the indeterminability of time that passes, and the episodic feel of film aid in

defamiliarization by refusing to supply any recognizable structure of knowing or any outside to the vision of the film. The audience is consistently denied a pleasurable release from the tension in the images, whether it would be through crying, fear, or moral judgment. By aligning the audience to Francie, which as Neely points out "angered those spectators who felt tricked into identifying with someone later revealed to be mentally disturbed" (129), his promiscuous combining of media discourses and acceptance of other ways of experiencing the world are transferred to the audience. If the audience were manipulated into conventional types of emotional release, it would only serve to re-erect known boundaries. Adherence to habituated structures of feeling would disseminate the contradictions in favor of allowing a psychologically coherent narrative to be constructed. Rather, as Our Lady says to an adult Francie, who in another example of the breakdown of individuality and the boundaries of the body is played by Stephen Rea, on his release from a mental sanitarium for the murder of Mrs. Nugent: "The world goes one way and we go another."

4.5. Are All the Beautiful Things Gone? Horror and Movement

While the Irish and Ireland play central roles in a number of other countries' horror films and television shows, e.g. *Halloween 3: Season of the Witch* (Tommy Lee Wallace, 1982), *Leprechaun* (Mark Jones, 1993) and its many sequels, *Gorgo* (Eugène Lourié, 1961), *Dementia 13* (Francis Ford Coppola, 1963), *Buffy the Vampire Slayer* (Joss Whedon, 1997-2003), *Angel* (Joss Whedon, 1999-2004), *The Others* (Alejandro Amenábar, 2001), *Evil Breed: The Legend of Samhain* (Christian Viel, 2003), and *28 Days Later* (Danny Boyle, 2002), Neil Jordan has been one of the few Irish directors to work in a style that overtly invokes horror tropes through the inclusion of vampires, werewolves, and psychotic murderers. Few would identify *The Company*

of Wolves (Neil Jordan, 1984), *Interview with the Vampire* (Neil Jordan, 1994), *The Butcher Boy* (Neil Jordan, 1997), or *In Dreams* (Neil Jordan, 1999) as abiding by the dominant expectations of the horror genre, though, because the films do not produce the expected affect of being "scared." The loss of this affect can be understood through the absence of one of the terms Noël Carroll identifies as essential in *The Philosophy of Horror* – that is, the horror affect arises from fascination *and* revulsion (160). Yet, following the cues from the main characters, the audience is signaled to experience fascination *without* revulsion in Neil Jordan's "horror" films.

Keith Hopper has argued in "Hairy on the Inside: Revisiting Neil Jordan's *The Company of Wolves*" that by restoring the Irish Gothic "Jordan revitalizes an Irish sensibility that is both archaic and modern at the same time, and which is therefore amenable to modification across a range of generic forms (both national and transnational)" (25). I believe that the disruption of the horror affect exemplifies Jordan's modification of generic forms. Noël Carroll has discussed the differences between fairy tale and horror by identifying the differences between the characters' reactions to the monstrous in the milieu, because "in examples of horror, it would appear that the monster is an extraordinary character in our ordinary worlds, whereas in fairy tales…the monster is an ordinary creature in an extraordinary world" (16). Because the emotive responses of the audience parallel those of the characters in the horror genre, the response of the characters toward the presence of the monster serves as a major indicator of difference between horror and fairy tale (17). *The Company of Wolves*, then, appears to be an ideal test case to look at the ways that Jordan modifies the expectations of both horror and fairy tales, in the process combining and deconstructing expectations of the national and transnational through a seemingly horrific approach to *Little Red Riding Hood*. The combination of horror and fairy tale is visible

not only through generic iconography, but also through the reactions of the characters to the monstrous in their midst. For example, while the members of the village exhibit the fear, apprehension and revulsion that, according to Carroll, marks the horror genre, the main character Rosaleen responds to the (were)wolves with fascination, desire, and acceptance. Despite numerous warnings for Rosaleen to not stray from the path, she insistently strays and eventually chooses to become a wolf.

Straying from the path engenders not only physical mobility but also a nomadic wandering between various ideologies and modes of experiencing the world. Angela Carter in "Wolf-Alice," one of the stories that serves as source material for the film, renders this connection more concrete: "Like the wild beasts, she lives without a future. She inhabits only the present tense, a fugue of the continuous, a world of sensual immediacy as without hope as it is without despair (221). Carter's description of Wolf-Alice is reminiscent of descriptions of nomads as living in the perpetual present tense. In the following discussion, I will demonstrate that *The Company of Wolves*, in the most concrete form of any of Jordan's films, establishes the connection between the possibilities of mobility to move beyond the stifling boundaries of modern ideology.[32] The conclusion of the film, a still frame of the wolves (led by Rosaleen in wolf form) breaking mid-stride through her modern day window refuses to push past mobility. The boundary between Rosaleen's dream world and the rational world is never safely restored at the end of the film.

In discussing *The Company of Wolves*, Emer and Kevin Rockett identify the film as occupying a borderland, "between the real and the other, or what is permitted and open, and concealed and

[32] It is interesting to note in relation to the importance I place on *Company of Wolves* within Jordan's oeuvre that in 1998 when Stephen Wooley and Neil Jordan finalized a development deal with Dreamworks SKG, they chose to name their new production company Company of Wolves.

transgressive" (38). The film's ability to occupy this space is a direct result of the jamming of multiple generic structures. Jordan uses a method by which numerous genres are invoked and then deterritorialized, resulting in a promiscuous play of signs and an interspersing of multiple meanings. By cross-pollinating different generic structures, the audience is positioned between the various genres' views of the world. For example, as Emer and Kevin Rockett argue, "it is only as the action unfolds does a truly magical world emerge which threatens to overwhelm and engulf both the characters and the audience, and in doing so buck the trend of British cinema which, at the time, largely favored small-screen productions, naturalism, and literary texts" (37-8). This first movement is accomplished by foregrounding the iconographic markers of Big House representations, eliciting recognition and a set of expectations from the audience. Recognition is then subverted by contaminating the structure with another generic structure of knowing and feeling, that of the American horror film.

Film theory has critically engaged the question of whether or not socio-political events are a major source of the horror film. Traumatic social and cultural shifts, such as war, or the rise of the youth culture and the feminist movement, can result with the body of the monster personifying the threat of violence or the destabilizing forces of the culture; shifts which in varying cycles the genre in America has worked to maintain or use to subversively challenge the status quo (see Wood 7-28; Waller 1-13). Robin Wood has famously defined the basic narrative situation in horror films as a collective nightmare whereby normality is threatened by the monster, with the latter frequently representing the repressed (Wood 14). While not aligning to a value judgment in terms of the liberal or conservative function of horror films, Noël Carroll acknowledges that horror may flourish in times of social stress and anxieties (210). Alternately,

Murray Smith has proposed that horror can function to either strengthen audience belief in "what (we think) we are and what we value about being human" by aligning with the human against the monstrous, or to displace the positivity of the human by "asking us to adopt in some sense the *perspective* of the inhuman" ("Monstrosity" 71). Frequently, but not always, the potentially destabilizing forces represented by the monster are reigned in (at least until the sequel): the monster is destroyed or banished, allowing normality to be safely reestablished.

Aside from the physical danger posed to the so-called normal, everyday characters, the monster poses a larger and more profound threat to the classification systems that define reality. As Waller puts it, "Horror defines and redefines, clarifies and obscures the relationship between the human and monstrous, the normal and the aberrant, the sane and the mad, the natural and the and the supernatural, the conscious and the unconscious, the daydream and the nightmare, the civilized and the primitive – slippery categories and tenuous oppositions indeed, but the very oppositions and categories that are so essential to our sense of life" (Waller 12). After identifying that monsters are interstitial, contradictory and impure beings that violate culture's conceptual scheme of nature (or a culture's way of thinking), Noël Carroll further argues, "monsters are not only physically threatening; they are cognitively threatening. They are threats to common knowledge" (34). The monstrous becomes a sign that refuses to signify within the index of normalized meanings to which the audience has become habituated. Developing the disruptive force of the monstrous further, the recent collection *Horror International* (2005) demonstrates the ways in which horror films from various countries are destabilizing the dominance of American horror, with the cross-cultural exchange resulting in substantial and fluid shifts in representation.

As the monstrous can be understood as a being that threatens the common knowledge, or the culture's way of thinking categorically, the nature of horror can be theorized as arising from a violent intersection of various ways of thinking and being. Films such as *The Wicker Man* (Robin Hardy, 1973), *Halloween 3: Season of the Witch*, and *Lair of the White Worm* (Ken Russell, 1988), each which concerns Celtic culture, feature the radical clash of different ideologies as their central problematic and the basis of the horror. In each, modern "civilized" society, personified through the male protagonist as a representative of the law of reason (usually a police officer or scientist), encounters a culture that holds an "uncivilized," sometimes situated as pagan, view of the world. The horror arises when the protagonist proceeds with his reason-based value system as his guiding force, only to find that his rules do not apply in this different milieu. Films as diverse as *Texas Chainsaw Massacre* (Tobe Hooper, 1974), *Cannibal Holocaust* (Ruggero Deodato, 1980), and films featuring psychotic killers, werewolves, vampires or hordes of zombies as the monstrous other follow this same paradigm. The murders, sacrifices, or cannibalizations depicted are not the true horror of these films, though they are likely the shock administered. In response to Noël Carroll's theory that it is the figure, or the idea, of the monstrous that creates horror despite the rationalization that said monster does not exist in reality (84-87), I propose that the true horror for the audience is in realizing that the dominant ethos guiding society does not hold; thus, the law abiding citizen is forced to acknowledge that his adherence to this ethos does not protect him from those who operate outside of it. The horror for the audience is realizing the contradictions and futility of the culture's deeply held beliefs, in that the mechanisms of the law are ineffectual and, as R.H.W. Dillard argues in relation to the deeply

unsettling nature of *Night of the Living Dead* (George A. Romero, 1968), life and its values have been reduced to an absolute minimum (27).

Based on this line of thinking, it becomes visible that one of the basic scenarios of horror, the clash of world views resulting in the realization that the dominant cultural ethos do not guarantee safety, is present consistently across a number of Irish films rather than tending to dominate one contemporary genre in particular, e.g. *The Crying Game* (Neil Jordan, 1992), *The Field* (Jim Sheridan, 1990), *Fools of Fortune* (Pat O'Connor, 1990), and *Disco Pigs* (Kirsten Sheridan, 1991). The lack of a highly identifiable and vilified monster, I believe, is a symptom of historical circumstances. Unlike the theorization of the safety valve tendency for American horror, or the idea that horror flourishes in times of cultural unrest, the continuing nature of the Troubles has resulted in the inability to simply personify and/or exorcise the social anxieties in a single genre or in the bodily form of a monster. The realization of different ways of thinking and being in the world has historically been present in Irish culture, albeit through the differing cognitive mindsets of colonizer and colonized, the widely theorized insecurities of the Anglo-Irish reflected in the Irish Gothic novels, or the internal differences between those who accept and reject partition of the country into the Republic and the North, not to mention those who justify the use of terrorism and those who condemn it. It is even difficult to identify a single source that could be demonized in the films as the monster, unlike for example in the British film *Gorgo* where the Godzilla-like monster which terrorizes and destroys London rises from the Gaeltacht. The monster for the general Irish audience could just as easily arise from England as Ireland (or beyond). It is not perhaps surprising, then, that there is not *a* werewolf that threatens the village in *Company of Wolves*, but a multitude of werewolves, each which transforms from human to

wolf in its own unique way (sprouting hair as an organic transformation, shedding of the outer human casing, emergence fully formed from the mouth of a human, etc.). Even in Conor McMahon's *Brain Dead* (2004), the first Irish zombie/comedy film, the zombie contagion is not limited to one species, or one bodily form of the monster. The contagion infects both cows and humans, resulting in an interpenetration of human and animal attributes: cows begin to use their front hooves as hands to grab and kill the uninfected, while humans sleep standing up in a field. The final shift in the representation of the monster occurs in the concluding scene, when the government becomes the monster, as soldiers wearing bio-hazard suits, which render them anonymous and alien, herd the uninfected humans, like cows, to slaughter.

In Irish films in general and Neil Jordan's films in particular, the multiplicity of world views is presented as the norm, rather than as a generic horrific scenario. The multiplicity of world views frequently involve a simultaneous layering of subsumed systems of belief from the culture: these systems include the various cycles of Irish legend with their already multiply coded presentations of pagan stories adapted to Christianity, the fairy tales, and realism. In an interview with Kevin Rockett, Neil Jordan addresses this tendency:

> "I like to take stories that have a realistic beginning, that start from the point of realism and go to some other place that is surrealistic." Such "an impatience with reality," he suggests, is also to be found in the fantastic within Irish literature, and something he has characterized as particularly "Irish." ("*The Miracle*" 208)

The more overtly recognizable horror tropes of Jordan's films are interesting in that it is with horror that these varying modes of reality are brought to the forefront. *The Company of Wolves* is an expressionistic film made up of multiple stories within stories where the werewolves are

consistently being repositioned depending on the story, a repositioning that extends even to the multiple ways in which people transform into wolves. *Interview with the Vampire* stresses how changing worldviews spread across hundreds of years deeply affect the vampire characters. *In Dreams* explores the psychic connection of the two main characters, where they experience each other's memories, thoughts, and obsessions, while living in a world that is simultaneously real, dream, and fairy tale.

The main difference in terms of habituated genre expectations is that none of Jordan's horror films is "scary" despite the use of recognizable horror iconography. The cliché of being scared, which is not to deny pleasure in this affect, often is rooted in a milieu of fear that erupts in surprise (re-termed as shock) and frequently revulsion at seeing the discreet body penetrated or dismembered. But, as Judith Halberstam argues in relation to spectatorship in *Skin Shows*, "First, horror depends upon energy directed at the screen, not just energy directed at the viewer – you are only scared if you want to be. Second, readings of monsters can disable them" (146). Both elements are in play in Jordan's horror films, in particular as the film does not concentrate energy to shock or surprise the viewer, thus making it difficult for the viewer to be scared even if willing or anticipating the shock, and that the characters diegetically "read" the monster, removing its ability to cause fear of the unknown. The different aspect of horror is thus identifiable as a shift in attitude through the protagonist's willingness to explore and embrace differences and possibilities in opposition to the horror genre's standard attitudinal stance of fear and rejection of the monstrous. To achieve this manipulation through identification, the initial milieu consists of recognizable iconography and tropes that are eventually broken down as the film unfolds. The main character, with whom the audience identifies, is willing to explore rather

than reject the different possibilities, such as occurs in *The Company of Wolves* with Rosaleen's tender reaction to the (were)wolves when she comments how cold and hungry they must be rather than respond with fear or violence at their presence. The lack of horror in the character's reaction to his/her world being turned upside down is transposed to the audience. The affect of horror dissipates.

The breakdown of the habituated affect occurs when something different is introduced into the image, a spiraling multiplicity or mobility, for example, which complicates a self-evident truth-value. In *The Company of Wolves*, the breakdown of the generic structures of knowing occurs because the constant redefinition of the werewolf mythology refuses to unify the meaning. The screenplay, co-written by Angela Carter and Neil Jordan, is based on the three werewolf stories ("The Werewolf," "The Company of Wolves," and "Wolf-Alice") from *The Bloody Chamber and Other Stories* (1979) as well as Carter's radio play version. The source material for the film is already itself comprised of multiple deterritorializations, as Carter bases her work on Charles Perrault's late seventeenth century tales, which he had adapted in turn from oral tales of animal transmutation. As Carole Zucker argues, Perrault's version was itself a substantial revision of the earlier tales, because "in all the early versions of the tale, LRRH (Little Red Riding Hood) outsmarts the wolf in a variety of clever moves and escapes" (66). In her essay "The Better to Eat You With" from 1976, Carter reflects unfavorably on Perrault's tendency to turn his fairy tales into conservative morality tales: "Weren't these dreadful stories Children's Classics? Weren't they only doing their cultural duty by forcing them on me? Isn't the function of a good fairy tale to instill fear, trembling and the sickness unto death into the existential virgin, anyway?" (452). Perrault's 1697 version of the story is a moralizing tale for young bourgeois

women not to wander off the path and talk to strangers. Carter argues: “The wolf consumes Red Riding Hood; what else do you expect if you talk to strange men, comments Perrault briskly. Let’s not bother our heads with the mysteries of sado-masochistic attraction; we must learn to cope with the world before we can interpret it” (453). As the deterritorializations that Carter introduces into the Red Riding Hood tales in *Bloody Chamber* are directly incorporated into the film through dream vignettes, I will use her stories to initially demonstrate the ways in which difference is introduced into the tale before going on to consider the ways that Jordan’s specific interests further intensify movements brought up in Carter’s stories.

Similar in kind to the ways that the monstrous can make the cultural codes visible by violating them, Angela Carter’s stories move the audience towards a realization of the conditioning of responses and codes within the tales that, in fact, serve to solidify the reader into “proper” gender expectations within patriarchy. She subtly encourages the reader to read against the grain of the fairy tale, pointing instead to “other” lessons to be learned. Carter’s goal is to reclaim the function of fairy tales from conservative morality tales to liberating explorations of feminine sexuality. She argues that in Perrault’s version “the suspense springs from our own knowledge of the predatoriness of wolves and our perception of Red Riding Hood’s ignorance of it” (“Better to Eat” 454). This basic structure of knowing, which Noël Carroll refers to as “common knowledge,” is broken down in her revisionist texts: fear of the (were)wolf gives way to compassion and desire. Carter uses these intersections with Perrault work to make visible subsumed ways of thinking about the world, of releasing the body from the master narrative of propriety and commodity towards a reconnecting to desire and freedom, traits of the animalistic.

In a move that deliberately deterritorializes the barriers between horror and the fairy tale, Angela Carter rewrites the devouring wolf from Perrault to become a werewolf, a move that indicates her interest in the metamorphosis of a (monstrous) body that offends common sense categories of humanity and proper sexuality. Each story in *Bloody Chamber* reworks a subtle theme of a previous one, revealing the protean nature of storytelling. Of the werewolf stories, "The Werewolf" offers a series of clichés, e.g. "Wreaths of garlic on the doors keep out vampires. A blue-eyed child born feet first on the night of St John's Eve will have second sight" (210), etc, and then inverts inherited expectations from Perrault by having Granny be the wolf whose paw/hand is cut off by Red Riding Hood. After the villagers stone Granny to death, Red Riding Hood moves into her house and prospers (a single, bourgeois prosperity usually denied to women in fairy tales). The second story "The Company of Wolves" elaborates on the list of clichés introduced in the previous story by offering very brief narratives from multiple perspectives, narratives that later become the bulk of the radio play and the film. For example, "A witch from up the valley once turned an entire wedding party into wolves because the groom had settled on another girl. She use (sic) to order them to visit her, at night, from spite, and they would sit and howl around her cottage for her, serenading her with their misery" (213). The brief narratives, not attached to a specific narrator's or character's voice, offered here present a softer approach to the werewolves, one that seeks to subtly explain their pain, their hunger (food is scarce), and their desire. Here women aren't repulsed by the werewolf, but attracted.

As the main narrative develops, Granny is eaten and Red Riding Hood chooses to pursue her desire for the hunter (who is the werewolf) by purposefully dawdling on her way to Granny's, so to lose her bet and deliver a kiss. She later voluntarily enters into a sexual relationship with the

werewolf, deciding “she is nobody’s meat” and cuddling between his paws (219). The final werewolf tale “Wolf-Alice” tells the story of a girl raised by wolves, who resists entry into the human symbolic world after she is “rescued” and eventually connects sexually with a gothically coded werewolf/vampire. The deliberate importation of the Alice in Wonderland mythology and meanings into the final story indicates another area where Carter deliberately gestures outwards in terms of developing multiple registers for the stories to be understood. She, like earlier feminist takes on the fairy tale, encourages a reading of the red cloak of Red Riding Hood as the ‘bloody colour’ associated with ‘virgin martyrs and sacrificial victims’ (453), an important element in Rosaleen’s deliberate burning of the cloak in the film when she chooses to join the company of wolves.

The multiple registers at work in the stories intensify once the nature of the cinema is included, in particular concerning the transformation of the werewolf, how to move between stories, voices, and options without reducing the signs to a unitary meaning, as well as how to represent the sexual elements without accusations of pornography, specifically child pornography. The sensitive area of sexuality is exactly what Maggie Anwell concentrates critically upon in “Lolita Meets the Werewolf: *The Company of Wolves*.” Anwell’s rejection of the film occurs on multiple levels: 1) the “refusal” of representing bestiality (the sexual relationship between the girl and the wolf) in favor of turning the woman-girl into a she-wolf, 2) the motif of “the dream,” an “image of adolescence firmly fixed as the object of the male gaze, the successor to Pretty Baby and Lolita” (81), and 3) “the blood and violence of the transformations are linked to sexuality in a way that recalls the standard horror movie, in which the girl is seen as victim – no room for the confidant folk heroine successfully expressing her desire” (85). While Anwell argues forcefully

for a feminist reading of Carter's story, she calls for a feminist film version of the work that could move outside the woman as object and victim of male sexual desire, represented as the beast within. Rosaleen, though, is in the proverbial (locked) room of her own, filled with mementos of youth (stuffed animals) and burgeoning adulthood (sexy teen magazine) – marking her at the cusp of adult sexuality, which she exhibits through unfitful sleep. Furthermore, because the film is composed of Rosaleen's dreams, all the various stories are rooted in Rosaleen's mind, reflecting her exploration of different sexual possibilities excised from the oral tales. The earlier vignettes may seem to replicate dominant patterns of horror films, but these quotations are altered in Rosaleen's visualizations and diminish as she develops her own storytelling voice.

Rosaleen's developing intersects critically with stereotypical iconography and scenarios of the American horror film. As Carol Clover has argued in *Men, Women, and Chain Saws*, sexuality and sexual transgression are often punished in the slasher film that Maggie Anwell vaguely cites in her objections to the film. The problem is that Rosaleen survives the film, which in theory should make her the Final Girl. According to Clover, though, the Final Girl, who is identifiable as the main character from the outset, is not only intelligent and resourceful, but most importantly desexualized. "Her smartness, gravity, competence in mechanical and other practical matters, and sexual reluctance set her apart from other girls and ally her, ironically, with the very boys she fears or rejects, not to speak of the killer himself" (40). While Rosaleen is the final girl (or perhaps more to the point in the film, the only girl), she does not fit into this delineation, because she is not sexually reluctant or ironically aligned with the killer. Clover actually discusses the original form of the Final Girl, who must be rescued by a outside male, as like

Little Red Riding Hood (38). The second form the Final Girl takes is when the attempted woodsman savior is inept and she must save herself. Yet, in the deterritorialized expectation of the Final Girl in *Company of Wolves*, Rosaleen chooses to adopt the nomadic form of the wolf, expressing her interest in exploring the sexual possibilities that the Final Girl of the slasher film seems to occlude. Clover also theorizes that the point of view identification of the male and female audience to the Final Girl is not necessarily femininely coded, as the Final Girl's gender is compromised by her adoption of male characteristics. For Rosaleen, though, the upholding of the gendered categories is unfulfilling. After she shoots the hunter in a stereotypical Final Girl moment, she upsets expectations by choosing to comfort him and join him as a wolf. The monstrous form of the wolf that they both adopt represents the area between not only human and animal, but also male and female.

The film does complicate throughout assumptions of the dominance of the male gaze in cinema, particularly in relation to the horror film. This is not to say that the visual stylization is not important. In relation to Linda Williams' argument that the female look "recognizes the sense in which this (monster's) freakishness is similar to her own difference" (88), *The Company of Wolves* explores the pleasurable potential of the female gaze in the horror genre. That the film presented something seemingly unconventional about sexuality is evidenced by the British Board of Censors imposing an "over-18" certificate on the film, which contains no swearing and only a brief moment of nudity. According to Paul Webster, then the managing director of Palace Pictures, "When we showed the finished film to the censors, we found the absence of a moral lesson created some outrage. A film with less nudity and less sex was seen as an erotic enticement to teenage girls" (McFarling 14, qtd in Hopper 19). *Company of Wolves* is a text that

deliberately complicates notions equating the visual pleasure of the genre to the male gaze and misogynistic violence, alternately making an internal argument for the ways that reception can operate counter to intended meaning by visualizing Rosaleen's interpretations of the various stories she is told in the film.

The film has two major worlds: the outer "real" world where modern Rosaleen sleeps and the projected dream world, where she is a peasant in an ancient country village. A third story space, consisting of Rosaleen's visualizations of the oral stories, is rooted within the milieu of the inner dream world. The first scene of the film with its predominantly "objective" camera is one of the only scenes that is not a projection of Rosaleen's inner dream world. Yet, the dominant gaze, including two point of view shots, is aligned to the dog that races a car to the house, passing numerous landmarks that will be significant in the following vignettes. Emer and Kevin Rockett argue that the opening scene constitutes the means by which the film explores the in-between, because "after all, despite the apparent differences between democratic suburban England and traditional feudal culture, as *appearance* suggests, everything from within the dream belongs to the real world, just as the images in a funhouse mirror are a reflection of three-dimensional reality" (38). Elaborating the idea of the in-between and borderland further, the scene establishes a link between Rosaleen and the dog, as what the dog sees becomes embedded in her dreams. The connection strengthens because the only picture in the bedroom is of Rosaleen and the dog. In fact, Rosaleen's hatred for her sister transmutates into her canine double when the dog growls menacingly at her sister when she repeatedly hisses through the door that Rosaleen is a pest. With the dog's growling, Rosaleen's hatred for her sister transmutates into her canine double.

Rosaleen, then, is immediately aligned to the animalistic, and hence the nomadic, through these devices, enacting the first of many breakdowns of boundaries between the human and the animal.

Rosaleen's first level of mobility occurs in relation to the structure of the film: Rosaleen is exhibited as a nomad through time and space, between dream and modern day reality. The boundaries between dream and reality are repeatedly blurred, as Rosaleen reacts to events in her modern bedroom, at one point turning her gaze to a mirror to change a dreamworld boy into a werewolf. Rosaleen's first "dream" introduces the parallel outer story of the dream state in which she sheds the markings of her family's modern upper middle class aspirations to become a peasant girl from long ago. Smiling in her sleep, Rosaleen enjoys the violent demise of her sister by the wolves in a milieu composed of menacingly huge, defamiliarized objects from her modern day bedroom. When Granny in the outer dream world laments that there was nobody present to save her sister, Rosaleen immediately rejects the expectations of passivity, asking "Why couldn't she save herself?" The sadistic pleasure of the first dream immediately complicates recognition of the sort of stereotypical horror iconography Anwell cites, whereby the audience generally expects the young teenage girl to be a symbol of innocent virginal femininity threatened by the violence of men. It is noteworthy for the late 17th century context in which Perrault originally wrote the tales that Rosaleen does not have to *learn* how to question expectations that she be passive, she immediately adopts this active position. The first dream vignette enacts Jordan's larger movements in regard to jamming the structures of the horror genre: the iconography elicits immediate recognition and habituated expectations for the audience, expectations that are then emptied of their attitudinal significance as the character willingly accepts other ways of experiencing the world.

Though possessing this violence and sadism, Rosaleen is not originally constituted as working completely outside a "normal" gender construction; her first appearance to the viewer is as a reflection in a mirror, a distancing device used repeatedly in the film to mark her movement through multiple identity constructions. As a reflection of a further deterritorialization from Carter's source stories, her layers of identity include Red Riding Hood recast as the Irish nationalist, mythological figure Dark Rosaleen, or Roisin Dubh/ Dark Rose, a figure who has roots in vision poetry. This element was never a part of Carter's earlier short story and radio play versions of the werewolf tales. This is a deliberate reference introduced into the filmic text, a complicating gesture that Keith Hopper further connects to W.B. Yeats, Sean Ó Riada, Thin Lizzy and to various other Jordan characters:

> Significantly, this personification finds an echo throughout Jordan's work as well: in Rose, the teenage protagonist of *The Miracle* (1991); in Rose de Vrai, the woman at the heart of the love triangle in Jordan's historical novel, *Sunrise with Sea Monster* (1994); and in Jordan's debut novel, *The Past* (1980), where Mangan's 'Dark Rosaleen' is directly quoted. (24)

The figure of Dark Rosaleen itself has metamorphosed over time and through a series of famous translations to simultaneously represent a young virgin, an old hag, a sensuous love object, a call to arms, and a national allegory. The national allegory element is epitomized in the most famous version by James Clarence Mangan, wherein he personifies Ireland as a young woman passively awaiting rescue from her lover, i.e. the poem is emblematic of a call to arms to patriots to free their Irish homeland. By naming her Rosaleen, similar to the meaning of Grace Nugent in *The Butcher Boy*, the character opens out to a consideration of nationalism, in this case quite

specifically concerned with women under nationalism, a position that extended to their second class status under the law. In the film, when Rosaleen refuses to await rescue, choosing to instead shot the hunter/werewolf herself, the essential element of passivity is overturned not only for the horror film and the Perrault fairy tale, but importantly for the allegory of Dark Rosaleen. Her movement toward rejecting her gender and class expectations works as a subversive, double coded interrogation into the modern nation and a critique of the treatment of women under nationalist rhetoric.

In Rosaleen's visualization of Granny's story about the woman who married the Traveller (Stephen Rea) only to have him disappear on their wedding night, the new bride is the sexual aggressor, calling her husband out of the shadows so she can look at (and enjoy) his naked body. As Granny's voice reenters the narrative and spins the yarn of the young woman's remarriage after her husband disappears, Rosaleen imagines the new couple happily indulging in morning sex, ignoring the alarm chiming to mark the beginning of their work day. Rosaleen then states, "So they lived happily ever…" only to be rebuked, "Indeed they did not." In the seconds before Granny's story continues, Rosaleen visualizes an unhappy marriage as the woman miserable with two children, whom she yells at and kicks, before Granny even mentions the fact that "time passed and she gave him children." As Granny's tale continues, it becomes clear that by the "unhappy event" Granny is actually referring to the woman's first husband returning to disrupt her more socially acceptable match. After the second husband decapitates the first husband/werewolf only to have the head return to its human form, the woman touches her first husband's face and comments "He looks just the same as the day I married him," verbally and visually referencing for the viewer her sexual desire. The second husband promptly begins to

beat her. The outer story returns with a pensive Rosaleen telling Granny: “I’d never let a man strike me.” Through her visualizations of the stories and her verbal responses, Rosaleen resists the moralizing lessons that Granny’s stories are meant to convey, for example, to not marry a Traveller (understood as miscegenation), to avoid naked men in the woods, to not have pre-marital sex, and to remain faithful and obedient to her husband. Each of these elements are meant to train Rosaleen into her proper gender role, a gender role that would have been traditionally expected.

As Granny’s story about the Traveller werewolf is the first story recounted and visualized at length in *The Company of Wolves*, becoming a wolf is strongly aligned to nomadism, in that Granny intimates that the call of the wild (werewolf) is the same as the call to wander. Eventually, in her dream world life, after Rosaleen shoots the hunter/werewolf (whose eyebrows meet in the middle just as the Traveller’s eyebrows meet), she chooses to comfort him. While hearing the calls of the wolf pack, she decides to burn her emblematic red cloak and become a wolf. Rosaleen’s choice to leave settled society to join a wandering pack aligns to the choice of the Travellers, in fact most of the women in the various stories choose to leave settled society in favor of a mobile existence (in the forest or in the water well). Similar to the ways that the bodies of the Travellers are marked as aberrant (see Chapter 2), so are the bodies of women who refuse to abide by cultural expectations of acceptable gendered behavior. By aligning the nationalist figure of Dark Rosaleen to Travellers who “recast their identity each night around the fire” (Andrew, “Theater” 226), the film severs the nation from a fixed notion, making it become a fluctuating and mobile entity, both transnational and particular in its movements.

The film highlights how people are forced into meaning systems and how they may resist by creating meaning systems of their own by taking over the storytelling function. The resistance encapsulated in Rosaleen's development of her storytelling capabilities enacts the ways in which metamorphosis is essential to jamming the structures of knowing. Beyond the deterritorializing of genre, the constant pressure upon breaking the boundaries of the body, of combining the human and the animal, of reintroducing the animal into the human have larger consequences in regards to generating movement past the immobilized meanings of ideology. The ways that other ways of experiencing the world, or ways of existing beyond the strictures of the status quo, are rendered invisible become encapsulated in the repeated warnings for Rosaleen to not stray from the path. Through her will to create, to tell the story, Rosaleen deliberately strays from the path and chooses to recast her identity in terms beyond those available in her village.

The conclusion of the film, like the conclusions of most of Jordan's films, refuses to reterritorialize these strayings. With the breakdown of "dream" and "reality" into one space, the movement of the film as a whole works to make visible Rosaleen's individualized desire. Her active imaginings align the gaze to the female/animal and explore different possibilities of sexuality; her foray into storytelling is one of a distinct gender and class-conscious narration. Coming from an upper middle class family, her entry into story-telling allows her to move past the expectations and obligations that mark her. She shatters expectations of subservience and restraint in women, by inhabiting and re-introducing elements of the female centered superstitions. She allows no man to tell a story, and actively engages her own sexuality beyond the boundaries of culture's sexual mores. She rejects her "real" (outermost story) class connotations, choosing instead to embrace identification with the peasants. Her father, while not

depicted as overtly evil, consistently appears in the stories, for example, as the abusive second husband in Granny's story. He is an oppressive force who must be overcome. Rosaleen, like the women in her stories, desires to escape from her class: the unhappy wife of Granny's Traveller story yearns for her first marriage, wolf-Alice returns to the well instead of living in prosperity, the witch retreats from the Big House to the trees, and Rosaleen herself chooses to leave behind village life to join the company of wolves.

Though the final images freeze in mid-motion as twenty wolves pour into sleeping Rosaleen's bedroom, a woman's voice reemerges as the credits roll, speaking sensually and slowly the original moralizing conclusion of Charles Perrault's tale with the following emphasis: "Little girls this *seems* to say *never* stop upon your way. Never trust a stranger friend. *No one* knows how it will end. As you're pretty, so be wise: *wolves* may lurk in *every* guise. Now, as then, 'tis single truth – *sweetest tongue* has *sharpest tooth*." While the woman speaks Perrault's original moralizing tag, the sexualization of her voice and unexpected stress on words change its "intended" meaning. It enacts the movements of making a story one's own, metamorphosing the original intention. The wolf in every guise could just as easily be Rosaleen as the hunter, especially because Rosaleen resembles her dog when she chooses to become wolf.

As Brian McIlroy argues in "Neil Jordan and the Anglo-Irish Gothic" in relation to *Interview with the Vampire*, *The Company of Wolves*, and *High Spirits* (1988), the films are notable for "their confidence in alternate realities, and yet equally, the confidence that these realities are neither utopias nor fully dystopias" (139). To oppose the realism of modern England to the fantasy of the dream world would be false, in the "borderland" of the film both are real and false.

Jordan's films sharply undermine totalizing ideas, whether of nation, nationalism, ideology, or gender, by insisting on contaminating the boundaries that comprise the classification systems making up the world. The jamming of knowing and feeling opens the various signs, images, characters, and stories to their multiple histories and meanings. Specifically, as this chapter has demonstrated, he uses the symbols of nationalism, in their multiplicity, to critique the tenets of nationalism, indicating one of the ways that the films function both in a national and transnational context. By revealing the protean character of signs, by breaking through the habituated structures of knowing, Jordan tries to reintroduce the individual experience into the universal. *The Company of Wolves'* elaboration of a different aspect of horror, in its movement away from fear and rejection of the unknown toward an acceptance of multiplicity, is the most overt example of a broader tendency in Jordan's films, and I believe Irish films more generally, to use genre to complicate and destabilize inherited expectations and assumptions.

5. Wolves May Lurk in Every Guise: Becoming, Irish Film

"We can't change the country. Let us change the subject" (Joyce, *Ulysses* 645)

The centrality of mobility to Irish cinema culminates in the literal transformation of the body into Other, whether it be through a metamorphosis into an animal (*Company of Wolves* [Jordan, 1984]), a zombie (*28 Days Later* [Danny Boyle, 2002], *Dead Meat* [Conor McMahon, 2004]),[33] a tree (*How Harry Became a Tree* [Goran Paskaljevic, 2001]), or the other gender (*The Crying Game* [Jordan, 1992], *Breakfast on Pluto* [2005]). The majority of films I have discussed in earlier chapters have concentrated more on the transformation of the mind and consciousness, yet these metamorphosis films override the mind/body divide that marks rationalism in favor of having the transformation of self occur on the surface of the body. The deterritorializations of ideas and expectations of genre, nation, gender, identity, etc, that have dominated much of my discussion heretofore are directly represented through metamorphosis, or the physical transformation of the body. The inscribed body shifts and mutates in ways that resist definition within dominant conceptions of humanity and being. Metamorphosis serves as the vehicle for becoming.

In *A Thousand Plateaus*, Gilles Deleuze and Felix Guattari theorize becoming as a mobile concept that enables a "deterritorialization of one term and the reterritorialization of the other" (10) through the transformative process. Through this, identity is no longer fixed, but - beyond that - terms that formerly could be believed to connote something established (such as woman or child or heterosexual or Irish) disperse into infinite mutations. There is no longer a unitary that

[33] A third zombie film, *Boy Eats Girl* (Stephen Bradley, 2005), a campy rendition of zombie and teen film genres, remains unavailable for review currently.

can be conceived as pure and whole; difference and multiplicity define every aspect of existence. By conceiving the world through flatness, strata, and lines of flight that necessitate interaction and movement, becoming denies depth, including even the depth that constitutes the division between body and soul. Becoming is the privileged method for the larger project of deterritorializing knowledge, Nomadology. Deleuze and Guattari conceive Nomadology, with its infinite movement, multiplicity, and possibilities, as the opposite of history, which is marked by a sedentary point of view and is always in the service of a unitary State apparatus (23). Because becoming is always the *intermezzo*, eternally moving and mobile, a sedentary or centralized point of view can never be established. The body in all its multiplicities and mobilities resists reintegration into knowledge through this process. In the following, I will discuss becoming broadly, but also use two types of becoming, becoming-animal and becoming-woman, to demonstrate the ways that specific ways of thinking about the world categorically and hierarchically are deterritorialized through the metamorphosis of the body. As a practical reflection of this theoretical approach, I will discuss films that do not fit comfortably within formulations of Irish cinema as well as reintroduce texts from earlier discussions to reflect that "there is a collective assemblage of enunciation, a machinic assemblage of desire, one inside the other and both plugged into an immense outside that is a multiplicity in any case" (23). It is in this network of multiplicities that I will demonstrate how the films intersect with circulating literary, cultural, and transnational markers to create an utterance that is not erecting boundaries and barriers but pushing toward a nomadic cinema that encourages entry points at different levels (local, regional, international).

Further delimiting the notion of properly Irish films, I must point out that meeting the criteria for an Irish film in terms of identity and location politics does not guarantee that a film operates outside of stereotypes or, of necessity, operates in a deterritorializing function. *Rat* (Steve Barron, 2000), for example, while having an "Irish" director (Barron is most notably part of Jim Henson's Creature Factory) and being filmed in Ireland under the tax incentive program, is situated firmly within clichés of Irishness. The poster, or advertising image, for the film demonstrates this conventional approach: against a light green background, a rat is submerged in a pint glass, having already drunk half the pint of Guinness. The physical metamorphosis of humans into rats is positioned as punishment, as a purgatory "bad" humans must live through to learn their lesson about proper ways of existing. Only once they realize the folly of their ways do they return to human form. The first person to turn into a rat, Hubert (Peter Postlethwaite), regresses to animal form because he drinks too much and bets on horses instead of staying home with his family. Subsequently, other characters turn into rats for being greedy and selfish, but the form of the rat always deeply resembles their human characteristics because their soul is trapped in a rat's body. Furthermore, skin color is viewed as essentialized identity, as evident when Hubert, returned to human form, recounts his affair with a woman-rat, who remained black both in human and rat form. Metamorphosis as punishment goes against the spirit of becoming that I argue marks many Irish films. *Rat*, in fact, demonstrates that thinking about films in a transnational context should not inherently carry a value laden judgment in terms of it being liberating or constrictive.

In opposition to seeing animal metamorphosis as punishment, regression, or purgatory, becoming can, as with Ovid's *Metamorphoses*, be understood as the universal and defining principle of

nature. This impermanence displaces the hierarchical problematics of dualism, "the predominant Western tendency to think terms of either/or, self/Other, culture/nature, man/woman, human/animal" (Birke and Parisi 55). Whereas the body has historically often been positioned in philosophy as the prison for the soul, the naturalism of this approach must be recognized as a base factor in the justification of reason and the body politic and thus patriarchy, Christianity, and capitalism. The refusal of the mind/body division is essential to Deleuze and Guattari's deterritorializing approach to philosophy. As Elizabeth Grosz argues in her attempts to reclaim Deleuze and Guattari for feminist thinking, "subject and object can no longer be understood as discrete entities or binary opposites…subject and objects are series of flows, energies, movements, strata, segments, organs, intensities – fragments capable of being linked together or severed in potentially infinite ways other than those that congeal them into identities" (167). Once freed by the guiding forces of consciousness or unconsciousness, the body without organs, which is a body (or world) populated by multiplicities (Deleuze and Guattari, 30), can be realized.

The de-investment in a secret interiority results in the changes and becomings extending to the corporeal body. Other Irish films have demonstrated becomings, but the mind/body division has been upheld resulting in these changes being interiorized into a shift in consciousness or change in personality (*Fools of Fortune* [O'Connor, 1990], *The Field* [Sheridan, 1990], *On the Edge* [Carney, 2001], *Into the West* [Newell, 1992]). Rather, "destratification, freeing lines of flight, the production of connections, the movements of intensities and flows though and beyond the Body Without Organs, is thus a direction or movement rather than a fixed state or final position" (Grotz 172). The body without organs that the films in this chapter, including *The Company of*

Wolves, *28 Days Later*, and *Dead Meat*, signify through the physical transformations cannot become stable and fixed. Thus, it is important to note that the transformations into werewolves in Neil Jordan's *The Company of Wolves* occur in many different ways, making clear that one mode of transformation is not the essentialized way of becoming.

Becoming resists the finality of being; being and becoming intersect and constantly move in and out of relation. The movement that underlies migration, a movement that is so important to Irish film as the previous chapters have demonstrated, is the central motif of becoming. Becoming represents a line of flight against the stratifications that mark modern existence, the linearity and hierarchy of being. In fact, Henri Bergson identifies the essence of life as mobility. As Akira Lippit points out in relation to Bergson's investment in mobility, movement, and changing, "Bergson argues that both classical and modern philosophy and the natural sciences have relied too heavily on the analysis of immobilized states to derive the theories of being that humanity inhabits" (84). By revealing the mobility of humanity through specific characters and subjects in the films, whether through the physical movements, mental transformations, or corporeal metamorphosis, the immobilization of notions of being (local, national, ethnic, racial, gendered) is denaturalized and revealed as constructs of epistemology.

5.1. Muc Inis (Pig Island)

Becoming is not limited to a universal address that neglects the regional, just as it is not limited to specific forms of physical transformation. As previous chapters have briefly indicated, pig references, both verbal and visual, extend across numerous Irish films, including *The General* (Boorman, 1998), where crime boss Martin Cahill (Brendan Gleeson) wears various shirts with

animated pigs on them in almost every scene; *Disco Pigs* (Kirsten Sheridan, 2001), where Pig and Runt take on their porcine names and imagine an existence in the Land of Pork to signal their refusal to operate within the confines of society; *Pigs* (Black, 1984), where the name applies to a group of outsiders who flop in a deserted house in Dublin; and *The Butcher Boy* (Jordan, 1997), where the pig insult hurled at Francie comes to thematically dominate the film. What is at stake, then, in the mobilizing uses of pig? The multiple incarnations that "pig" takes on in Neil Jordan's *The Butcher Boy* illuminates the process of becoming, particularly in relation to its constantly shifting semantic value. As Colin MacCabe identifies in relation to *The Butcher Boy*, "the emphasis here is on the pig as the image of the uncivilized, the fair-skinned animal of roughly human size who shares with the human species an omnivorous diet and many other biological characteristics but whose very similarity to man makes him the *symbol of not human*" (italics added, 21). This type of use is evident early in the film when Mrs. Nugent screams "Pig" repeatedly at the Brady family. By attaching the English insult to the physical representation of Irish nationalism, Grace Nugent, Jordan associates equal harm to Ireland from its own nationalist policies as from colonial practices. Yet, a strict understanding of the pig only within the valence of insult misses the power of the pig to Irish culture, an importance that helps to contextualize the multivalent uses pigs occupy in the films, particularly in relation to using it as a symbol of the non-human.

The pig has a long history of uses in Irish literature, particularly in folklore. In Irish legend, the mythological original inhabitants of Ireland, the *Tuatha dé Danaan* (who currently are the basis for the fairies), put a spell on Ireland to hide it from various invaders. To invaders, the land would appear as a black pig's back. In *Disco Pigs*, when Pig and Runt claim they exist in the

Land of Pork, they are signaling entry into another way of experiencing the world, represented by the entry into folkloric space that does not operate in terms of rationality. Developing from the folklore, the pig serves as a reference to Ireland under a spell, sometimes understood as a curse, or a moment of crisis. *Muc Inis* ('Pig Island") is even an ancient name for Ireland. The obsessive presence of "pig" in the films can be understood in one valence as a literalization of the subsumed tradition of representing Ireland. Later, Christian based adaptations of the legend use the appearance of the Black Pig as a reference to Armageddon. W.B. Yeats uses this apocalyptic imagery in "The Valley of the Black Pig." The Christian aligning of the pig with apocalypse can be understood as a response to the tradition of Druids being called swine. This move encourages a negative reading of the once positive connotations that pigs encompassed.

The apocalyptic sense of the pig is joined by various other meanings as well; as Emer and Kevin Rockett have pointed out, the pig can be seen as a sign of Irish independence. This connection leads to the tradition of depicting the Irish specifically in the form of pigs. "If from an urban or modern perspective the pig by its proximity degraded humans, from a British one, it was yet another instance of Irish independence and self-sufficiency: the pig was a domestic animal and served the family rather than the empire" (196). The pig internationally is also the symbol of consumerism and capitalism, indiscriminately ingesting everything, leaving nothing behind as in Pier Paolo Pasolini's *Porcile* (1969). Francie's adoptions of the numerous American popular culture identities as well as the Irish identities, such as "Francie Brady Not A Bad Bastard Anymore," in *The Butcher Boy*, become signs of the cannibalization of culture and identity, with not even the pig (Irish) culture safe from devouring.

Francie embraces the multiplicity of pigs. He not only charges the Nugents a pig tax to walk through the town, but also imagines the town's dead citizens turned into fully-clothed pigs after an atomic bomb detonates, and works at a slaughterhouse after he is released from the mental institution. He eventually murders Mrs. Nugent by the "humane" method for killing pigs that he has learned at the slaughterhouse. The progressive uses of "pig" defamiliarize a conventional response to the insult, with the literalization of the expression in one of its functions reintroducing the absolute animality of human bodies. The boundary between human and animal fails through the film's stress on the relation between eating, defecating, dying, and being reduced to consumable parts. The successive instances of the pig motif are not rendered naturalistically, or realistically, with audience expectations: the viewer is increasingly moved past reverence for the human body towards seeing it as just meat, such as with Da's dead body serving as food for the feeding flies and Mrs. Nugent's severed body parts being placed in the decomposing heap where the pigs feed.

The semantic power of "pig" in the films is not generally transferred to a direct representation of physical metamorphosis, excepting Francie's aforementioned imagination of apocalyptic death of the townspeople. Though there is not a preponderance of physical transformation into pigs in the films, the pig motif allows an entry point into seeing the preeminence of becoming. As Ellen Sweeney argues in "Polluting Bodies and Knowledge in Neil Jordan's The Butcher Boy," Mrs. Nugent identifies Francie as a contaminating, sub-human form when she names him pig, and "in being named, the subject (Francie) both acquires and becomes responsible for the history inherent in the name" (82). The similarity of the pig form and the human form, the long tradition – both positive and negative - of pigs in Ireland, and their signifying "that which is non-human,"

may be a close enough of a semantic category that physical transformation is not necessary. It is on the semiotic plane that becoming-pig gains its most powerful expression in Irish film, and, in fact, why it is this form that the becomings take across various films. In the Circe episode from James Joyce's *Ulysses* that references pigs constantly, the characters, while semantically identified and behaving like pigs, never literally transform into pigs, though various characters' appearances do shift physically numerous times in the chapter into different forms and different animals. While the sailors are transformed to pigs by entering a house in the Circe episode in *The Illiad*, Joyce's chapter re-imagines the space of transformation as the red-light district Nighttown. This space marks a point where boundaries between fantasy and reality are blurred. The tendency of Irish film to adopt this migrating form of the indiscernability of fantasy and reality can be understood as an everywhere becoming-pig. In the Circe chapter, "grotesque animal-human hybrids such as the beagle with Paddy Dignam's grey decomposing face and Virag as a moth flapping into a lampshade suggest a bodily dismemberment the episode enacts on a semiotic plane" (Jastrebski 156). The powerful imagination that becoming-pig gestures to in its very form encapsulates the tendency to present the simultaneous existence of reality and fantasy in Irish films, challenging the preeminence of rationality and hierachized modes of thinking. The specificity of becoming-pig within Ireland, as the history of the pig in Ireland is not common knowledge for an international audience, serves as the first level of the larger investment in becoming evidenced by the physical metamorphoses that dominate other Irish films.

5.2. Mobility and Becoming Animal: Absolute Deterritorialization

In the films, the transforming body, in its forms of animals, trees, or zombies, becomes unknowable within the current understandings of consciousness and being, the defining features of humanity and reason. Deleuze and Guattari's investment in the animal is a reflection of the theories of Henri Bergson, who himself relied heavily on a model of the animal to disrupt philosophy's privileging of thought over instinct, or consciousness over unconsciousness. While Deleuze and Guattari stress that exclusive importance should not be given to becomings-animal, as other becomings are equally important (woman, child, imperceptible, etc), they develop the idea of becoming-animal to the fullest extent. In fact, based upon their elaborations of how becoming-animal always involves a multiplicity, as Akira Lippit argues, "all becomings are animal becomings" (131). Animals are at the base of their nature packs, or bands; they are not defined by individual characteristics. "Thus packs, or multiplicities, continually transform themselves into each other…this is not surprising, since becoming and multiplicity are the same thing" (Deleuze and Guattari 249). Because the multiplicities constantly metamorphose into each other, every being is connected, with such connections (or rhizomes) forming different plateaus or worlds that are forever dynamic, in flux, moving.

Though there are numerous changelings in Irish folklore, and now Irish film, metamorphosis and becoming generally do not operate in such a culturally specific way as the pig references, in effect demanding that ways of modern thinking about the animal be recognized and rethought more broadly. While premodern philosophers attributed animals as preceding human beings in their claims to knowledge and of the earth (Lippit 52), the predominant way of regarding animals in classical philosophy is to deny the interiority granted to humans. Their lack of language extends to a lack of reason, consequently resulting in a loss of subjectivity. The transformation of

people into animals combines ways of thinking about animals, both to challenge these assumptions and also to demonstrate the contemporary loss of subjectivity, as the metamorphosing characters become internal exiles from their language, their society, and finally their bodies. Within the dualism which posits human/animal, body/mind, Lynda Birke and Lucianna Parisi argue that for animals, "their cultural meaning is as bodies, as flesh, as commodities to be consumed…the generic animal is mindless, irrational, instinctual" (61). The animal is denied being in traditional philosophy, so broadly speaking becoming-animal immediately moves in two directions, firstly, to signal that humans are also denied being and, secondly, to disturb the naturalness of hierarchized levels of being.

Animals' lack of language is one of the base justifications for treating non-humans as non-beings. Without language, there is no possibility of imagining a past tense or present tense. This line of thinking is of great consequence to the ideas of becoming-animal. The animal, without language, is an exile from political community, and most importantly cannot be held accountable for its actions. "The figure of the animal leads, in many ways, that progression (of modern philosophy toward the unconscious): dispossessed of language and mortality, and excluded from the philosophical community of beings, the animal recedes into what Lyotard terms a 'time before logos': a time, that is, before the human subject" (Lippit 50). The stress on metamorphosis is then not only a movement to a time before the human subject, but also a time before the nation. The importance of language in relation to its role in the imagination of the nation discussed earlier in relation to *Disco Pigs* as well as presence of the mutes in *Angel* (Jordan, 1982) and *Fools of Fortune* can be understood through the valence of animal identification. The threat that these characters represent in the films relates to their refusal to enter into the

consensual language of culture and civilization. Because animals – and by extension those humans cinematically treated as animals - serve as a base justification of humanism based on the mind/body, culture/nature divisions, their mere presence becomes a threat to the human world. "The strange ontology of animal being disrupts humanity's notions of consciousness, being, and world: in the presence of animals, humanity is thrust from the traditional loci of its subjectivity. Contact with animals turns human beings into others, effecting a metamorphosis" (Lippit 51). Because animals are not fully knowable in terms of philosophy or psychology, they represent an uncontainable factor in existence that decentralizes reason and rationalism as the defining features of life.

The animal is not rational because it lives forever in the present, though interestingly is granted an instinctual relation to the past that is lived as present. It is widely held, both in terms of common sense and philosophical thinking, that animals dream of freedom. The dream of freedom provides a key to understanding the ways in which the animal becomes so central within the trope of mobility in Irish films, where the characters are semantically or physically represented through the valence of animals. Dreams of freedom point to two factors, 1) that animals are not free to enact their natural mobility, and 2) that the whole prehistory of animals (the memory of freedom, for example, in domesticated species) is contained in their unconscious. In discussing Freud in relation to dreams of animals, Lippit points to the connection between regression and animals. "If, as Freud believes, the origins of dream wishes are revealed in regression, then the recourse to animality here suggests a point of contact between the deepest recesses of memory and the animal world…The wishful dreams of animals can be understood in this light as a primal scene of the dreamwork; every dreamer carries the trace of animality"

(164). In addition to the presence of dreamers such as Rosaleen in *The Company of Wolves* or somnabulists like Danny in *Angel* in Irish films, the simultaneity of the present and the past is inscribed in the films through folkloric experience within what seems, on the surface, to be realism – the films are like waking dreams and the characters already bear the mark of animality. If the whole experience of the species is present in the unconscious of the being, it is not surprising that in the process of becoming in the films, reason is deterritorialized through the transporting various modes of knowing into the present. This is simply an extension of the tradition inherited from Freud of the unconscious, such unconscious already challenges the unified subject as there is a part of him that is fractured, heterogeneous, and unknowable to the conscious mind. The difference in becoming is the loss of boundaries between the conscious and unconscious. Without depth or boundaries, desire is no longer internalized but becomes a physical manifestation on the surface of the body, because the body is all that there is.

Considering the inherent threat that animals philosophically represent, it is crucial to note that nomads are often discussed in similar terms, particularly in relation to living in a perpetual present. The mobility too that defines the animal is the same mobility that defines the nomad, not to mention that both are identified by the tendency to travel in caravans or packs. The importance given by Deleuze and Guattari to becoming-animal intersects with their choice to term this philosophy Nomadology. As all becomings are becoming-animals, and nomadism and becoming-animal are closely aligned, then a cinema of becoming is a nomadic cinema.

5.3. Becoming-Irish and the Transnational

Metamorphosis implicates the larger question of what constitutes Irish cinema: the strict definitions of Irish cinema based on national origin of the director, filming locations, production money, and source material maintains itself the dualistic thinking that the notion of becoming resists. While, for example *How Harry Became A Tree* and *28 Days Later* do not have "Irish" directors, the most frequently cited prerequisite for considering a film to be Irish, and *28 Days Later* is even set in London, a second fetishized prerequisite, I include them in my discussion for the ways they not only narratively foreground Ireland but also for the spirit of becoming they demonstrate. For example, *28 Days Later* uses signs of Ireland to construct a film that interrogates terrorism in ways that reflect interestingly on the transnational. Danny Boyle's interest in former and current colonized countries is evident elsewhere in the fact that he has directed and produced numerous shorts for television about Ireland, Wales (producer, *Twin Town* [Kevin Allen, 1997]) and Scotland (director, *Trainspotting* [1996]). Boyle produced the short film *Elephant* (Alan Clarke, 1989), a film about terrororism in Northern Ireland that, like Neil Jordan's *Angel* (1982), disrupts the knowability of perpetrator and victim. Boyle's films complicate a straight-forward identification within the constraints of national cinema; *Trainspotting* (1996), in particular, is as likely to be discussed in terms of Scottish cinema as it is British cinema. As Murray Smith argues, it is the synthesizing of disparate and overlapping cultural traditions (regional, national, and international), including Boyle's tendency toward "black magic realism" (*Trainspotting* 75), that make the film aesthetically compelling. "This is a process that involves not only the 'Americanisation' of Scottish and British culture, but the transformation of American culture as it interacts with those cultures, *and* the selling of those cultures back to American and other international cultures" (87). The process that Smith identifies here illuminates the ways that transnational cinema itself can function as a becoming,

because each of the terms involved (British, Scottish, American culture) is deterritorialized through the circulation of the film.

While the larger framework of *28 Days Later* is not about Ireland, the film uses "Ireland" as a floating signifier that forges a connection between former and modern forms of colonization, especially evident once the film moves to the Big House that functions as the military's safehouse. The main character Jim (Cillian Murphy) is a modern transformation of the nomad, an Irish man living in London, who initially appears naked strapped to a hospital bed as he awakens from a month-long coma. Following the earlier argument that the combination of the rational and the fantastic in a seeming realism is a technique to signal nomadism, Jim is the only character who experiences a waking-dream in the film. After he arrives at his family's home to find that his parents committed suicide together, Jim lights a candle only to reveal his parents, alive and well, bustling about the kitchen. This moment initially appears to be a flashback, but Jim's reaction shot indicates that it is a continuous moment in the present. As Jim struggles to find words to say, two zombies smash through the glass in the kitchen to attack. The scene doubly marks Jim's nomadism, as the concept of "home" is irrevocably lost and Jim is marked by the double vision of the rational and the fantastic within a house that is specifically Irish identified by elements of the *mise en scene*.

The main characters are all outsiders living in London, resulting in a deterritorializing of what a city or a nation is – particularly when there is no state functioning to define it in the aftermath of an apocalyptic outbreak. Three of the main characters, Jim, Frank (Brendan Gleeson) and Hannah (Megan Burns), are identified as Irish in the film either narratively, through physical

elements in the *mise en scene*, accents, or casting; the fourth main character Selena (Naomie Harris) is black. Once the uninfected travel through the city and countryside to arrive at the safehouse, the British soldiers replicate colonial subjection. Not only do they announce that the women will be their sexual slaves for amusement and repopulation, but they also incarcerate or kill objecting soldiers and civilians from the Celtic fringe. The soldiers keep a black soldier-zombie shackled by his neck on a veranda to "learn" from him, though the scene foregrounds how his internment functions as amusement for the soldiers. Major Henry West (Christopher Eccleston), smiles while the soldier-zombie reaches out pitifully for help, commenting that the soldier has taught him that because the infected can never reenter the economy as workers, "he's telling me he's futureless." In this scene, not only is nomadism extended to the zombies through the identification that they live only in the present, but the interrelatedness of the state, colonialism, and slavery are brought into relief. The progressive dehumanization of the main characters by the soldiers results in Jim becoming filled with rage; his radicalization is depicted by his transformation into the form of the zombies despite the fact that he is never actually infected by the contaminated blood. Based on the progressive identification of the monkeys, Jim, and the zombies as forms of the nomadic, it should come as no surprise that Jim, after choosing to become a zombie, aligns himself with the zombies by freeing the black soldier, who immediately exacts revenge on Major West. *28 Days Later* demonstrates how transnational circulation further decentralizes a strict national understanding of a film's address and reception, thereby complicating assumptions that all outside representations of a culture are of necessity inauthentic, but also to indicate the ways that, in this instance, a recognition of how "Ireland" is functioning is essential to the film's larger investment in revealing the state as the true monstrosity.

Ireland echoes differently in the other major example of transnational address and circulation, Goran Paskaljevic's *How Harry Became a Tree* (2001), adapted from the fable "Lao Dan" by Yang Zhenggung. When the film was made, Paskaljevic was himself a nomadic filmmaker. As he relates in an interview, he was forced from Belgrade after a vicious public campaign against his films and his politics due to his criticisms of Slobodan Milosevic. With the backing of international funders and an Italian producer, Paskaljevic struggled to decide where to shoot the film. While he was encouraged to shoot in Italy, he refused because he felt the country did not have the long history of hatred needed for this cinematic interrogation into hate and the production of enemies. Paskaljevic cites that Ireland felt a more natural choice because "for seven hundred years, they have been living in hate with the enemy" (Gatto 1), as well as because absurd humor flourishes in the country. By citing these two reasons, Paskaljevic is attesting to the ways that a transnational audience would easily be able to intuit the intersections between Serbia and Ireland in the film. He also points out that when the main character Harry, who is modeled on Milosevic, turns into a tree, "he is going to endure even longer, because the roots of hatred are then even deeper" (1). The potentially positive aspects of animal transformation and constant mobility in the films are illuminated by the negative metamorphosis into a solid and immobile entity that endures through time.

As the film opens, Harry (Colm Meany) recounts a recurring dream to his son Gus (Cillian Murphy), in which he turns into a tree. In the dream, people cut the tree down and make it into coffins. When Harry literally metamorphoses into a tree at the conclusion of the film, his transformation reflects that he cannot move past his hatred of a fellow citizen, based on his

conviction that a man is measured by his enemies. His chosen enemy, though he has no actual grievance with him, is George Flaherty, the most successful businessman in town because of his pub and matchmaking duties. Harry's hatred negatively affects everyone who surrounds him, escalating into demands for his son, Gus, to murder George and for his daughter-in-law, Eileen, to commit suicide. Harry's turning into a tree is countered with his son's journey of becoming. He transforms from a stuttering dreamer, whose language is treated as one of many signs of his inadequacy that supposedly logically leads to his wife cheating on him, to a mobile entity who walks away from the strictures and boundaries of his father's home to live with his wife beyond society's expectations of a proper marriage.

The film stresses throughout the boundaries that Harry places upon himself and his son, including not only Harry's direct control of his son's married life by constant interruptions, such as how he insistently knocks on the door every time his son tries to consummate his marriage, but also his tirade about how Gus needs to physically beat his wife to make her happy. There is little violence directly depicted, because the physical violence tends to manifest in absurd situations. Paskaljevic acknowledges, though, "the violence is very much present, in another form" (1). The predominant form of violence in the film is a psychological violence, whereby Harry insists on strictly defining and controlling every aspect of Gus and Eileen's lives. Harry's way of thinking about the world is exhibited throughout the film by his frequent immobility within the frame. Even when Harry physically moves, the camera makes these movements imperceptible, keeping him always in the center of the frame. The boundaries and controls that the film posits stylistically are further reflected in Harry's attempts to fix his son and Eileen's identities verbally. He speaks for them frequently, denying their subjectivity or free will. When

Harry arranges a public interrogation of Eileen at his house with the priest and numerous "witnesses" to her infidelity with George, she refuses to speak, and he instead spins a yarn of her "confession." When Gus objects, Harry screams, "This has nothing to do with you!" He then refers to Gus as an animal, asking the gathered people, "Would you look at him up on his hind legs?" Harry cannot conceive of Gus and Eileen as anything more than pawns, or objects, in his game of revenge and public humiliation. Harry is the antithesis of movement and migration.

The trope of movement as a counter to Harry's stagnation begins to become prevalent when Gus and Eileen walk away from the house in the middle of Harry's public trial concerning her infidelity. Gus and Eileen's ability to move, reflected through their changing orientation in the frame, finally enables them to consummate their marriage, as they are freed figuratively and literally from Harry's immobile presence outside of their bedroom door. The editing of their sex scene repeatedly breaks the 180 degree rule, positing that their newly discovered mobility frees them from the boundaries of gendered and sexual expectation: it is indecipherable what body parts belong to which character, and the role of sexual aggressor changes from shot to shot. In the final scenes of the film, Gus and Eileen, who had earlier left their home to go anywhere Harry is not, are revealed as passengers on a large boat in the ocean. The image only progressively reveals them, placing the couple in the far left corner of the frame. Their decentralization in the frame is countered by a close-up of Harry, perfectly centered in the frame, inspecting his hands, in the same manner as when he recounted his dream about turning into a tree. The soundtrack begins to rumble and crack, and Harry is revealed as having become a large tree. The tree motif is unequivocally presented in a negative light. During George's funeral, who is killed ironically not by Harry or Gus but by a barmaid he had been having an affair with,

Harry hallucinates George smiling at him. Infuriated, Harry vows that death will not stop his vendetta: “You will never get away from me. Your children and your great grandchildren will know what it’s like to live under the shadows of my branches.” The tree becomes emblematic of the ways that ancient (unfounded) animosities become a legacy of hatred and violence, denying any possibility for progress or reconciliation. Harry’s refusal to change or grow makes him the antithesis of becoming. Working as a political allegory of the seemingly endless political divisions in Ireland and Serbia, the damage caused by refusing to change and remaining immobilized by hatred is reflected through the physical transformation into a tree, while the progression past these divisions is reflected in the physical mobility of the young couple.

5.4. Kill the brain!: Becoming Zombie in *28 Days Later* (2002) and *Dead Meat* (2004)

Zombie outbreaks can be understood as one of the ways in which becoming-animal occurs in the films. Perhaps more so than the other horror subgenres, zombie films have popularly and critically been understood as politically motivated. This is due in large part to the dominant political edge in George Romero’s zombie films, *Night of the Living Dead* (1968), *Dawn of the Dead* (1978), *Day of the Dead* (1985), and *Land of the Dead* (2005). This tradition in the genre allows the *28 Days Later* to quickly and easily establish its intent as political critique within a transnational context, such establishment then easily transfers to notions of 9-11 when Jim passes billboards plastered with numerous pleas for information and help when he awakens from a coma 28 days after the zombie outbreak. The radicalization of the uninfected main characters, a radicalization that leads Jim to choose to become zombie, is an interrogation into the creation of a terrorist. The connections to terrorism are very clear in the film, as the British government manufactures, i.e. literally creates, the rage disease. The word zombie is actually never used to

identify the becomings, rather the metamorphosis is attributed to becoming infected with rage. Furthermore, in each of the three alternate endings of the films, two of which were filmed and the third which is available in storyboard form, Jim chooses to adopt the rage infection. Terrorism is currently understood (and demonized) as violent resistance, hierarchically organized or not, against the dominant state powers. With the political subtext that marks many zombie films, it seems no coincidence that the way to destroy the zombies or contagious masses is by shooting or bludgeoning the heads of the infected. If the brain is killed, the body dies (sometimes dies again). The clear implication is that becoming zombie is a metaphor for a political awakening, and that the only way to stop the spread of these infecting ideas, is to destroy the brain, or intelligence, of the becoming. Stopping the spread is always futile in the various films though, as once the contagion spreads, each new becoming or hybrid "begins over again every time, gaining that much more ground" (Deleuze and Guattari 241). A big transformation in the generic identifications here though is that the slow, lumbering zombies that populate most films, constitutive of a slow - yet very dangerous -political awakening are replaced with an extremely fast moving variety, as violent rage accelerates.

Becoming zombie always takes place in relation to some sort of contagion. The other horror tropes that involve contagion are werewolves and vampires, both of which tend to entail physical transmutation to an animal form. Becoming zombie inherently does not need to involve metamorphosis into animal form; the zombie body in its very essence is identified as the form of the animal. The hordes are incognizant of the past or the future in their never-ending quest to satisfy their immediate hunger. Images of zombies eating their prey usually resemble hyenas surrounding a corpse, from which they tear the meat from the bone with their teeth. The

contagion and the pack (the multiplicity that defines animal) are interrelated, as “packs form, develop, and are transformed by contagion” (242). The contagion is key because it escapes filial associations; it begins anew every time. Contagion always involves heterogeneous terms, the infected is the combination of interkingdoms, for example, human and virus. These “unnatural combinations” reveal multiplicity. The contagion represented in the zombie films becomes a concretely visual way to show the spread of resistance.

In both *28 Days Later* (2002) and *Dead Meat* (2004), the contagion that causes the becoming-zombie originates from an animal source, a notable adjustment to the generic conventions of zombie films that frequently choose to not explain the origin of the outbreak. *28 Days Later* opens on a montage of scenes of violence that seem to be dominating the television airwaves of a channel surfer. These images of violence show mostly riots in various Third World countries, or images of police in riot gear attacking large groups of civilians. It seems that the scenes of violence are reflecting the mayhem caused by the zombie outbreak, because the title of the film indicates it already could be 28 days after the zombie contagion outbreak. The images start repeating though, and a zoom out reveals these are taped images playing across a row of television screens. A further zoom-out reveals that the televisions are located in a science laboratory, with a monkey strapped to a table and forced to watch the many televisions. The lab itself is shown on one of the televisions as well, reflecting the violence that is being visited upon the animals. The scene is clearly an homage to *A Clockwork Orange* (Kubrick, 1971), in terms of the Pavlov treatment Alex is given to “normalize” his behavior, where his eyes are held open with metal clamps and he is forced to watch extreme violence while given nausea inducing drugs. While part of the horror of this scene resides with how Alex is treated by an animal-

identified technique (Pavlov's dogs), this intertextual moment humanizes the monkeys by associating them with Alex, an association that then extends to his anti-establishment behavior. In addition to the monkey strapped to the table, many other monkeys are imprisoned throughout the laboratory in glass cages, bringing to the forefront issues of surveillance and control of the (aberrant) body. A group of animal rights activists enter the laboratory to free the monkeys, though notably they take pictures of the animals before freeing them, so that the animals can become part of their own mediatized political agenda. As they are about to free the monkeys, a scientist enters and begs them not to go through with the release. The animals are "infected" and "contagious" because they have been injected with a strand of rage.

The "rage" disease that the monkeys developed is the contagion at the root of the zombie breakout. The outbreak is not spread through eating and cannibalism as is the tendency in most zombie films, including *Dead Meat*. Rather, the contagion is spread through the regurgitation and spewing of blood. The refusal of ingesting can be understood as a critique, ironically positioning the becoming-animal/zombie as an evolution beyond human. Witnessing the violence and willful destruction of people and the earth by humans through wars and bombings on the multiple televisions creates disgust and rage in the monkeys; the animal is inscribed with a viewpoint that judges the actions of the human race as unacceptable. It is a presumption of hierarchy that marks not only the violence of genocide and physical suppression of mass movements in the television images that open the film, but also the hierarchy of humans over animals, evident in the activists' decision that it is their job to "free" the animals. The vicious attacks of the animals upon their "liberators," attacks that adopt the viewpoint of the infected

monkeys through red (blood-soaked) filters, reflect a rejection of even this sense of entitlement on the part of the humans.

This opening scene sets up an essential relationship for the film by identifying the monkeys as the progenitors of the outbreak, but offering a sympathetic understanding of that response by highlighting how cruelly they are treated. When the next scene indicates it is 28 days later, Jim is introduced awakening naked and tied to a bed in a hospital. His positioning is a direct repetition of the image of the monkey strapped to the bed in the laboratory. He is aligned to the animalistic immediately in the film, and this element only intensifies in the next moment as he gorges on soda. While narratively this makes sense, because he would be famished, a long shot reveals a huge pile of soda and candy surrounding him in a way that suggests an insatiable and grotesque animalistic hunger, the same sort of hunger that zombies generally exhibit. This initial setup attests to the ways that *28 Days Later* is structurally invested in developing why Jim chooses to become zombie though he never physically is infected by the contagion. Just as the numerous scenes discussed depict an initial scenario that is revealed to be something else once the larger frame is developed, e.g. the flipping of the television stations and Jim's "flashback" of his parents, the film initially seems to concentrate on the zombie threat until the true threat of the soldiers and violent oppression become apparent later in the film. In its micro (individual scenes) and macro (whole film) form, this technique is a becoming, in that the initial image and the audience's assumption of what is being signified are deterritorialized through the addition of elements in the frame or narrative.

Dead Meat, a low budget Irish independent, adopts a more campy and playful style, very much in the tradition of George Romero's *Dawn of the Dead* and *Day of the Dead*. The irreverent, almost slapstick, humor is heterogeneously combined with the visual aestethic of *Night of the Living Dead*, directly quoting small sections of scenes, such as the car driving the long and windy road and the barricading in a farm house. In *Dead Meat*, set in rural Ireland where the only defense against the infected are shovels, high heeled shoes, and hurling sticks (guns are illegal), the contagion for becoming-zombie is an extension of Mad Cow Disease. While the exact cause of Bovine Spongiform Encephalopathy remains officially unknown, the root of the disease is popularly explained as a result of forced cannibalism: the feed given to the animals by humans includes animal carcasses, particularly matter from the brain and spinal cord. Within the diegesis though, the becoming-zombie is never attributed to eating the cow. Rather, the becoming is shown to be the result of the "mad" cows attacking humans, and then the humans acting as the overwhelming force of infection as they attack and ingest one another. At one point, when a large group of zombie-humans are unable to get into the car of the small band of characters who are not yet infected, a cow arrives to achieve what the human-zombies are incapable of accomplishing. The cow breaks the window of the car with its hoof, and physically removes one woman from the car. The safety of the vehicle is breached and the uninfected must move on foot to the radio advertised "safe" zone to be rescued (through there are plenty of zombies, there is not a single human at the advertised safe zone when the survivors initially arrive). The cow uses its rage in a more intelligent manner than its human counterparts, resulting, like with *28 Days Later*, in the hierarchy of human above animal being overturned.

The zombie-humans begin even to exhibit the behaviors of cows; this multiple becoming (cow and zombie) is visually reflected when the uninfected are traveling by foot and come upon a large group of zombie-humans sleeping standing up in a field, just as cows do. The opening scene of the film, furthermore, shows men in protective white suits herding all of the cows, potentially infected with Mad Cow Disease, from the town onto a caged vehicle, in a manner reminiscent of countless images of the Nazis rounding up Jewish people in Holocaust films. The film closes with a graphically matched image of the one surviving uninfected, an Italian tourist, being herded into the same vehicle in the same manner. As the Holocaust imagery reminds, observation, supervision and measuring of the body lead to its treatment as object rather than subject, an objectification that can result in the justification of all activities, up to genocide. The politics of dehumanization come up also when the female Italian tourist begins to travel with a young local farmer. He starts to explain that they are walking through the Hanging Fields, where Cromwell hung many of the Irish who were forced to relocate to Connacht. She stops his explanation, impatiently claiming she has no interest in the history of the Irish. The Cromwell reference and the repetition of the opening and closing images, both of which imply that the subjects are being led to the slaughter, because of a *potential* contagion constitute a powerful statement of the government's disregard for its citizens, wherein they are treated in the same devalued manner as the "lower order" of animals.

Dead Meat features a high number of children zombies in addition to the adult zombies, evidencing a transnational transformation of generic expectations. Many of the children wear birthday hats and walk with a clown, constituting a celebratory and carnivalesque vision of their entry into becoming-zombie. The stress on the children can be viewed as extension of the larger

tendency in Irish film to often focus on children as the outsiders, as the forces of negation for whom mental transformation occurs as a sign of their rejection of the culture they are inheriting. The positive attributes of becoming-zombie is reflected in the fact that not a single Irish character survives uninfected. Even if they were scared before transforming, the following scenes stress their satisfaction with metamorphosis, evidenced when the child traveling with the uninfected immediately joins the zombie birthday party pack after she metamophoses.

In both films, characters are shown amenable to becoming. The hurling coach does not resist once his zombie wife appears before him. He stops fighting. In *28 Days Later*, Jim chooses to become-zombie in order to kill the soldiers and free the women. His decision is visually represented with his transformation into a zombie; he loses the clothes which mark him as human, being covered in blood instead (up to this point, blood has been identified as the contagion spreading the becoming). His behavior is animal. Once enraged and on the hunt, his movements are occasionally filmed at 12 frames per second, how the zombies have been filmed throughout. Jim hunts and destroys the soldiers, just as the zombies have hunted and destroyed the uninfected. Jim's choice to adopt the zombie form, and the film's reflection of his becoming within the frame, reveals that the soldiers, not the zombies, are the true horrific subject of the film. Becoming zombie transforms from being a threat to humanity, instead it is the only means of survival and demonstration of resistance and refusal.

5.5. Neil Jordan: Becoming-Woman

In Neil Jordan's films, becoming is presented, even in *The Company of Wolves* with its werewolf lore, less as a contagion than as a choice that the individual characters make, often situated as a

choice to narrativize one's own body than allow definition to be imposed from outside. Becoming-wolf, in fact, can literally be understood as storytelling. As Rosaleen's physical transformation into a wolf is not shown when she chooses to metamorphose in her final dream, the final filmed transformation takes the form of a fully formed wolf emerging from the hunter's mouth; the mouth and, hence, storytelling is revealed to be at the heart of becoming for Neil Jordan. As a reflection of the way that becomings can intersect and multiply, Rosaleen is becoming-woman within the larger becoming animal. The notion of becoming-woman is not a reification of the separateness of gendered bodies. The training into the dualistic separation of the sexes involves the stealing of both bodies, but the girl's body is inscribed with the expectations that train both sexes. Notably, for Deleuze and Guattari the stealing of the girl's body in service of separating the sexes clearly denies the girl/woman's relationship to desire, whereas the boy's stealing of the body is predicated upon learning to recognize his desire for the newly differentiated girl. Thus, Rosaleen's stories, which are representative of her desire, mark her becoming-woman outside these dualistic means.

Neil Jordan more directly works with notions of becoming-woman in his films that directly deal with transgendered individuals. Though cross-dressing appears briefly in a number of his films, such as *The Good Thief* (2002), *The Butcher Boy*, and *Michael Collins* (1996), two films in particular, *The Crying Game* (1992) and *Breakfast on Pluto* (2005), center on becoming-woman. Briefly, *The Crying Game* opens on a seemingly happy moment in which a black man and white women are enjoying themselves at a carnival, but as things are never what they initially appear to be in this film, it quickly is revealed that this situation is actually a set-up by an IRA cell to capture the man, a British soldier. The soldier, Jody (Forest Whitaker), is held hostage as a

means to release a fellow IRA member held by the British army. Fergus (Stephen Rea) becomes friends with the hostage, much to the chagrin of his fellow cell members. When ordered to kill Jody, Fergus is unable to shoot his "brother" in the back, and Jody is accidentally killed instead by the British army. Fergus leaves Ireland for London and tracks down Jody's girlfriend, Dil (Jaye Davidson), whom he begins to become romantically involved with, unaware that Dil is transgendered. Fergus is then tracked down by his IRA cell and ordered to murder a judge in London. When he fails to accomplish this mission, Jude (Miranda Richardson), the female IRA volunteer, tries to murder him, but she is murdered instead by Dil. Fergus chooses to then protect Dil, going to jail in her place.

What is seen in this film is not only the becoming-woman of Dil, but the becoming-woman of Fergus, as becoming-woman does not imply the necessity of imitation: it is a molecular metamorphosis. To only conceive of a woman as the visual form of the stolen body would be to reduce the woman to an absolute fixed category once again. Rather, "these indissociable aspects of becoming-woman must first be understood as a function of something else: not imitating or assuming the female form, but emitting particles that enter the relation of movement and rest, or the zone of proximity, of a microfemininity, in other worlds, that produce in us a molecular woman, create the molecular woman" (275). Becoming woman is a necessary stage in all becomings: it marks the breakdown of molar unities in the movement toward multiplicity. As Grosz argues, "becoming-woman represents the dismantling of molar sexualities, molar identities, definite sexual positions as the prevailing social order defines them" (177). The figure of Dil has resulted in various configurations, namely that once again the feminized masculine figure is an insidious form of racism that continues to devalue the black male, as well as that her

presence is misogynist in that the ideal of femininity in the film is, in fact, a man. Furthermore, the characterization of Jude as the female IRA terrorist who uses sex to lure Jody has been argued to be an anti-feminist trope in which the monstrous woman threatens the boundaries of the "proper" patriarchal and maternal order.[34] Within these arguments, though, white/black and man/woman are upheld. These are the binaries that the film works incessantly to break down through the treatment of the various characters, a treatment that reveals the constructed nature of gendered bodies, sexuality, and race. Becoming-woman disperses the divisions of sexual orientation, including the internalized binary of sex roles that bisexuality still upholds. So, Fergus in his love of Dil is not bisexual or gay, because in his becoming-woman he has lost the binary thinking that these definitions of sexuality depend upon.

While drag has been formulated as a political act that challenges the dominant order,[35] often this formulation is based on the notion of masquerade as challenging the supposed naturalness of maintaining the binary of man/woman. Because of the stress on performance, the predominant academic notion of the transvestite seems to fail here. The historical imposition of identities, the stealing of the body, is what the film is more invested in challenging, rather than the individual's adopting and shedding of identities in terms of masquerade or imitation. Dil is represented as becoming-woman, a multiplicity. The true moment of drag in the film takes place when Fergus dresses Dil as a man, as a cricket player, in order to protect her from Jude. Dil remains a multiplicity even after the "shocking" unveiling of her penis within the narrative. Fergus never

[34] See Handler, Kristen. "Sexing *The Crying Game*: Difference, Identity, Ethics," *Film Quarterly* 47(3): 34; Edge, Sarah. "'Women are trouble, did you know that Fergus?' Neil Jordan's *The Crying Game*" *Feminist Review* 50: 180; and Anderson, Thom. "The Misogyny Game," *The Chicago Reader* 1 March 1993:14.

[35] See, for example, Straayer, Chris. *Deviant Eyes, Deviant Bodies*. New York: Columbia University Press, 1996, 79-101.

refers to Dil as a man, rather he formulates his rhetorical relationship to her in terms of negation (not a lady, not a tart, nobody just like me); the inability to essentialize her in language, the inability to say what she is, challenges the power relationship encoded in naming. This same refusal to essentialize through language is interestingly also reflected in how Dil never speaks the word Ireland or Irish in the film.

Perhaps one of the reasons that so much of the critical discussion of *The Crying Game* viewed the tensions as essentialist is that this move is much more clear-cut than a consideration that recognizes the incompleteness represented by the film. The film is insistent on not representing an "ending" either to the narrative or to the supposedly simple tale of the frog and the scorpion. The story first appears when the hostage, Jody, tells the story to Fergus to demonstrate how it is not in his (Irish) nature to let a hostage free. The tale tells of a frog who, despite reservations, gives in to the request of a scorpion to take him across the river, after the scorpion logically points out that they would both die if he were to sting the frog. Halfway across the river, the frog feels a prick and then begins to sink, guaranteeing both of their deaths. As they drown, the frog asks why the scorpion just doomed them both to die. The scorpion responds that it is his nature to sting the frog. The most prominent reading of the moral, a reading Jody adopts when he identifies the Irish as the scorpion, of "it's in my nature" is an essentialist argument of the giver and taker; notably both of the essentialized figures die.[36] This reading of the fable fails to encompass Fergus' relationship with his hostage within the Irish nature of "taker."

The fable though can be read as a meditation on the failure of logic to override the body. The scorpion acknowledges that logically, it makes no sense to kill the frog, but that its physical

[36] After telling this story in relation to the Irish, Jody is killed by the British army, not an IRA volunteer.

reality as a venomous being overrides logic. When the story is repeated by Fergus to Dil in the prison, they are separated by a glass wall that reflects Dil's face onto Fergus' face. The essentialized reading of the tale fails in this instance: the ability to identify who is the frog and who is the scorpion is shown to collapse depending on who tells the story, British or Irish. The impossibility of essentializing is furthermore rendered indecipherable as Dil's and Fergus' faces become one. The story depends on being able to distinguish between same and different, categories that have already been broken down in the film. There is no conclusion to Fergus' story, which he continues to tell as the camera dollies away from his and Dil's conversation. As Barry points out in "Digital Shanachies," traditional Irish storytelling is a "very fluid and interactive medium, offering the teller the ability to change both the shape and direction of the story, often in real time. Oral storytellers also had complete control over the outcome of the story" (103). The context of the story has already changed with Fergus telling it to Dil, neither is a character who fits the giver and taker analogy within the logic of the film, and its unfinished nature never indicates how Fergus would have the story end. The story then becomes emblematic of the ways in which desire operates outside of logic, as does the lived experience of the physical body.

5.6. Becoming Imperceptible

Breakfast on Pluto opens on a blonde woman pushing a baby carriage down a busy street, with the handwritten title, "Chapters from my Life by Patrick 'Kitten' Braden," superimposed. The structure of the film is introduced in the scene as Kitten (Cillian Murphy) begins to tell the story of her life to the baby. In this film, Kitten does not have to learn to tell her story; the diegesis is her direct story, foregoing an off-screen voiceover narration. The film is separated into thirty-six

chapters, starting with “In Which I am Abandoned” and concluding with “It’s Tearing Me Apart.” Each chapter is in hand-written script, making it seem that the story is not an adaptation of a fiction book, which of course it is, but Kitten’s personal story. There is not a distinct break between many of the chapters, though the film is very much a fragmented narrative. Often the scene begins and then the chapter name appears a few seconds into the new scenario, resulting in the affect that the movement into chapters is fluid rather than defined by boundaries. Narratively, even from childhood, Kitten is shown writing and telling stories, whether it is from the chapter “In Which I am Mis-Conceived” when Kitten is reprimanded for writing a comedic story of his conception for a high school class that imagines how the priest, Father Liam (Liam Neeson), seduces his housekeeper, the Phantom Lady (Eva Birthistle), or in the chapter “Kitten Saves the World” when Kitten “confesses” to the London police how she brought down a Republican terrorist cell with her Chanel perfume.

Though Neil Jordan has attested that he envisioned the film as the fairy tale Kitten creates of her life (Levy, 1), the film also has also been referred to *ad nauseam* in film reviews as an Irish Forrest Gump because Kitten seems to be present at many famous bombings and events. As many Irish films are discussed in terms of coming-of-age films, as Ruth Barton and Lance Pettitt claim in their redefinition of the Irish heritage film, and Trouble films, *Breakfast on Pluto* marks the attempt to deterritorialize these notions of Irish cinema by refusing to let the hatred and violence of the Troubles define Kitten. The film, then, can be considered as an example of the migrating combination of transnational and national film form in an attempt to push toward something new. Thus, Kitten dismisses the violence that seems to define her existence in Ireland and England in her lilting tone as “serious, serious,” and prefers to “see the whole world through

songs" (1). Kitten's process of becoming starts very early in the film, switching the emphasis from learning to narrate one's own subjectivity toward a consideration of the ways in which this continual becoming does not result in any sort of celebratory release, but is an element of the constant struggle to survive. In her search for love, whether through fantasies of romantic love inherited from love songs and films or the search for her mother, eventually Kitten embraces her priest father as the more significant heritage. As Kitten tells Father Liam, "Because, you know, the strangest thing: I went looking for her, and I found you."

As a small child, Patrick started dressing as a girl secretly. Despite his foster mother's attempts to teach him the "proper" behavior for boys by supplying him with football magazines and threatening him with public shame, Patrick continues to exist outside the societal boundaries of the small border town where he lives. Patrick's becoming-woman, then, occurs well before the culturally expected time of puberty, as was reflected in the becoming-woman of Rosaleen in *Company of Wolves*. The film throughout naturalizes and accepts that Kitten regards herself as female, indicating then that a different sort of becoming is at stake in the film: a becoming imperceptible. All becomings are moving toward becoming imperceptible. The imperceptible is becoming everybody. There is a difference in kind between being everybody and becoming everybody. "For everybody/everything is the molar aggregate, but *becoming everybody / everything* is another affair, one that brings into play the cosmos with its molecular components…to make a world" (original emphasis, Deleuze and Guattari, 279-80). In this making of a world, of becoming imperceptible, everything is interconnected in a play of equal opportunities: man, woman, animal – everything. While the film as a whole reflects the making of a world through storytelling, the narrative events indicate the creation of a world in pieces and

parts. Even as a child, Kitten surrounds himself with the other outsiders of the town: Charlie, who is a young black girl, Laurence, who has Down's Syndrome, and Irwin, who is obsessed with the IRA. When they play, they easily slip between enactments of the civil war and fashion pageants, moving in and out of national, international, and gendered identities.

After more encounters with the local priests and her foster mother, Kitten decides to leave to find her own path. Immediately, Kitten is picked up by a glam rock band traveling to a show. Kitten joins up with them, developing a relationship with the lead singer Billy Hatchet (Gavin Friday) to the horror of his band mates. When Kitten dresses as an Indian squaw, reminiscent of Cher's outfit in the video performance for the song *Half-Breed*, for a performance in the chapter "My Showbiz Career – Part 1," it is the first time the audience sees her in drag since she was caught and punished for dressing up as a child. Kitten, generally, tends to exude an androgynous quality, dressed in the glam rock style with make-up, platform shoes, glittery homemade clothes and fake fur jackets. To make the glam connection more identifiable, in fact, Kitten appears in one scene with a black top hat over her curly dark hair, transforming into the image of the glam rock persona *par excellence*, Marc Bolan of T. Rex.. Her gender is imperceptible, like the virago she identifies herself as in the final section of the film. Embodying the words of the biker she met before leaving Ireland, concepts of male and female do not matter; only the journey matters. Kitten's attempts to live her life on her own terms though are complicated because Billy is an IRA member. After his band mates demand that Kitten leave the band, Billy moves Kitten into his mobile home on the lake. The trailer, though, is the hiding place for the local IRA's weapon stock, which Kitten finds while living out her fantasy of being the perfect housewife.

The political violence that Kitten tries to dismiss and ignore as “serious, serious” intrudes when she returns home to visit her friends. Irwin has become involved with the IRA to the chagrin of Charlie, who is now his girlfriend. Charlie’s theoretical objections intensify when Laurence is killed by a bomb detonating in the town. Furious, Kitten returns to the mobile home and spring cleans, throwing all the weapons into the lake. Her action leads to the loss of her first love, Billy, since he has to disappear, and almost results in Kitten’s own death. The IRA members’ decision to let Kitten live, based both on the fact that she is a “nancy boy” and that she is friends with Irwin, enrages Kitten, who feels insulted that they treat her as less than human: “Oh, what is it with nancy boys that you can’t be bothered killing them? You kill everyone else.” Fed up, Kitten decides to move to London to find her mother. These attempts are futile, instead Kitten wanders through London, moving between jobs, including a storybook forest, where she dresses in an animal suit and sings to children; prostitution, where she is almost murdered; and aiding a magician, where her search for her mother serves as comedic relief during the section of the performance when the magician (Stephen Rea) hypnotizes her. After detained, tortured, and accused of being a cross-dressing suicide bomber, Kitten at the suggestion of one of her interrogators begins to work at a peep-show, where her viewing station serves simultaneously as pornographic thrill and Catholic confession booth. It is here that her father, Father Liam, comes to find her, providing finally the address to the Phantom Lady’s house.

After visiting the Phantom Lady’s house, and meeting a child version of herself also named Patrick, Kitten moves back to her hometown to live with her father and Charlie, who is pregnant and grieving over the death of Irwin at the hands of his IRA friends. Father Liam, Kitten, and Charlie form a family so scandalous that when the Church will not intercede, individuals visit

vigilante justice and burn down both the parish house and the church. Understanding that they will never be allowed to exist peacefully in the town, Charlie and Kitten decide to move to London, while Father Liam is reassigned to another parish. In the final chapter, "It's Tearing Me Apart," the song that started the film repeats, while Kitten concludes her story as she arrives at the hospital to pick up Charlie. Adult and child Patrick re-meet as Phantom Lady is visiting her obstetrician. The circular nature of the story continues as Kitten tells little Patrick that her name is Phantom Lady; the two Phantom Ladies pass and head down different routes on the four way walking bridge.

The Ireland that the various characters represent can not be charted spatially. When Kitten returns to bring Charlie out of her depression after Irwin's death, Charlie explains how her own parents rejected her, telling her to "return from where I came from." As Charlie is Irish, the moment asks to where is she supposed to return? She, like Kitten and Father Liam, has no physical place to belong, other than her own body. Their Ireland is floating with them, dispersed amongst the bodies that resist definition. The movement of the characters is best demonstrated through the motif that opens and closes the film: two bluebirds flying around the town, irrespective of borders, both national (as the town is a border town between the Republic and Northern Ireland) and epistemological. The birds speak to one another numerous times in the film; their chirping is translated in standard script subtitles, rather than the handwriting that marks Kitten's chapter titles. As Kitten begins telling her story to the baby, the initial point of view and voice in her life story are attributed to the birds who find baby Patrick on the doorstep of Father Liam's house. They chatter about how this situation looks like trouble, and then comment on how Father Liam hasn't been himself since the blonde housekeeper with the bubble

cut curls left. The birds reappear a few times to comment tangentially on the story, and close the film with a quote from Oscar Wilde: “I love talking about nothing. It’s the only thing I know anything about.” The bird’s closing conversation extends beyond the boundaries of Kitten’s story, which she concluded telling the baby on arrival at the hospital. This extension of the birds’ conversation is not attributed to Kitten’s whimsical way of storytelling, as the earlier instances could have been understood. Rather, the bird’s conversation represents the structural becoming-imperceptible of the film, reflecting how Kitten’s becoming disperses beyond the limits of her story.

The bluebirds echo the use of three types of talking birds in Pier Paolo Pasolini’s *Uccellacci e Uccellini* [*Hawks and Sparrows*] (1966): the crow, voiced by Pasolini himself, expounds Marxist philosophy to the amusement, disdain, and eventual anger of the two human characters Toto and Ninetto; the hawks communicate through twittering; and the sparrows communicate through hopping. The hawks and the sparrows communications, like the bluebirds in *Breakfast on Pluto*, are related through subtitles. Jordan’s reference to the film intensifies through the presence of chapter titles in both films. The first two chapter titles in Pasolini’s film are “Where is mankind going?....hmph” and “The road begins and the journey is over.” The journey structure of *Uccellacci e Uccellini* is the form that *Breakfast on Pluto* also adopts. This journey structure is not invested in destination, allowing the disconnection of narrative in favor of an episodic and fragmented form. *Uccellacci e Uccellini* has been identified by Sam Rohdie in *The Passion of Pier Paolo Pasolini* (1995) as the film that marks Pasolini’s movement away from his Gramscian, national-popular phase toward a more obscure cinematic style, reflected for example in the disconnected narratives and plurality of (bird) languages, that envisioned opposition

between pure art and an impure world, resulting in "an absolute, uncompromising refusal of the actual" (137). The refusal of the real that marks Pasolini's approach is surprisingly close to Kitten's approach to her life. Her refrains of "serious, serious" reflect her refusal to accept the standard politics that supposedly make up Irish reality, not to mention Irish film.

Kitten's making of a world, the becoming-imperceptible, is most fully realized through Jordan's alteration of the recurring motif of explosions. There are multiple explosions in the film, including footage of a car bomb exploding on a television when Patrick (cross)dresses in his foster mother's shoes and gets caught, the explosion that kills Laurence on the street after Charlie confronts Irwin over his involvement with the IRA, the explosion at the nightclub that Kitten is accused of orchestrating after she has a romantic moment with a British soldier, and the pipe bomb that burns down Father Liam's house after the non-traditional family begins to live there. The most significant moment in relation to the explosions occurs during the chapter "Kitten Saves the World." The chapter serves as Kitten's "confession" of her guilt to the London police, beginning with her writing "Stop!" in red ink across the pre-written statement supplied for her to sign. Kitten's writes her own confession, diegetically visualized with Kitten as Emma Peel from *The Avengers*, as she narrates how "Kitten, aka Deepthroat, had penetrated the deepest recesses of the Republican sphincter with her secret anti-terrorist spray named after Gabriel Coco Chanel's favorite number." This "saving of the world" by thwarting the terrorist cell only appears to be the subject of the chapter, though. The more important section of the story occurs when Kitten struts back into the bombed club in her latex outfit and sings directly to the camera "Stop! What's That Sound?" from Buffalo Springfield's revolutionary anthem *For What It's Worth*. This is the first and only time in the film that Kitten breaks the fourth wall and directly

addresses the camera, and hence the audience. She then sprays her weapon, Chanel No. 5, at the camera and the glass wall shattered by the explosion miraculously reforms. Kitten begins to slow dance with her dead friend Laurence to her old lover Billy Hatchet's song, which has consistently marked her desire for true love throughout the film. The reformation of the wall is significant in that it is the first time that an exploded image in Jordan's films has been reconstituted by the character's storytelling. The refracted possibilities of the broken glass are reformed into an image of love and acceptance. From a moment of hatred and violence, Kitten has made the world. She has saved the world, at least for a moment.

There is always a political dimension to becoming, in that it becomes a block of co-existence (Deleuze and Guattari, 292). The boundaries composing the nation-state do not define who becomes, or the form of becoming. The Irish becoming that preceded the creation of the Free State did not accept the definition of identity applied from outside, and the state's current definition of boundaries are themselves disruptable. The modern defining of Ireland's imagined identity, including not only the average European description given in *A Thousand Plateaus*, i.e. male, adult, "rational" (292), but extending further to exclusions based on religion and geographic fetishizations of the West, cannot hold. As with Charlie being told to return from wherever it is she came from, this molar entity continues to define all minority presence in a negative calibration within dualistic thinking, a thinking that in Ireland of course extends even to landed – nomad. Perhaps it is time to recognize that movement in Irish film, instead of being negatively calibrated in terms of emigration,[37] operates in the Joycean tradition, imagining wandering as operating at the cusp of the national and the transnational. As John Rickard argues,

[37] See McIlroy, Brian. "Exodus, Arrival and Return: The Generic Discourse of Irish Diasporic and Exilic Narrative Films" (69-77) in *Keeping it Real* ed Ruth Barton and Harvey O'Brien, New York and London: Wallflower Press, 2004.

"the uncreated conscience of Irishness of Joyce is arguably hybridity itself, a more fluid, inclusive, and 'wandering' sense of nationality and subjectivity than that provided by the Irish nationalism of his time, and in *Ulysses* we see the entire book 'wandering' in search of new narrative techniques, in its conceptions of identity and its fluctuations, and in its imagining of Irishness" (109). The never-ending wandering of the becoming-imperceptible, structurally and narratively achieved through Kitten's adapting of various genres for her stories, offers a key to the placement of "Kitten Saves the World" well before the end of the film. This successful making of the world isn't meant to be the final state of being, just one moment in the journey of making the world over and over.

With becoming always being at least a double articulation from what one was formerly to what one is becoming, by definition the movement is always in the intermediate. As the biker traveling the "Astral Highway" tells Kitten and his friends in *Breakfast on Pluto* when asked to explain why his gang calls themselves the Border Knights, "The only border that matters is the one between what's in front and what you've left behind. When I ride my hog do you think I'm riding the road? No way, man. I am traveling from the past into the future with a druid at my back…what matters is the journey." Significantly, when the biker refers to himself as a knight, he is gesturing toward the tradition of Travellers referring to themselves as Knights of the Road. The biker also quotes the lyrics of the song *Breakfast on Pluto* when Kitten asks him where the journey goes. This song epitomizes the nomadic for the biker as the lyrics reflect a fantastic movement though time and space as his gestures disrupt the common sense understanding of the spatial location of past (behind) and present (in front). He gestures instead in opposite directions, positioning the past in front of him and the future behind him. In addition to positing that life is

an eternal journey that defies stable points of reference, his gestures disrupt conventional notions of linearity.

The biker's nomadic philosophy not only influences Kitten but serves as the diegetic grounding for the name of the film. To understand the becoming as between two points would be to still conceptualize becoming in a linear fashion, as an image of the tree that Harry becomes – rooted, stable, and perceivable. "A line of becoming has only a middle" (292). The *in medias res* nature of Irish film, from their beginnings to their open ends, become structural reflections of the movements of becoming. The tendency in Irish film has been to end the film in the midst of a shot or a story, such as how the majority of Neil Jordan's films conclude in the middle of a story or how *Crush Proof* concludes with the dead characters rising to walk through a space of absolute movement and freedom. The becomings of conclusions refuse a resolved ending. The final scenes of the film imply the further lines of flight the becoming will follow. It does not end; the film remains mobile. The corporeal becomings in the films indicate the larger structural investment in mobility and multiplicity than even the individual film endings. For the most part, the characters, and by extension the audience watching the film, eventually learn to not fear the becomings, instead beginning to accept the substantial shifts in being through becoming as the only way out of the control measures put upon the body. The body serves as the site of inscription of power, and these inscriptions are not natural or ahistorical.

5.7. Epilogue

"Reality" and "reason" are only aspects of a subject's experience of the world. As Bob Quinn's *Atlantean* (1984) demonstrates, these categories are themselves not objective, they are inflected

by their relationship to an often institutionalized investment in controlling notions of history. The form of "reality," for Ireland an investment in history that denies cultural exchange in favor of an isolated pre-historic people, the Celts, necessitates the erasing of other realities and other histories. Elizabeth Grosz argues in relation to Nietzsche's reinserting of the body into philosophy in *The Will to Power* (1968):

> A knowledge that could acknowledge its genealogy in corporeality would also necessarily acknowledge its perspectivism, its incapacity to grasp all, or anything in its totality. Perspectives cannot simply be identified with appearance, underlying which there is an abiding and stable reality. Rather, there are only perspectives, only appearances, only interpretations. There is nothing beyond the multiplicity of perspectives, positions, bodily forces; no anchor in the real. (128)

In speaking about Irish film, I have pointed out repeatedly that the films reflect an extremely subjective presentation of the world. Whether it is through the seeming ubiquity of voiceover narration, the jarring switches in diegetic music and frequent asynchronization of sound, non-traditional editing techniques, or the placement of the film firmly in the imagined space of the characters, the films have continuously disrupted the space of the real. Some critics, such as Barry Monahan in "Keeping it Imaginary, Cultivating the Symbolic," argue the recent films are more invested in reinserting the outsider into a collective identity (social, cultural, national, regional, political, religious). On the other hand, this work has argued and attempted to demonstrate the politics of negation that many of the films enact, in fact by stressing the refusal of the characters to reintegrate into a collective identity through death, bodily transformation, hallucinatory visions, or solitary imprisonment.

The future of Irish films appears to be in the valence of these becomings. The multi-genre forms operate as double articulations, revealing the movements between modes of past being and present articulations. A successful future, even within the Irish market despite the frequent imagination to the contrary, will depend on Irish films negotiating the gap between transnational aesthetics and local expression. The thematic stress on physical transformation, while only a reflection of metamorphosis of generic structures in a specific context, points to the need for a reconceptualization in thinking about Irish cinema: in reality, success of the film industry depends on success of midlevel films to generate revenue to be reinvested into smaller films. In discussing the more recent explosion of internet films that are distributed internationally, which would now include *Six Shooter* (McDonagh, 2005), the recent Oscar winner for Best Live Action Short, Paul O'Brien argues that the non-locally specific positioning of creator and consumer of the media complicates conceptions of culture as confined by national boundaries. For example, new media, in the ways that it operates outside notions of linearity, allows penetration of communication, the creation of imaginary worlds (web communities or virtual reality worlds), or the adoption and shedding of any type of identity, provides an imaginative space for different modes of existence. "In the context of the blurring and broadening of creative experience in the era of new media, 'Irishness' may increasingly be defined as a non-locally-specific state of mind rather than as something confined to a narrowly geographical location. A mystical and amorphous concept, but perhaps no more than the concept of Irishness ever was" (119). The distribution problems that have kept Irish cinema so invisible on the transnational market are beginning to disseminate through websites and specialty film internet companies, pushing this dislocation of identity – this cognitive migration - even further. For example, Wolfe Video, which specializes in Queer Film, distributes *Goldfish Memory* (Gill, 2003) and *The Borstal Boy*

(Peter Sheridan, 2000) on its own site and through Amazon.com; the extremely limited release of these films in theaters would seemed to have guaranteed no distribution, as occurs with most small, independent Irish films. As the wide condemnation by the MPAA indicates, the black market for illegal dvds, web streaming and downloading of films are damaging the direct and auxiliary profit of the film industry. Evidenced already by Stephen Soderbergh's and the Independent Film Channel's choice to adopt non-traditional release, this damage will most likely in the near future culminate in the simultaneous release of films theatrically, on the internet as pay-per-view events, and on cable OnDemand services. This transforming of the industry in terms of distribution may democratize access to films, circumventing problems with international distribution and potentially creating a market familiarity that can build interest for non-mainstream films. Because there is no capital invested in a publicity campaign, the possibility for profit increases. An initial indication of this possibility is reflected by the almost constant presence of films such as *Intermission* (Crowley, 2003) and *Rory O'Shea Was Here* (O'Donnell, 2004) on "cable on demand" services as well as *Breakfast on Pluto* on pay per view services. The need for content, particularly in relation to films that do not require a large investment to acquire, will continue to be essential for subscription cable services, such as HBO, Starz, and The Movie Channel, to offer "free" on demand to their digital subscribers.

To put a defining name on the becomings that Irish films represent would be to mark an end point and reestablish a hierarchy that the films have worked to disrupt. It would be against the nature of the films themselves. That said, it is not beyond reach to acknowledge that the concentration on migration, movement, and becoming has a decidedly political valence. In opposition to the frequent identification that modern Irish cinema is depoliticized by its adoption

of international genre forms, I hope that the work on becoming has exhibited the ways in which the very basis of rationalism, humanism, capitalism, and most importantly nationalism have been repeatedly dislocated and undermined. The tendencies toward telling one's own story and creating one's own world – a creation that is visually rendered immediate though cinematic techniques, challenges a master narrative, revealing it to be only one story amongst many. The other imagined Irelands visualized in the films disrupt the mastery of the official imagined Ireland. As Carlo Ginzburg argues, "A word like 'goat-stag' may be said to predicate 'nonexistence'; but we cannot say this of the corresponding image. Images – whether they represent objects that exist, nonexistent objects, or non-objects – are always affirmative" (108). The ability to visualize another imagination of Ireland already affirms its possibility to exist. For Deleuze and Guattari, becoming is inspired by something. "We can be thrown into a becoming by anything at all. By the most unexpected, most insignificant of things. You don't deviate from the majority unless there is a little detail that starts to swell and carries you off" (292). The cinema affirms that possibility of something different. For cinema itself is a becoming, a space in-between the "real" (a screen or surface) and a phantasm of moving light and sound.

I ended this consideration with *Breakfast on Pluto* as an example of a "mainstream" film that deterritorializes an international blockbuster and formulations of Irish films simultaneously in its imagination of Kitten's life as a fairy tale. The coalescence of these elements in this nomadic, transnational film help to oppose the recent suspicion cast upon myth and storytelling in Irish cinema. Recently, storytelling and myth have been positioned within criticism as the means by which the Irish offer themselves to the touristic gaze in a manner that reinforces stereotypes

about Ireland and Irish culture,[38] in particular through the presence of the *seanachai* (storyteller), magic, and the blurring of history and legend. These elements have been interpreted as reinforcing older stereotypes concerning the infantilization, irrationality, and innocent whimsy of a culture forever frozen in time. The sections of my work concentrating on the resurgence of myth have considered numerous films where the presence of the oral tales is not overt, but subsumed in the narrative in a way that would require familiarity to trigger attentive recognition. By calling up tales and legends that allow for a displacement, a space for critical survey, "This re-telling, re-citing, and re-siting of what passes for historical and cultural knowledge depend upon the recalling and re-membering of earlier fragments and traces that flare up and flash up in our present…the belief in the transparency of truth and power of origins to define the finality of our passage is dispersed by this perpetual movement of transmutation and transformation" (Chambers 3). This element of the popular memory resurfacing in the films does not necessarily take place in terms of solely language, as the myths of Irish cinema as authentic, literary and nationalistic often posit. In fact, the fragments of the oral culture are often signaled visually through inclusion of older signs of the stories (such as the white horse, the *immrama*, entry into imagined worlds, transmutation into animal form, or the continued presence of legends in the self-definition of Travellers). Thus, the film's are not setting up the stereotypical binary of the opposition of oral and visual cultures in Ireland, rather the oral and the visual work together to signal a break from the realist mode of address in the films, creating a space for recognition and thought. The nomadic cinema uses cultural specificities of the local as the means to deterritorialize dominant cinema modes, signaling the migration of meaning both in the diegesis and the international circulation of film culture.

[38] See in particular Ruth Barton, *Irish National Cinema* and "The Ballykissangelization of Ireland"

BIBLIOGRAPHY

Agamben, Giorgio. *Means Without Ends: Notes on Politics.* Minneapolis and London: University of Minnesota Press, 2000.

Anderson, Thom. "The Misogyny Game." *The Chicago Reader* 1 March 1993:14.

Andrew, Dudley. "The Theater of Irish Cinema." *The Yale Journal of Criticism* 15.1 (2002): 23-58.

---"The Roots of the Nomadic: Gilles Deleuze and the Cinema of West Africa." *The Brain is the Screen: Deleuze and the Philosophy of Cinema.* Ed. Gregory Flaxman. Minneapolis and London: University of Minnesota Press, 2000. 215-249.

Andrew, Dudley and Luke Gibbons. Preface *The Yale Journal of Criticism*, 15.1 (2002): 1-2.

Anwell, Maggie. "Lolita Meets the Werewolf: *The Company of Wolves.*" *The Female Gaze: Women as Viewers of Popular Culture.* Ed. Lorraine Gammon and Margaret Marshment. Seattle: Real Comet Press, 1989. 76-85.

Barry, N. "Digital Shanachies." *Ars Electronica 2001: Takeover – Who's Doing the Art of Tomorrow.* Ed. G. Stocker and C. Schoepf. New York: Springer, 2001. 102-5.

Bartlett, Thomas. "Protestant Nationalism in Eighteenth-Century Ireland." *Nations and Nationalisms: France, Britain, Ireland and the Eighteenth-Century Context* Eds. Micheal O'Dea and Kevin Whelan. Oxford: Voltaire Foundation, 1995. 79-88.

Barnes, Bettina. "Irish Travelling People." *Gypsies, Tinkers and Other Travellers*. Ed. Farnham Rehfisch. London, New York, San Francisco: Academic Press, 1975. 231-256.

Barton, Ruth. *Irish National Cinema*. London and New York: Routledge, 2004.

---"The Ballysissangelization of Ireland." *Historical Journal of Film, Radio and Television.* 20.3 (2000): 413-426.

Benjamin, Walter. Trans. Harry Zohn. *Illuminations: Essays and Reflections*. Ed. Hannah Arendt. New York: Schocken Books, 1968.

Birke, Lynda and Luciana Parisi. "Animals, Becoming." *Animal Others.* Ed. H. Peter Steeves. Albany: State University of New York Press, 1999. 55-74.

Brooks, Peter. *The Melodramatic Imagination: Balzac, Henry James, Melodrama, and the Mode of Excess.* New Haven and London: Yale University Press, 1976.

Browne, Vincent. "Cathal Black Interview." *Film West* Vol 24, 11 October, 2005. <www.iol.ie/~galfilm/filmwest>

Byrne, Terry. *Power in the Eye: An Introduction to Contemporary Irish Film.* Lanham and London: The Scarecrow Press, 1997.

Canby, Vincent. "Love and Pain Among the Gentry in Ireland." *New York Times* 14 Sept 1990 <http://movies2.nytimes.com/mem/movies/review.html?title1=&title2=FOOLS%20OF%20FORTUNE%20%28MOVIE%29&reviewer=Vincent%20Canby&v_id=18082&partner=Rotten%20Tomatoes>

Carroll, Noël. *The Philosophy of Horror, or Paradoxes of the Heart.* New York and London: Routledge, 1990.

Carter, Angela. "The Better to Eat You With." *Shaking A Leg: Journalism and Writings.* Ed. Jenny Uglow. London: Chatto and Windus, 1997. 451-455.

--- "The Company of Wolves," "The Werewolf", "Wolf-Alice." *Bloody Chamber and Other Stories* (1979) in *Burning Your Boats: The Collected Short Stories.* New York: Henry Holt and Company, 1995. 210-230.

Chambers, Iain. *Migrancy, Culture, Identity.* London and New York: Routledge, 1994.

Clover, Carol J. *Men, Women, and Chain Saws; Gender in the Modern Horror Film.* Princeton, New Jersey: Princeton University Press, 1992.

Colley, Linda. "Britishness and Otherness: An Argument." *Nations and Nationalisms: France, Britain, Ireland and the Eighteenth-Century Context* Eds. Michael O'Dea and Kevin Whelan. Oxford: Voltaire Foundation, 1995. 61-77

Cook, Pam. "Melodrama and the Women's Picture" *Imitations of Life.* Ed. Marcia Landy. Detroit: Wayne State University Press, 1991. 248-262.

Cullingford, Elizabeth Butler. *Ireland's Others: Gender and Ethnicity in Irish Literature and Popular Culture.* Notre Dame: University of Notre Dame Press and Field Day, 2001.

Curtis, L. Perry Jr. *Apes and Angels: The Irishman in Victorian Caricature.* Washington, D.C.: Smithsonian Institution, Press, 1997.

Daniszewski, John. "Catholicism Losing Ground in Ireland" *Los Angeles Times,* 17 April 2005. accessed March 9, 2006. <http://www.latimes.com/news/nationworld/world/la-fg-ireland17apr17,0,5254747.story?coll=la-home-headlines>

Dawson, Andrew and Mark Johnson. "Migration, Exile and Landscapes of the Imagination." *Contested Landscapes: Movement, Exile and Place.* Eds. Barbara Bender, and Margot Winer. Oxford and New York: Berg, 2001. 319-332.

Deane, Seamus, ed. *Field Day Anthology of Irish Writing*. Lawrence Hill, Derry, Northern Ireland: Field Day Publications, 1991.

De Blacam, Aodh. "The Other Hidden Ireland." Ed. Seamus Deane *The Field Day*

Anthology of Irish Writing. Ed. Seamus Deane. Volume 2. Field Day Publications: Derry, 1991. 1008-18.

De Certeau, Michel. *The Practice of Everyday Life.* Berkely: University of California Press, 1988.

Deleuze, Gilles. *Cinema 2: The Time Image.* Minneapolis: University of Minnesota Press, 1989.

--- *Cinema 1: The Movement Image* Minneapolis: University of Minnesota Press, 1986.

Deleuze, Gilles and Felix Guattari. *A Thousand Plateaus: Capitalism and Schizophrenia.* Minneapolis and London: University of Minnesota Press, 1987.

Denvir, Gearóid. "One Hundred Years of Conradh na Gaeilge." *Eire – Ireland* Spring (1995): 105-129

Dillane, Stephen. *Love and Rage*. February 4, 2002. accessed Nov 12, 2005. <http://fp.enter.net/~purrfect/loverage.htm>

Dillard, R.H.W. "*Night of the Living Dead*: It's Not Like Just a Wind That's Passing Through." *Film Journal* 2.2 (1973): 6-35, reprinted (1987) *American Horrors: Essays on the Modern American Horror Film*. Ed. Gregory A. Waller. Urbana and Chicago: University of Illinois Press, 1973. 14-29.

Dissanayake, Wimal. Introduction. *Colonialsim and Nationalsim in Asian Cinema.* Ed. Wimal Dissanayake. Bloomington and Indianapolis: Indiana University Press, 1994. ix-xxix.

Donnelly, Ignatius. *Atlantis: The Antediluvian World.* A modern revised edition. Ed. Egerton Sykes. New York: Crown Publishers, 1949.

Dúchas. *The Heritage Service.* October 11, 2005. <http://www.buildingconservation.com/directory/ad138.htm>

Duignan, Clare. “Irish Cinema at the Crossroads: A Filmmakers' Symposium.” *Cineaste* 24.2-3 (1999): 70-73.

Edge, Sarah. “‘Women are Trouble, Did You Know That Fergus?’: Neil Jordan’s *The Crying Game*.” *The Irish Issue: The British Question* Spec. issue of *Feminist Review* 50 (1995): 173-186.

Evans, Emyr Estyn. *Ireland and the Atlantic Heritage: Selected Writings.* Dublin: The Lilliput Press, 1996.

Flynn, Arthur. *The Story of Irish Film.* Clackrock, Co. Dublin: Currah Press, 2005.

Foucault, Michel. *Discipline and Punish: The Birth of the Prison.* Trans. by Alan Sheridan. New York: Vintage Books, 1977.

Fregosa, Rosa Linda. “Recycling Colonialist Fantasies on the Texas Borderlands.” *Home, Exile, Homeland: Film, Media, and the Politics of Place.* Ed Hamid Naficy. New York and London: Routledge, 1999.

Gatto, Robin. “Goran Paskaljevic: The Roots of Hatred.” *Film Festivals,* July 4, 2002. Accessed 7-15-06. <http://www.filmfestivals.com/cgibin/fest_content/festivals.pl?debug=&channelbar=&fest=karlovy_v&year=2002&lang=en&page=read&partner=&text_id=22922>

Gibbons, Luke. “Narratives of the Nation: Fact, Fiction and Irish Cinema.” *Theorizing Ireland*. Ed. Claire Connolly. New York and London: Macmillian, 2003. 69-75.

Ginzburg, Carlo. *Wooden Eyes: Nine Reflections on Distance.* Translated by Martin Ryle and Kate Soper. New York: Columbia University Press, 2001.

Gmelch, George. *The Irish Tinkers: The Urbanization of an Itinerant People*. Menlo Park, California: Cummings Publishing Co, 1977.

Graham, Colin. *Deconstructing Ireland: Identity, Theory, Culture.* Edinburgh: Edinburgh University Press, 2001.

Grealis, Tom. "Love and Rage" *RTÉ* February 14, 2002, <http://www.rte.ie/arts/2002/0214/loveandrage.html>

Grosz, Elizabeth. *Volatile Bodies: Toward a Corporeal Feminism.* Bloomington and Indianapolis: Indiana University Press, 1994.

Halberstam, Judith. *Skin Show: Gothic Horror and the Technology of Monsters*. Durham and London: Duke University Press, 1995.

Handler, Kristin. "Sexing *The Crying Game*: Difference, Identity, Ethics." *Film Quarterly* 47.3 (1994): 31-42.

Helleiner, Jane. "Gypsies, Celts and Tinkers: Colonial Antecedents of Anti-Traveler Racism in Ireland." *Ethnic and Racial Studies* 18.3 (1995): 532-554.

Hickey, James. "Film Production in Ireland: The Way Forward for a Cultural Industry." *Irish Film Board 10th Anniversary Seminar at the Irish Film Centre*, April 12, 2003.

Higson, Andrew. *English Heritage, English Cinema*. Oxford, New York: Oxford University Press, 2003.

---"The Limiting Imagination of National Cinema." *Cinema and Nation.* Eds. Mette Hjort and Scott MacKenzie. London and New York: Routledge, 2000, 63-74.

---*Waving the Flag: Constructing a National Cinema in Britain.* Oxford: Oxford University Press, 1995.

Hill, John. "The Past is Always There in the Present: *Fools of Fortune* and the Heritage Film." *Contemporary Irish Cinema: From the* Quiet Man *to* Dancing at Lughnasa. Ed James MacKillop. Syracuse: Syracuse University Press, 1999. 29-39.

--- “Images of Violence.” *Cinema and Ireland.* Kevin Rockett, Luke Gibbons, and John Hill. London and Sydney: Croom Helm, 1987.

Hill, John, Martin McLoone, and Paul Hainsworth, eds. *Border Crossing: Film in Ireland, Britain, and Europe.* Belfast London: Institute of Irish Studies, BFI, 1994

Hinson, Hal. “Fools of Fortune” *The Washington Post* 27 October, 1990. accessed December 20, 2005.<http://www.washingtonpost.com/wpsrv/style/longterm/movies/videos/foolsoffortunepg13hinson_a0a9b2.htm>

Hobsbawm, E.J. *Nations and Nationalism Since 1780: Programme, Myth, Reality.* Second Edition. Cambridge: Cambridge University Press, 1990.

Hopper, Keith. “Hairy on the inside: re-visiting Neil Jordan’s *The Company of Wolves.*” *Canadian Journal of Irish Studies* 29.2 (2003): 17-26.

Hutchinson, John. *The Dynamics of Cultural Nationalism: The Gaelic Revival and the Creation of the Irish Nation State.* London; Boston: Allen & Unwin, in association with the London School of Economics and Political Science, 1987.

Hyde, Douglas. “The Necessity for De-Anglicising Ireland.” *The Field Day Anthology of Irish Writing.* Ed. Seamus Deane. Volume 2. Derry: Field Day Publications, 1991. 527-32.

Jarvie, Ian. “National Cinema: A Theoretical Assessment.” *Cinema and Nation*. Eds. Mette Hjort and Scott MacKenzie London and NY: Routledge, 2000. 75-87.

Jastrebski, Joan. “Pig Dialectics: Women’s Bodies as Performed Dialectical Images in the Circe Episode of *Ulysses*.” *James Joyce and the Fabrication of Irish Identity*. Ed Michael Patrick Gillespie. Amsterdam and Atlanta: Rodopi, 2001. 151-175.

Joeckel, Sven. *Contemporary Austrian and Irish Cinema: a comparative approach to*

national cinema and film industry in small European countries. Stuttgart: Edition 451, 2003.

Jordan, Neil. *Shade.* New York: Bloomsbury, 2004.

---*The Collected Fiction of Neil Jordan.* London: Vintage, 1997.

---*Michael Collins: Film Diary and Screenplay*. London: Vintage, 1996.

Joyce, James. *Ulysses.* New York, Vintage Books, 1934.

---*Dubliners.* New York: The Viking Press, 1916.

Kilroy, James. *The 'Playboy' Riots.* Dublin: Dolmen Press, 1971.

Kirby, Anthony and MacKillop, James. "Selected Filmogrophy of Irish and Irish-Related Feature Films" *Contemporary Irish Cinema: From the Quiet Man to Dancing at Lughnasa.* Ed. James MacKillop Syracuse: Syracuse University Press, 1999. 182-231.

Leerssen, Joep. *Remembrance and Imagination.* Notre Dame: University of Notre Dame Press and Field Day, 1997.

.Levy, Emanuel. "Comment: Jordan on *Breakfast on Pluto*" accessed 8-2-2006. <http://www.emanuellevy.com/article.php?articleID=503>

Lippit, Akira Mizuta. *Electric Animal: Toward a Rhetoric of Wildlife.* Minneapolis and London: University of Minnesota Press, 2000.

Lloyd, David. *Anomalous States: Irish Writing and the Post-Colonial Moment.* Durham: Duke University Press, 1993.

"Lynchehaun popular songs." *A History of the Valley House: The Playboy and the Yellow Lady.* September 20, 2005 <http://www.valley-house.com>

MacCabe, Colin. *The Butcher Boy.* Forthcoming, Cork: Cork University Press, 2006.

Mac Cana, Proinsias. "The Sinless Otherworld of *Immram Brain*" *The Otherworld Voyage in Early Irish Literature: An Anthology of Criticism.* Ed. Jonathan M.

Wooding. Dublin and Portland: Four Courts Press, 2000.

MacKillop, James, ed. *Contemporary Irish Cinema: From the Quiet Man to Dancing at Lughnasa.* Syracuse: Syracuse University Press, 1999.

MacLaughlin, Jim. *Travellers and Ireland: Whose Country, Whose History?* Cork: Cork University Press, 1995.

McCracken, Kathleen. "Poetic Documentation: The Films of John T. Davis." *Contemporary Irish Cinema: From the Quiet Man to Dancing at Lughnasa.* Ed. James MacKillop. Syracuse: Syracuse University Press, 1999.11-21.

McFarling, Tina. "'Wolves': The Importance of Starting Early on Publicity. Report on the Marketing of *Company of Wolves." Screen International 500* (June 8-15), 14.

McIlroy, Brian. "Irish Horror: Neil Jordan and the Anglo-Irish Gothic" *Horror International*. Eds. Steven Jay Schneider and Tony Williams. Detroit: Wayne State University Press, 2005. 128-140.

--- "Exodus, Arrival and Return: The Generic Discourse of Irish Diasporic and Exilic Narrative Films." Keeping it Real. Eds. Ruth Barton and Harvey O'Brien/ London and New York: Wallflower Press, 2004. 69-77.

---"Challenges and Problems in Contemporary Irish Cinema: The Protestants." *Cineaste* 24:2-3 (1999): 56-60.

--- *Shooting to Kill: Filmmaking and the "Troubles" in Northern Ireland.* Wiltshire: Flicks Books, 1998.

McLoone, Martin. *Irish Film: The Emergence of a Contemporary Cinema.* London: British Film Institute, 2000.

Meyer, Kuno (Ed.) *Imram Brain* Vol.1. New York: AMS Press, 1972.

Monahan, Barry. “Keeping it Imaginary, Cultivating the Symbolic.” *Keeping it Real: Irish Film and Television*. Eds. Ruth Barton and Harvey O’Brien. London and New York: Wallflower Press, 2004. 185 - 196.

Neely, Sarah. “The Conquering Heritage of British Cinema Studies and the ‘Celtic Fringe’” *Film History and National Cinema* Eds. John Hill and Kevin Rockett. Portland: Four Courts Press, 2005. 47-56.

---“Cultural Ventriloquism: The Voiceover in Film Adaptation of Contemporary Irish and Scottish Literature.” *National Cinema and Beyond: Studies in Irish Film I.* Eds. Kevin Rockett and John Hill. Dublin: Four Courts Press, 2004. 125-134.

Nichols, Bill. *Representing Reality.* Bloomington: Indiana University Press, 1991.

Ní Shúinéar, Sinéad. “Irish Travellers, Ethnicity and the Origins Question.” *Irish Travellers: Culture and Ethnicity.* Eds. May McCann, Seamas O Siochain and Joseph Ruane. Belfast: The Institute of Irish Studies, The Queen’s University of Belfast, 1994. 54-77.

Nowell-Smith, Geoffrey. “Minnelli and Melodrama” *Imitations of Life.* Ed. Marcia Landy. Detroit: Wayne State University Press, 1991. 268-274

Nutt, Alfred. “The Happy Otherworld in the Mythico-Romantic Literature of the Irish, the Celtic Doctrine of Re-Birth: An Essay in Two Sections.” (1894) *Imram Brain.* Ed. Kuno Meyer. New York: AMS Press, 1972. 101-332.

O’Brien, Harvey. *The Real Ireland: The Evolution of Ireland in Documentary Film.* Manchester and New York: Manchester University Press, 2004.

O’Brien, Paul. “Hyperlinks, Changelings and the Digital Firesides.” *Keeping it Real: Irish Film and Television.* Eds. Ruth Barton and Harvey O’Brien. London and New York: Wallflower Press, 2004. 111-120.

O'Croidheain, Caoimhghin. "The Irish Language and Politics: National Identity or Elite Instrument?" *New Voices in Irish Criticism.* Ed. P.J. Mathews Portland: Four Courts Press, 2000. 148-155.

O'Fearadhaigh, Martina. *Irish Tinkers*. New York: St. Martin's Press, 1976.

Okely, Judith. "An Anthropological Perspective on Irish Travellers." *Irish Travellers: Culture and Ethnicity.* Eds. May McCann, Séamas Ó Síocháin, and Joseph Ruane. Belfast: Institute of Irish Studies, The Queen's University of Belfast, 1994. 1-19.

O'Toole, Fintan. "Working-Class Dublin On Screen: The Roddy Doyle Films." *Cineaste*. 24.2-3 (1999): 36-39.

Parker, Andrew, Mary Russo, Doris Sommer, and Patricia Yeager. Introduction. *Nationalisms and Sexualities*. Eds Andrew Parker, Mary Russo, Doris Sommer, and Patricia Yeager. New York and London: Routledge, 1992. 1-18.

Peters, John Durham. "Exile, Nomadism, and Diaspora: The Stakes of Mobility in the Western Canon." *Home, Exile, Homeland: Film, Media, and the Politics of Place.* Ed Hamid Naficy. New York and London: Routledge, 1999. 17-41.

Pettitt, Lance. *Screening Ireland: Film and Television Representation.* Manchester and New York: Manchester University Press, 2000.

Powrie, Phil. "On the Threshold Between Past and Present: 'Alternative Heritage.'" in *British Cinema: Past and Present* Eds. Justine Ashby and Andrew Higson. New York: Routledge, 2000. 316-326.

Quinn, Bob. *Maverick: A Dissident View of Broadcasting Today*. Dingle: Brandon, 2001.

---"What Happened to the Bishop?" *Film Ireland* 39 (1994): 8.

---*Atlantean.* London and New York: Quartet Books, 1986.

Quinn, Bob, Gabriel Byrne, John Carney, Roddy Doyle, Clare Duignan, Terry George, Johnny Gogan, Louis Marcus, Trish McAdam, Thaddeus O'Sullivan, Rod Stoneman. “Irish Cinema at the Crossroads: A Filmmakers' Symposium.” *Cineaste*. 24.2-3 (1999): 70-73.

Ratner, Megan. “The Global Gaze: the 43rd New York Film Festival.” *Bright Lights Film Journal.* Issue 50, 2005. accessed 7-29-06 <http://www.brightlightsfilm.com/50/nyff.htm>

Rickard, John. “’A Quaking Sod’: Hybridity, Identity and Wandering Irishness.” *James Joyce and the Fabrication of Irish Identity.* Ed Michael Patrick Gillespie. Amsterdam and Atlanta: Rodopi, 2001. 83-110.

Rockett, Emer and Kevin Rockett. *Neil Jordan: Exploring Boundaries.* Dublin: The Liffey Press, 2003

Rockett, Kevin. “*The Miracle.*” *The Cinema of Britain and Ireland.* Ed. Brian McFarlane. London and New York: Wallflower Press, 2005. 207-215.

---“Irish Cinema: The National in the International” *Cineaste* 24.2-3 (1999): 23-25

Rockett, Kevin, Luke Gibbons, and John Hill. *Cinema and Ireland.* London and Sydney: Croom Helm, 1987.

Rohdie, Sam. *The Passion of Pier Paolo Pasolini.* Bloomington and Indianapolis: Indiana University Press, 1995.

Ronayne, Maggie. “The Political Economy of Landscape: Conflict and Value in a Prehistoric Landscape in the Republic of Ireland – Ways of Telling.” *Contested Landscapes: Movement, Exile and Place.* Eds. Barbara Bender and Margot Winer. Oxford and New York: Berg, 2001. 149-164.

Roscoe, Jane and Craig Hight. *Faking It: Mock-documentary and the Subversion of Factuality.* Manchester: Manchester University Press, 2001.

Shohat, Ella and Robert Stam. *Unthinking Eurocentrism: Multiculturalism and the Media.* London and New York: Routledge, 1994.

Slide, Anthony. The Cinema and Ireland. Jefferson: McFarland & Company Inc. Publishers, 1988.

Smith, Murray. *Trainspotting.* London: BFI Publishing, 2002.

---"A(moral) Monstrosity" *The Modern Fantastic: The Films of David Cronenberg.* Ed Michael Grant. Westport, Connecticut: Praeger, 2000. 69-83.

Somerset Fry, Peter and Fionna Somerset Fry. *A History of Ireland*. New York: Barnes and Noble Books, 1988.

Sternlicht, Sanford. "Synge on Film: Two *Playboys*." *Contemporary Irish Cinema: From the Quiet Man to Dancing at Lughnasa.* Ed. James MacKillop. Syracuse: Syracuse University Press, 1999. 161-168.

Straayer, Chris. *Deviant Eyes, Deviant Bodies.* New York: Columbia University Press, 1996.

Sweeney, Ellen E. "Polluting Bodies and Knowledge in Neil Jordan's *The Butcher Boy*." *National Cinema and Beyond*. Eds. Kevin Rockett and John Hill. Dublin: Four Courts Press, 2004. 77-88.

Virilio, Paul. *The Art of the Motor*. Minneapolis: University of Minnesota Press, 1995.

Waller. Gregory, A., ed. *American Horrors: Essays on the Modern American Horror Film.* Urbana and Chicago: University of Illinois Press, 1987.

Whelan, Kevin. "United and Disunited Irishmen: The Discourse of Sectariansim in the

1790s." *Nations and Nationalisms: France, Britain, Ireland and the Eighteenth-Century Context* Eds. Michael O'Dea and Kevin Whelan. Oxford: Voltaire Foundation, 1995. 231-247.

White, Jerry. "Arguing with Ethnography: The Films of Bob Quinn and Pierre Perrault." *Cinema Journal* 42.2 (2003): 101-124.

---"The Films of Bob Quinn." *Cineaction.* 37 (1995): 3-10.

Williams, Linda. "When the woman looks." *Re-visions: Essays in Feminist Film Criticism*. Eds. Linda Williams, Mary Ann Doane, and Patricia Mellencamp. Frederick, Md: University Publications of America, 1984. 83-99.

Winarski, Kathleen Gallagher. "Neil Jordan's *Miracle*: From Fiction to Film." *Contemporary Irish Cinema: From the Quiet Man to Dancing at Lughnasa.* Ed. James MacKillop. Syracuse: Syracuse University Press, 1999. 98-108.

Wood, Robin and Richard Lippe, eds. *American Nightmare: Essays on the Horror Film.* Toronto: Festival of Festivals, 1979.

Yeats, William Butler. *The Collected Poems of W.B. Yeats*. 2nd edition. Ed. Richard J. Finneran. New York: Scribner Paperback Poetry, 1989.

Zucker, Carole. "Sweetest tongue has Sharpest Tooth: The Dangers of Dreaming in Neil Jordan's *The Company of Wolves.*" *Literature Film Quarterly* 28.1(2000): 66-71.