

**Grund- und
Leistungskurs
Englisch**

Irish Experiences- Then and Now

Max Hueber Verlag

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To our (thespian) Irish friends, with a special *Thank You* to Peter Shaw for his numerous suggestions for improvement.

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Das Werk und seine Teile sind urheberrechtlich geschützt. Jede Verwertung in anderen als den gesetzlich zugelassenen Fällen bedarf deshalb der vorherigen schriftlichen Einwilligung des Verlags.

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Preface

Dear Student,

We, the authors of this book, lived in the Republic of Ireland for more than five years. We cannot claim to have come to a full understanding of Ireland, North and South, but then neither could we do so of our country of origin, the Federal Republic of Germany.

By working with this book you will, however, be able to broaden your understanding of Irish culture. Examining Irish culture as an outsider inevitably makes you compare it with the cultural environment(s) that have shaped you. Comparing – something you do almost daily, perhaps without even realizing it – is one cognitive method by which we acquire (cultural) knowledge. Hence, you will often be encouraged to compare what Irish people have experienced with what you and others have experienced in a German cultural context.

It is our firm belief that any attempt to explain what Ireland is experiencing at present has to take the country's past into account. After all, if you were to explain who you are, wouldn't you have to go back into your personal history: into your childhood and teenage years? Wouldn't you have to draw on important events, phases, experiences from your past ...?

Any selection of texts is bound to be subjective; so is ours. Our guiding aim was to offer you a wide range of authentic texts that embody the many and varied aspects of Irish reality, past and present. They include excerpts from plays that were used on CTT's Theatre-in-Education tours through German secondary schools in 1984 and 1986 (contact address: **Culture-Through-Theatre**, c/o Visual Art Officer, University College, Cork/Ireland).

All items printed in this book – pictures, cartoons, ads, statistics, maps, headlines, etc. – are open to interpretation, even if there are no exercises attached. The majority of texts, however, are accompanied by questions, or tasks, under the headings *Comprehension*, *Structure and Style*, *Appreciation and Comment* and *Exercises*. All the tasks have one thing in common: There is no prescribed procedure as to the way they are to be solved.

We sincerely hope that working with this book will turn out to be a culturally enriching experience for you!

Ireland



I Wounds

1 The Distant Past

by William Trevor

In the town and beyond it they were regarded as harmlessly peculiar. Odd, people said, and in time this reference took on a burnish of affection.

(...) The Middletons of Carraveagh the family had once been known as, but now the brother and sister were just the Middletons, for Carraveagh didn't count any more, except to them.

They owned four Herefords, a number of hens, and the house itself, three miles outside the town. It was a large house, built in the reign of George II, a monument that reflected in its glory and later decay the fortunes of a family. As the brother and sister aged, its roof increasingly ceased to afford protection, rust ate at its gutters, grass thrived in two thick channels all along its avenue. Their father had mortgaged his inherited estate, so local rumour claimed, in order to keep a Catholic Dublin woman in brandy and jewels. When he died, in 1924, his two children discovered that they possessed only a dozen acres. It was locally said also that this adversity hardened their will and that because of it they came to love the remains of Carraveagh more than they could ever have loved a husband or a wife. They blamed for their ill-fortune the Catholic Dublin woman whom they'd never met and they blamed as well the new national regime, contriving in their eccentric way to relate the two. In the days of the Union Jack such women would have known their place: wasn't it all part and parcel?

Twice a week, on Fridays and Sundays, the Middletons journeyed into the town, first of all in a trap and later in a Ford Anglia car. In the shops and elsewhere they made, quite gently, no secret of their continuing loyalty to the past. They attended on Sundays St Patrick's Protestant Church, a place that matched their mood, for prayers were still said there for the King whose sovereignty their country had denied. The revolutionary regime would not last, they quietly informed the Reverend Packham: what sense was there in green-painted pillar-boxes and a language that nobody understood?

On Fridays, when they took seven or eight dozen eggs to the town, they dressed in pressed tweeds and were accompanied over the years by a series of red setters, the breed there had always been at Carraveagh. They sold the eggs in Keogh's grocery and then had a drink with Mrs Keogh in the part of her shop that was devoted to the consumption of refreshment. (...) They enjoyed the occasion, for they liked Mrs Keogh and were liked by her in return.

Drink was their pleasure and it was through it that they built up, in spite of their loyalty to the past, such convivial relationships with the people of the town. Fat Driscoll, who kept the butcher's shop, used even to joke about the past when he stood with them in Healy's Hotel or stood behind his own counter cutting their slender chops. (...) 'Will you ever forget it, Mr Middleton? I'd ha' run like a rabbit if you'd lifted a finger at me.' Fat Driscoll would laugh then, rocking back on his heels with a glass of stout in his hand or banging their meat on to his weighing-scales. Mr Middleton would smile. 'There was alarm in your eyes, Mr Driscoll,' Miss Middleton would murmur, smiling also at the memory of the distant occasion.

Fat Driscoll, with a farmer called Maguire and another called Breen, had stood in the hall of Carraveagh, each of them in charge of a shot-gun. The Middletons, children then, had been locked with their mother and father and an aunt into an upstairs room. Nothing else had happened: the expected British soldiers had not, after all, arrived and the men in the hall had eventually relaxed their vigil. 'A massacre they wanted,' the Middletons' father said after they'd gone. 'Damn bloody ruffians.'

The Second World War took place.

(...) Soon after the War the Reverend Packham died and was replaced by the Reverend Bradshaw, a younger man who laughed also and regarded the Middletons as an anachronism. They protested when prayers were no longer said for the Royal Family in St Patrick's, but the Reverend Bradshaw considered that their protests were as absurd as the prayers themselves had been. Why pray for the monarchy of a neighbouring island when their own island had its chosen President now? The Middletons didn't reply to that argument. In the Reverend Bradshaw's presence they rose to their feet when the BBC played 'God Save the King', and on the day of the coronation of Queen Elizabeth II they drove into the town with a small Union Jack propped up in the back window of their Ford Anglia.

(...) The town benefited from post-war tourism. Healy's Hotel changed its title and became, overnight, the New Ormonde. Shopkeepers had their shop-fronts painted and Mr Healy organized an annual Salmon Festival.

The town's grocers now stocked foreign cheeses, brie and camembert and Port Salut, and wines were available to go with them.

From the windows of their convent the Loretto nuns observed the long, sleek cars with G.B. plates; English and American accents drifted on the breeze to them. Mothers cleaned up their children and sent them to the Golf Club to seek employment as caddies. Sweet shops sold holiday mementoes. The brown, soda and currant breads of Murphy-Flood's bakery were declared to be delicious. Mr Healy doubled the number of local girls who served as waitresses in his dining-room, and in the winter of 1961 he had the builders in again. (...)

But as the town increased its prosperity Carraveagh continued its decline. The Middletons were in their middle-sixties now and were reconciled to a life that became more uncomfortable with every passing year. Together they roved the vast lofts of their house, placing old paint tins and flower-pot saucers beneath the drips from the roof. At night they sat over their thin chops in a dining-room that had once been gracious and which in a way was gracious still, except for the faded appearance of furniture that was dry from lack of polish and of a wallpaper that time had rendered colourless. In the hall their father gazed down at them, framed in ebony and gilt, in the uniform of the Irish Guards. He had conversed with Queen Victoria, and even in their middle-sixties they could still hear him saying that God and Empire and Queen formed a trinity unique in any worthy soldier's heart.

(...) More and more they looked forward to Fridays, to the warm companionship of Mrs Keogh and Mr Healy's chatter in the hotel. They stayed longer now with Mrs Keogh and in the hotel, and idled longer in the shops, and drove home more slowly. Dimly, but with no less loyalty, they still recalled the distant past and were listened to without ill-feeling when they spoke of it and of Carraveagh as it had been, and of the Queen whose company their careless father had known.

The visitors who came to the town heard about the Middletons and were impressed.

It was a pleasant wonder, more than one of them remarked, that old wounds could heal so completely, that the Middletons continued in their loyalty to the past and that, in spite of it, they were respected in the town. (...)

The Middletons, privately, often considered that they led a strange life. Alone in their two beds at night they now and again wondered why they hadn't just sold Carraveagh forty-eight years ago when their father had died: why had the tie been so strong and why had they in perversity encouraged it? They didn't fully know, nor did they attempt to discuss the matter in any way. Instinctively they had remained at Carraveagh, instinctively feeling that it would have been cowardly to go. Yet often it seemed to them now to be no more than a game they played, this worship of the distant past. And at other times it seemed as real and as important as the remaining acres of land, and the house itself.

'Isn't that shocking?' Mr Healy said one day in 1967. 'Did you hear about that, Mr Middleton, blowing up them post offices in Belfast?'

Mr Healy, red-faced and short-haired, spoke casually in his Cocktail Room, making midday conversation. He had commented in much the same way at breakfast-time, looking up from the *Irish Independent*.

(...) 'A bad business,' Fat Driscoll remarked, wrapping the Middletons' meat. 'We don't want that old stuff all over again.'

'We didn't want it in the first place,' Miss Middleton reminded him. He laughed, and she laughed, and so did her brother. Yes, it was a game, she thought: how could any of it be as real or as important as the afflictions and problems of the old butcher himself, his rheumatism and his reluctance to retire? (...)

Every evening they sat in the big old kitchen, hearing the news. It was only in Belfast and Derry, the wireless said; outside Belfast and Derry you wouldn't know anything was happening at all. On Fridays they listened to the talk in Mrs Keogh's bar and in the hotel. 'Well, thank God it has nothing to do with the South,' Mr Healy said often, usually repeating the statement.

The first British soldiers landed in the North of Ireland, and soon people didn't so often say that outside Belfast and Derry you wouldn't know anything was happening. There were incidents in Fermanagh and Armagh, in Border villages and towns. One Prime Minister resigned and then another one. The troops were unpopular, the newspapers said; internment became part of the machinery of government. In the town, in St Patrick's Protestant Church and in the Church of the Holy Assumption, prayers for peace were offered, but no peace came.

'We're hit, Mr Middleton,' Mr Healy said one Friday morning. 'If there's a dozen visitors this summer it'll be God's own stroke of luck for us.'

'Luck?'

'Sure, who wants to come to a country with all that malarkey in it?'

'But it's only in the North.'

'Tell that to your tourists, Mr Middleton.'

The town's prosperity ebbed. The Border was more than sixty miles away, but over that distance had spread some wisps of the fog of war. As anger rose in the town at the loss of fortune so there rose also the kind of talk there had been in the distant past. There was talk of atrocities and counter-atrocities, and of guns and gelignite and the rights of people. There was bitterness suddenly in Mrs Keogh's bar because of the lack of trade, and in the empty hotel there was bitterness also.

On Fridays, only sometimes at first, there was a silence when the Middletons appeared.

It was as though, going back nearly twenty years, people remembered the Union Jack in the window of their car and saw it now in a different light. It wasn't something to laugh at any more, nor were certain words that the Middletons had gently spoken, nor were they themselves just an old, peculiar couple. Slowly the change crept about, all around them in the town, until Fat Driscoll didn't wish it to be remembered that he had ever given them mince for their dog. He had stood with a gun in the enemy's house, waiting for soldiers so that soldiers might be killed: it was better that people should remember that.

(...) And on another day Mrs O'Brien, who had always been keen to talk to them in the hotel, didn't reply when they addressed her. (...)

The stand they had taken and kept to for so many years no longer seemed ridiculous in the town. Had they driven with a Union Jack now they would, astoundingly, have been shot.

'It will never cease.' He spoke disconsolately one night, standing by the dresser where the wireless was.

She washed the dishes they'd eaten from, and the cutlery. 'Not in our time,' she said.

'It is worse than before.'

'Yes, it is worse than before.'

(...) They had given their custom to a butcher who had planned to shoot down soldiers in their hall and he, in turn, had given them mince for their dog. For fifty years they had experienced, after suspicion had seeped away, a tolerance that never again in the years that were left to them would they know.

One November night their dog died and he said to her after he had buried it that they must not be depressed by all that was happening. They would die themselves and the house would become a ruin because there was no one to inherit it, and the distant past would be set to rest. But she disagreed: the *modus vivendi* had been easy for them, she pointed out, because they hadn't really minded the dwindling of their fortunes while the town prospered. It had given them a life, and a kind of dignity: you could take a pride out of living in peace.

He did not say anything and then, because of the emotion that both of them felt over the death of their dog, he said in a rushing way that they could no longer at their age hope to make a living out of the remains of Carraveagh. They must sell the hens and the four Herefords. As he spoke, he watched her nodding, agreeing with the sense of it. Now and again, he thought, he would drive slowly into the town, to buy groceries and meat with the money they had saved, and to face the silence that would sourly thicken as their own two deaths came closer and death increased in another part of their island. She felt him thinking that and she knew that he was right. Because of the distant past they would die friendless. It was worse than being murdered in their beds.

From: *The Stories of William Trevor*. Penguin, Harmondsworth 1983, pp. 345–351 (abridged).

Vocabulary

to burnish (of metal) give a shiny, polished finish, here: the noun = a certain lustre – *Carraveagh* [kə'rə'viə] name of an ancestral home – *Hereford* breed of cattle – *gutter* long trough fixed at the edge of a roof to carry away rainwater – *to mortgage* give s.b. a claim on property in return for payment of debt or loan (a common way of financing the purchase of a house) – *adversity* unfortunate conditions, here: setback – *part and parcel of* an essential element of – *to contrive* here: to try (with difficulty) – *trap* old: light, two-wheeled vehicle pulled by a horse or pony – *setter* type of hunting dog [most common breed: Irish (or red) setter] – *Keogh* ['ki:ou] Irish surname – *Maguire* [mə'ɡwɪə] Irish surname – *sleek* slim and sophisticated – *caddy* golfer's assistant who carries the bag of golf clubs – *to rove* wander adventurously from one place to another – *ebony* hard, black wood of high quality – *gilt* gold-coloured paint used to edge picture frames etc. – *Irish guards* prestige regiment of British army, formerly employed to protect the British sovereign – *Irish Independent* one of the three nationally-sold newspapers in Ireland (also: *The Irish Times*; *The Irish Press*) – *Fermanagh* [fɜ:'mænɪə] county in Northern Ireland – *Armagh* [a:'mɑ:] county in Northern Ireland – *malarkey* (sl.) trouble – *gelignite* type of explosive – *mince* chopped beef or pork

Text Analysis

Comprehension

1. Prepare this short story carefully at home, noting those parts of the story that you think are most important.
2. With your class divided into four groups, make up your own comprehension questions (8–10 per group). Members of group A/C put their questions to members of group B/D. After a while reverse the procedure.
3. With the help of the following keywords reconstruct the gist of Trevor's short story: The Middletons of Carraveagh / large house / debts – stick to inheritance – loyal to (family) tradition – on good terms with village people – a bleak incident in the past – changes after WW II – continuing mutual tolerance – developments in the North at the end of the 60's – increasing animosity – complete isolation.

Structure and Style

4. Look for any textual signs in Trevor's short story that can be linked to the following historical data:
1727–1760 reign of George II
1837–1901 reign of Queen Victoria (the golden age of imperial Britain)
1919–1921 the War of *Irish Independence* (in 1920 the British government sends extra troops, the so-called Black and Tans: a guerrilla war between the British troops and the IRA develops)
1922 the *Anglo Irish Treaty* leads to the partition of Ireland into North and South; the 26 counties of the latter become the *Irish Free State* (Northern Ireland: 6 counties)

1922/23 *Civil War* tensions between pro-Treaty and anti-Treaty factions in the IRA lead to guerilla warfare in rural Ireland (note that according to the Morning Post of April 9th, 1923, 192 "Big Houses" were burnt by incendiaries between December 1921 and March 1923)

1949 Republic of Ireland declared

1953 coronation of Elizabeth II

1967 foundation of Northern Ireland's *Civil Rights Association*

April 1969 Northern Ireland's Prime Minister O'Neill resigns

August 1969 British troops sent to Derry with renewal of armed struggle by IRA; beginning of *the troubles*

1971 introduction of internment (imprisonment without trial)

1971 Northern Prime Minister Chichester-Clarke resigns.

(If possible, consult other sources for further historical information.)

5. Where does the action of this short story take place? Why might Trevor have chosen this particular setting?
6. On the basis of the historical references given in this text, try to reconstruct details of the Middletons' life story.
7. Work out the approximate year of the Middletons' birth by analysing the narrative perspective. Consider the distinction between two time scales: *narrative time* and *narrated time* which W. Trevor tends to blend and combine in his short story.
8. Write out any words/phrases in the text that are associated with the *past*. Then, taking into consideration the story's title and its repetition in the story, evaluate the role the *past* plays in Trevor's text.
9. Trace the use of the name *the Middletons* through the story: a) what is the purpose of such repetition, b) what change of tone does it undergo?
10. Comment on Trevor's style in the sentence: *Slowly the change crept about ...* (l. 138).
11. Comment on Fat Driscoll's language and attitudes.
12. Paraphrase the following: ... *they were regarded as harmlessly peculiar* (l. 1); ... *its roof increasingly ceased to afford protection* (ll. 8/9); *They blamed for their ill-fortune ...* (l. 15); ... *Reverend Bradshaw ... regarded the Middletons as an anachronism* (ll. 48–50); ... *over that distance had spread some wisps of the fog of war* (ll. 128/129).

Appreciation and Comment

13. How is it shown that the Middletons have reservations about an independent Ireland?
14. Describe the background of the Middletons, especially as representatives of the Protestant tradition. Consider in particular their concept of values.
15. Explain how the Middletons cope with political change. Which outward expressions (symbols) of political change are given in the story?
16. *The visitors ... were impressed ... that old wounds could heal so completely* (ll. 87–89). Define the word *wound* and explain its figurative meaning in this context. Also consider this chapter's title.
17. What does the fact that Mr Healy reads the *Irish Independent* tell you?
18. Describe how the local people react to the troubles in the North.
19. Why did tolerance work for so long and then fail?

20. Comment on the stance the Middletons take up over the years. Did they act wisely, in your view? Were other options open to them?
21. News programmes in the Federal Republic of Germany, when reporting on the situation in the North of Ireland, usually focus on physical violence. Show that the Middletons are victims of psychological violence. In this context note the following extract: ... as their own two deaths came closer and death increased in another part of their island (l. 170).

Exercises

1. Go to your school or city library and research a) the origins of Protestantism in Ireland, b) the basic reasons for the conflict in Northern Ireland today, c) the development of Ireland since the *Anglo-Irish Treaty* (1922). Compare the results of your research in class and together compile a list of *Selected Landmarks in Irish History*.
2. The Middletons, having a strong sense of Protestant tradition, are a minority in a predominantly Catholic community. Leaving aside the Irish context: do you know of other minority – majority community structures in other parts of the world? Discuss the various conditions under which clashes between minority and majority are likely/inevitable/avoidable.
3. In groups, choose and dramatise a part of this short story; then perform your scenes and discuss them. (Suggestions for scenes: *In Healy's hotel*, *At the butcher's*, *Conversations in the big house*.) Note that you are free to add to the text, but make sure you remain true to the content of the original story.
4. Using this short story as background, discuss the statement: *The Irish are caught in the prison of history*.



II Scars

2 Old Skibbereen

Oh, father dear I oft' times heard you talk of Erin's Isle,
Her valleys green her lofty scenes, her mountains rude and wild.
You said it was a pleasant place wherein a prince might dwell.
Why have you then forsaken her the reason to me tell.

- 5 Oh, son I loved my native land with energy and pride,
Till a blight came o'er my crops – my sheep, my cattle died;
My rent and taxes were too high, I could not them redeem,
And that's the cruel reason why I left old Skibbereen.

- Oh, well do I remember the bleak December day,
10 The landlord and the sheriff came to drive us all away,
They set my roof on fire with their cursed English spleen,
And that's another reason why I left old Skibbereen.

- Your mother too, God rest her soul, fell on the snowy ground,
She fainted in her anguish, seeing the desolation round,
15 She never rose but passed away from life to mortal dream,
And found a quiet grave, my boy, in dear old Skibbereen.

- And you were only two years old and feeble was your frame,
I could not leave you with my friends, you bore your father's name,
I wrapt you in my cota more at the dead of night unseen,
20 I heaved a sigh, and bade goodbye to dear old Skibbereen.

Oh, father dear, the day may come when in answer to the call,
Each Irishman, with feeling stern, will rally one and all;
I'll be the man to lead the van beneath the flag so green,
When loud and high we'll raise the cry – "Remember Skibbereen".

From: M. Mulcahy, M. Fitzgibbon, *The Voice of the People*.
Songs and History of Ireland. O'Brien Press, Dublin 1982, p. 111.

Vocabulary

Skibbereen town in County Cork – *to forsake s.b./s.th.* to give up, leave – *blight* a severe disease, esp. of potatoes – *to redeem* here: to pay back or simply pay – *spleen* here: bad temper, anger – *mortal dream* here: death – *frame* here: human body – *cota more* [ko:təmo:] (from Irish: cóta mór) big coat – *bade* [beɪd] (from bid) said – *van* here: front or leading part of an army (abbreviation of vanguard, advance guard)

Text Analysis

Comprehension

1. Explain how you know that this song is about the fate of an Irish family.

Structure and Style

2. Who is singing and who is being sung to in the different stanzas? Use the following verbs to describe the development of the dialogue between father and son: refer back to – question – remember – explain – hope – promise.
3. Skibbereen, mentioned in the title, is repeated over and over again in the song. What function do you ascribe to this repetition of the town's name?

Appreciation and Comment

4. List the causes for the father's and son's exile. Do you think it is possible to distinguish between minor and major causes?
5. Contrast the father's associations with Skibbereen with those of his son's. Describe their relationship to their place of origin, considering them as people who were forced into exile.
6. While there is some doubt about this song's origin, there is none about its popularity on both sides of the Atlantic. From your analysis of its content make statements about the likely historical background of *Old Skibbereen*.

Exercise

Folk songs often reflect the historical experiences of a people. Look at your country's folklore and try to find songs that give evidence for the validity of this statement.

3 The Distress Following the Outbreak of the Famine

by D. Murray

Blight was reported in Ireland on 13th September 1845 and it rapidly spread throughout the whole country. Although some of the crop was saved, by early 1846 supplies were exhausted and before long people were starving.

Although there was corn growing on the farms it had to be sold to pay the landlords, otherwise the farmers would have been evicted. Indeed, since the potato crop failed again in 1846 and 1847 causing catastrophic famine, very many farmers were evicted by heartless Irish and English landlords. They then faced the workhouse or a life of wandering, begging and inevitable death.

In 1846, 5000 of these people walked the streets of Cork. Complaints to the Lord Lieutenant stated that a "vast population had poured in from the surrounding county, half were starving. These unhappy beings were sleeping in doorways or ditches until they were chased away". A local priest wrote (in December 1846) that in Cork they were dying at the rate of 100 per week.

In 1847 in Galway city 3000 starving beggars roamed the streets – children were animated skeletons screaming for food. Jails became a refuge, the food given in prisons was better than in workhouses so people were 'most anxious to be committed'. Therefore 13,000 were shut up in jails intended for 5,000.

Early in 1847 an Englishman, William Bennett, travelled much of Ireland, helping where he could. This is what he found at Belmullet:

We entered a cabin. Stretched in one dark corner, scarcely visible, from the smoke and rags that covered them, were three children huddled together, lying there because they were too weak to rise, pale and ghastly, their little limbs perfectly emaciated, eyes sunk, voice gone, and evidently in the last state of actual starvation. Crouched over the turf embers was another form, wild and all but naked, scarcely human in appearance. It stirred not, nor noticed us. On some straw, sodden upon the ground, moaning piteously, was a shrivelled old woman, imploring us to give her something, – baring her limbs to show how the skin hung loose from the bones, as soon as she attracted our attention. Above her, on something like a ledge, was a young woman, with sunken cheeks, – a mother I have no doubt, – who scarcely raised her eyes in answer to our enquiries, but pressed her hand upon her forehead, with a look of unutterable anguish and despair. Many cases were widows, whose husbands had recently been taken off by fever, and thus their only pittance, obtained from the public works, entirely cut off.

We entered upwards of fifty of these tenements. The scene was one and invariable, differing in little but the number of the sufferers, or the groups, occupying the several corners within. The whole number was often not to be distinguished, until – the eye having adapted itself to the darkness – they were pointed out, or were heard, or some

filthy bundle of rags and straw was perceived to move. Many were the remnants of families crowded together in one cabin; orphaned little relatives taken in by the equally destitute, and even strangers, for these people are kind to one another to the end. In one cabin was a sister, just dying, lying by the side of her little brother, just dead. They did but rarely complain. When enquired of, what was the matter, the answer was alike in all – 'Tha shein ukrosh' – indeed the hunger. We truly learned the terrible meaning of that sad word 'ukrosh'.

From: D. Murray, *Territory and Terrorism*. Schools Cultural Studies Project, Teachers' Resource Centre Cork, pp. 55–57.



From: John Ranelagh, *Ireland. An Illustrated History*. London 1981, p. 161.

Vocabulary

blight a severe disease, esp. of potatoes – *to be evicted* to be expelled, to be thrown out by law – *workhouse* an institution where homeless and poor people are lodged and fed in return for work – *emaciated* very thin – *crouched* sitting with limbs together slightly bent forward – *embers* glowing ashes – *sodden* completely wet – *ledge* a shelf coming out from a wall – *pittance* very small payment that is not enough – *tenement* rented house – *remnants* remainders – *destitute* poor, without any food, clothing, etc. – "Tha shein ukrosh" [tə ʃeɪn ʌkrəʃ] (Irish) it is the hunger

Text Analysis

Comprehension

1. Using key words note down the events and figures given in Murray's report for the years 1845, 1846, 1847.
2. W. Bennett's account consists of the description of an individual case as well as general information. Summarize this report in your own words as briefly as possible.

Structure and Style

3. Visualise the logical structure of the text in the form of a diagram. The diagram should represent the flow of the argument.
4. List the various expressions that W. Bennett uses to describe the interior of the house he has visited. Concentrate on the descriptions of the following: *three children, another form, old woman, young woman*. Why is this description so detailed?

Appreciation and Comment

5. Which of the following reactions did W. Bennett's report provoke in you: rage, anger, horror, hate, despair, dismay, pity, indifference, fury, puzzlement, bitterness, frustration, hopelessness, compassion? Explain why and explain any other reaction you may have experienced.
6. Compare this description of the famine with modern TV reports of similar catastrophes (objectivity, effectiveness, means, etc.).
7. Compare the following two sentences from the text with respect to their effect on the reader: ... *they were dying at a rate of 100 per week* (ll. 12/13); ... *three children huddled together, ... too weak to rise, pale and ghastly, their little limbs perfectly emaciated, eyes sunk, voice gone, ... in the last state of actual starvation* (ll. 21–23).

Exercise

Translate W. Bennett's report into German.

Famine

by Thomas Murphy



Scene Seven: The Interview

A week later. The rent office.

AGENT *sits inside the window of the rent office; a list of names before him. On a table outside the window is a similar list for the marks or signatures of those being interviewed.* AGENT *has a long pointer for indicating where the signatures should be made. (These precautions are taken in fear of fever contagion).*

LIAM *is outside the rent office, acting as the Agent's usher.*
A crowd of people (on or offstage) are waiting to be interviewed.

A MAN, *standing outside rent office, puts his mark on the paper that is on the table and is waved off.*

AGENT: Incomprehensible, some of them, *(adding numbers on his list)* Six hundred and eight and six is six hundred and fourteen ... Now, next area. Glanconor village. John Connor. He's some sort of village elder, isn't he? (LIAM *nods*) We'll get his acceptance first. Call him.

LIAM: John Connor! ... John Connor!
JOHN, *now looking more dead than alive, enters and stands at the table.*

AGENT: Connor. You've decided? *(He glances up at John's abject expression and decides for himself in the affirmative)* How many of you? – Look the other way when you speak. (JOHN *obediently turns his head away from the AGENT*) Good man. Make sure you do not breathe in this direction. How many of you? ... Wife, children, grandmothers, fathers.

JOHN: Four.
AGENT: Look the other way, man! ... Four.

JOHN: But –
AGENT: Put your mark there.

JOHN: Ah –
AGENT: What?

JOHN: *(apologetically)* I can write, your honour.

AGENT: Look the other way – Look the other way! You can write. Good man. Sign there. *(adding numbers on his papers:)* Six hundred and fourteen and four –

JOHN: I don't know.

AGENT: What?

JOHN: If I was sure.

AGENT: What?

JOHN: I'd go if I was sure.

AGENT: Oh now, my good man, I haven't to go through all this again, have I?

JOHN: *(appears to be in a daze)* No.

AGENT: ... Of course I can't compel you to go.

JOHN: Yes, your honour.

AGENT: What?

JOHN: No, your honour.

AGENT: I can't compel you to go.

JOHN: No, your honour.

AGENT: I can't compel you.

JOHN: No, your honour.

AGENT: Have your clergy spoken against it?

JOHN: No, your honour.

AGENT: There you are then.

JOHN: No, your honour.

AGENT: Stop! Are you listening to me at all?

JOHN: Maybe to wait a while longer.

AGENT: You're some kind of village leader aren't you, Connor? Are you possibly the man who led the Glanconor people to join that mob in town a few weeks ago?

80 JOHN: To explain, your –
 AGENT: Hmm? ... Well, maybe we'll forget that.
 JOHN: I'm confused.
 AGENT: Indeed you are. Well, aren't
 85 you hungry – Do you like starvation – Do you want to die in the fields – Quicker still in the workhouse – Do you want to die of fever?
 JOHN: No, your honour.
 90 AGENT: Hmm?
 JOHN: I had it once, your –
 AGENT: What?
 JOHN: The workhouse were built for paupers, your honour.
 95 AGENT: What?
 JOHN: We're farmers.
 AGENT: Farmers? Well, you should know by now that the land you hold is useless, except, possibly, for grazing. And all
 100 the good land waiting for you in Canada. You look a sensible man.
 JOHN: Naaw.
 AGENT: What?
 JOHN: (*neurotically*) Only what's right; I
 105 must do only what's right.
 AGENT: You want to do the right thing, of course you do.
 JOHN: Yis, your honour, only what's right –
 110 AGENT: Turn your head the other way!
 JOHN: And for the Glanconors. And if you can explain, and that it's right, and explain the reason, we'll go.
 AGENT: The reason? (*He laughs at JOHN.*)
 115 JOHN: (*first trace of defiance.*) I could have gone years ago. My father could have gone, my grandfather –
 AGENT: The reason? Aren't you starving?
 120 JOHN: Naaw!
 AGENT: Aren't you starving?
 JOHN: Naaw!
 AGENT: Isn't your wife starving? Your
 125 children?
 JOHN: ... I'll look after them.

AGENT: Will you? ... I think you're just being stubborn, Connor. And selfish.
 JOHN: But we've been here so long. Waiting. 130
 AGENT: And now help has come. Isn't this the answer to your prayers?
 JOHN: If you can explain to me the reason why it is.
 AGENT: (*losing control*) Aw, listen here – (*He controls himself, forces a laugh;*) ... Aw, I think I know what's wrong. You're afraid to go, afraid of the water like some of the others.
 135 JOHN: We sowed the crop, it failed again: that's all.
 AGENT: A big man like you. Tck-tck! There, Connor; put your mark there.
 JOHN: (*defiantly*) I can write.
 AGENT: Now, listen here – listen here – 145 listen here – listen! Who else will help you if I don't? You're not one of those expecting government aid are you? What? Well, you can forget that.
 JOHN: That can't be. We're peaceful, 150 we're doing no wrong –
 AGENT: That can be! That is!
 JOHN: We sowed the crop, it failed again: that's all.
 AGENT: There will be no government aid. 155 No aid. So who else will assist you if I don't?
 JOHN: There's a God above still, we hope.
 AGENT: Will He pay the rent for you? Will He pay the rates?
 JOHN: I've paid my rent! The oats! and 160 the cow you took! The cow! And how long will the voyage take? And to what part of Canada? And how many acres will we get? And does anyone know we're coming? And how hot or how cold is it there? And 165 will there be any compensation for –
 AGENT: Get back from the window! I'm not going to spend any more time on you. I expected your gratitude because I am the only one who has pity on you. You will 170 receive help from no other quarter. Don't shake your head! By signing that paper you will be doing the right thing. I can assure



John Connor, leader of an Irish village, refuses to emigrate to America.
 Scene from: *The Hidden Journey*, a 1984 T-i-E-production by Culture-Through-Theatre/Cork which included an extract from Thomas Murphy's *Famine*.
 Left: Garvan McGrath as Agent. Right: Denis Conway as John Connor.

you it's God's will. Is that sufficient explanation for you?
 175 JOHN: He gave me a will too.
 AGENT: Alright, Connor, listen carefully. Every man of you on my estate – MY estate! MY estate! – is a half year's
 180 rent in arrears.
 JOHN: Begging your pardon, but isn't that the way it always was?
 AGENT: By law – by law, on that account, there isn't a man among you I can't have
 185 out on the roadside in the morning. I'm not going to have some staying and some going. I'm not going to be ruined by half
 measures after my years here. Do you understand that? ...
 Now, sign there. (*JOHN looks at him*) 190
 Turn your head the other way.
 JOHN: (*does not obey*) We'll withstand it!
 AGENT: Turn your head!
 JOHN: We'll live!
 AGENT: Look the other way! 195
 JOHN: I won't go.
 AGENT: Why? (*shouts*): Why? – Why? – Why? (*JOHN keeps looking at him.*
 AGENT hits him with the pointer.) Get
 back, Connor! Get away, Connor! Get 200 away!

From: Thomas Murphy, *Famine*. The Gallery Press, Dublin 1977, pp. 63–57.

Text Analysis

Comprehension

1. Read this drama extract (silently). What do you think would be the appropriate intonation and pronunciation?
2. John Connor wants explanations. For what? Are they given to him?

Structure and Style

3. Explain the function stage directions generally have. By analysing Murphy's stage directions characterise interviewer and interviewee. In this context also consider the form of address between the two.
4. By analysing the types of phrases used by John Connor and the agent describe the kind of communication between the two.

Text Form

5. Where and when are people usually interviewed? Establish acceptable criteria for an interview. You may want to consult a dictionary. Then, examine to what extent scene seven of Murphy's play deserves its heading.

Appreciation and Comment

6. Compare John Connor with the father in the song *Old Skibbereen* (p. 16).
7. Define the interviewer's intention in the light of his role as an agent. What psychological tricks does he use against

Exercises

1. Form groups and distribute the roles. Practise reading the text aloud. Each group then should present its version to the whole class. Compare versions and agree on an acceptable reading performance.
2. Choose two or more "stage managers" to prepare the set for the scene.
3. Three drama-interested volunteers learn the respective lines off by heart. Act the scene and make sure you pay special attention to gestures/facial expression/pitch of voice. The rest of the class should consider the performance and finally offer suggestions/constructive criticism.
4. *Famine*, the title of Murphy's play from which this scene was taken, suggests the Great Famine of 1845–1849, seen by many historians as a national Irish catastrophe. Murphy's play consists of 12 scenes. If you were to write a play of that length, what aspects of the Great Famine would you incorporate in your play? Think in terms of dramatic structure (exposition/conflict/ending ...).
5. After World War II many people suffered from lack of food and other deprivations. Interview your parents/grandparents/someone of an older generation about the difficulties of those post-war years and report your findings to the class.

Edward Connors

by Andy Irvine

- Come all you loyal Irishmen and listen all for a while
All you that wants to emigrate and leave the Emerald Isle
A kind advice I will give you which you must bear in mind
How you will be forsaken when you leave your land behind
- 5 My name is Edward Connors and the same I'll ne'er disown
I used to live in happiness near unto Portglenone
I sold my farm as you will hear which grieves my heart full sore
And I sailed away to Amerikay and I left the Shamrock shore
- For my mind it was deluded by letters that were sent
10 By those that a few years ago to Canada had went
They said that they like Princes lived and earning gold galore
And they laughed at our misfortune here at home on the Shamrock shore
- So it's with my wife and my family to Belfast I went down
We booked our passage in a ship to Quebec she was bound
15 My money it was growing short when we laid in sea-store
But I thought my fortune would be won when we reached the other shore
- When we were scarce three days at sea a storm it soon arose
It threw our ship on her beam end woke us from our repose
Our sea-store then it was destroyed be water that down did pour
20 How happy we would then have been at home on the Shamrock shore
- When we were seven long days at sea our sea store was all gone
And there upon the ocean wide with nowhere for to run
But for our captains kindness he kindly gave us more
We would have died with hunger e'er we reached the other shore
- 25 And it's when we landed in Quebec the sight that met our eyes
300 of our Irish boys that did us sore surprise
With a sorrowful lamentation charity they did crave
And the little trifle we could spare to them we freely gave
- We stayed three weeks in the town of Quebec hoping some work to find
30 My money it was growing short which troubled my mind
For I had friends when I had cash but none when I was poor
I never met with friendship yet like this on the Shamrock shore
- Well we stayed around Quebec town till our money it was all gone
Still hoping for employment but work we could find none
35 And in this place it was the case with many hundreds more
We oftimes wished that we were home all on the Shamrock shore

So come all who are intending now strange countries for to roam
 Bear in mind you have as good as Canada at home
 Before that you cross over the main where foaming billows roar
 40 Think of the happy days you spent all on the Shamrock shore

From: Andy Irvine, *Rainy Sundays ... Windy Dreams*. Tara Record, Dublin 1980.
 (Tara 3002; Andy Irvine is associated with the well-known Irish folk group "Planxty".)

Vocabulary

Emerald Isle term used for Ireland – *emerald* green precious stone – *ne'er* [nɛə] never – *to disown* to give up the ownership of s.th. – *Portglenone* [pɔ:'glɛnəʊn] a place near Edward Connor's home – *full sore* here: very much – *Shamrock shore* term used for Ireland (shamrock: a clover like plant with three leaves, national emblem of Ireland) – *to delude* to deceive, mislead – *galore* [gə'lɔ:] plenty of – *sea-store* provisions for a journey – *on her beam end* lying over to one side, almost turning over – *repose* sleep – *to pour down* to flow down in a continuous stream – *e'er* [ɛə] before – *to crave for* to have a strong desire for – *trifle* thing of little value – *to roam* to walk or travel through (a country) without any definite aim or destination – *main* (poetic) sea – *billow* great wave

Note: deviations from conventional grammar in this song.

Text Analysis

Comprehension

1. Isolate for each stanza one or two expressions that contain the gist of the stanza. List them.
2. With the help of these isolated expressions give an oral summary of the ballad.

Structure and Style

3. Describe the structure of this song, i.e. which stanzas belong together, what are the criteria for subdivision?
4. Look for instances that characterize the relationship between writer/singer and reader/listener. Draw conclusions as to the function of the song and the place and circumstances under which it would have been sung.
5. Study the storyline of the song, and formal aspects such as the use of literary conventions, in order to evaluate the literary value of the song.
6. There are a number of constructions in this text that are not standard English. Identify the non-standard forms and change them into standard English.
7. Look for German songs that are similar to this.

Appreciation and Comment

8. Locate the instances where Edward Connors talks about "happiness". Discuss the notion of happiness that is implied.
9. In stanzas 4 to 9 Edward Connors relates what in particular has happened to him. Formulate the general message that he wants to get across to the listener.

Exercises

1. Imagine you are a ballad singer in a pub about to sing *Edward Connors*. Before you start – as singers usually do – you give a short introduction to this song. You may begin with: *Well, the song I am going to sing now is about ...*
2. Take one of the stanzas 5 to 8 and describe in graphic detail one of the ordeals that Edward Connors lived through.
3. You are to address a meeting of would-be emigrants who are quite resolved to leave Ireland. The year is 1845. In your speech and the subsequent discussion you must try to dissuade them from their projects. Sketch out a speech of approximately 300 words and also try to anticipate objections.



Irish emigrant reading wall posters at Dublin.

From: Terry Coleman, *Passage to America. A History of Emigrants from Great Britain and Ireland to America in the Mid-Nineteenth Century*. Hutchinson, London 1972, pp. 80/81.

6 Mother Ireland: Escape to England

by Edna O'Brien

Leaving Ireland was no wrench at all. I took the mail boat, like most others, sat up all night, watched the drinking, the spilling, walked the deck, remembered how Mr Thackeray and Mr Heinrich Böll had come in by boat to write leisurely about it, remembered the myriad others, natives, who had gone out to forget. Euston Station was a jungle, grim and impersonal, the very pigeons looked factory-made, and when I saw the faces of the English I thought not of the long catalogue of blood-letting history, but of murder stories I had read in the Sunday papers and of that swarthy visiting English woman from long ago who brought corn caps and a powder puff stitched into her hanky.

This was to be home. It had nothing to recommend it. Unhealthy, unfriendly, mortarish and to my ignorant eye morbid because I kept seeing wreaths and did not know that there was such a thing in England as Remembrance Sunday.

But I had got away. That was my victory. The real quarrel with Ireland began to burgeon in me then, I had thought of how it had warped me, and those around me, and their parents before them, all stooped by a variety of fears – fear of church, fear of gombeenism, fear of phantoms, fear of ridicule, fear of hunger, fear of annihilation, and fear of their own deeply ingrained aggression that can only strike a blow at each other, not having the innate authority to strike at those who are higher. Pity arose too, pity for a land so often denuded, pity for a people reluctant to admit that there is anything wrong. That is why we leave. Because we beg to differ. Because we dread the psychological choke. But leaving is only conditional. The person you are, is anathema to the person you would like to be.

But time changes everything including our attitude to a place. There is no such thing as a perpetual hatred no more than there are unambiguous states of earthly love. Hour after hour I can think of Ireland, I can imagine without going far wrong what is happening in any one of the little towns by day or by night, can see the tillage and the walled garden, see the spilt porter foam along the counters, I can hear argument and ballads, hear the elevation bell and the prayers for the dead. I can almost tell what any one of my friends might be doing at any hour so steadfast is the rhythm of life there. I open a book, a school book maybe, or a book of superstition, or a book of place names, and I have only to see the names of Ballyhooly or Raheen to be plunged into that world from which I have derived such a richness and an unquenchable grief. The tinkers at Rathkeale will be driving back to their settlement by now I say, and the woman who tells fortunes in her caravan will be sending her child down for the tenth loaf of sliced bread, while a mile or two away in her domain Lady so-and-so will tell the groomsman how yet again she got her horse into a lather, and on some door in a town a little black crêpe scarf dangling from a knocker will have on it a handwritten black-edged card stating at what time the remains will be removed, while the hideous bald bungalows will be mushrooming along the main roadsides. The men will be trying as always to distance their fate either through drink, or dirty stories, and the older women will be filled with the knowledge of how crushing their burdens are, while young girls will be gabbling, to invent diversion for themselves.

It is true that a country encapsulates our childhood and those lanes, byres, fields, flowers, insects, suns, moons and stars are forever re-occurring and tantalizing me with a possibility of a golden key which would lead beyond birth to the roots of one's lineage. Irish? In truth I would not want to be anything else. It is a state of mind as well as an actual country. It is being at odds with other nationalities, having quite different philosophy about pleasure, about punishment, about life, and about death. At least it does not leave one pusillanimous.

Ireland for me is moments of its history, and its geography, a few people who embody its strange quality, the features of a face, a holler, a line from a Synge play ... I live out of Ireland because something in me warns me that I might stop if I lived there, that I might cease to feel what it has meant to have such a heritage.

From: Edna O'Brien, *Mother Ireland*. Middlesex 1978, pp. 87–89.

Vocabulary

wrench sudden or violent twist or pull, here: (pain caused by a) sad parting or separation – *William Thackeray* English writer (1811–1863) – *myriad of* very great number – *grim* stern, dark and severe – *swarthy* having a dark complexion – *corn* small area of hardened skin on the foot, esp. on a toe, often with a painful centre and root (Hühnerauge) – *corn cap* cap-like cover to protect the affected part of the skin – *to burgeon* to begin to grow; to put out leaves – *to warp* cause to become bent or twisted from the usual or natural shape – *to stoop* to bend the body forwards and downwards; to bend the neck so that the head is forward and down (stooping with old age) – *gombeen* [gɒm'bi:n] man agent for a landlord, often responsible for carrying out evictions; the unscrupulous profiteer or middle-man – *gombeenism* practice of sending out gombeen men – *anathema* curse of the Church, excommunicating s.b. or condemning s.th. as evil; s.th. that is detested – *tillage* act or process of cultivating land – *to till* to cultivate land – *Ballyhooly* [bæli'hu:lɪ] – *Raheen* [rə'hi:n] – *tinker* term for s.b. who leads a gypsy-like life – *lather* frothy sweat on a horse; thick froth from soap – *hideous* filling the mind with horror, frightful – *to gabble* to speak, say things quickly and indistinctly – *to tantalize* to keep just out of reach s.th. that s.b. desires – *pusillanimous* timid, easily frightened, cowardly – *to holler* to yell, to shout loudly – *Synge* [sɪŋ] Irish dramatist (1871–1909)

Text Analysis

Comprehension

- Put the following words/phrases in logical order:
steadfast rhythm of life there / jungle / childhood / leaving Ireland / driven by fears / why many have left / being Irish / she can imagine / feel pity for / unfriendly / richness and grief / Euston Station / personal victory / Ireland as the country of her origin.
Use your list to summarize the gist of the text in your own words.

Structure and Style

2. Write a brief review of Edna O'Brien's text, based on your reading experience as a non-native speaker of English.
3. This extract consists of several rather long sentences. What do they have in common?

Appreciation and Comment

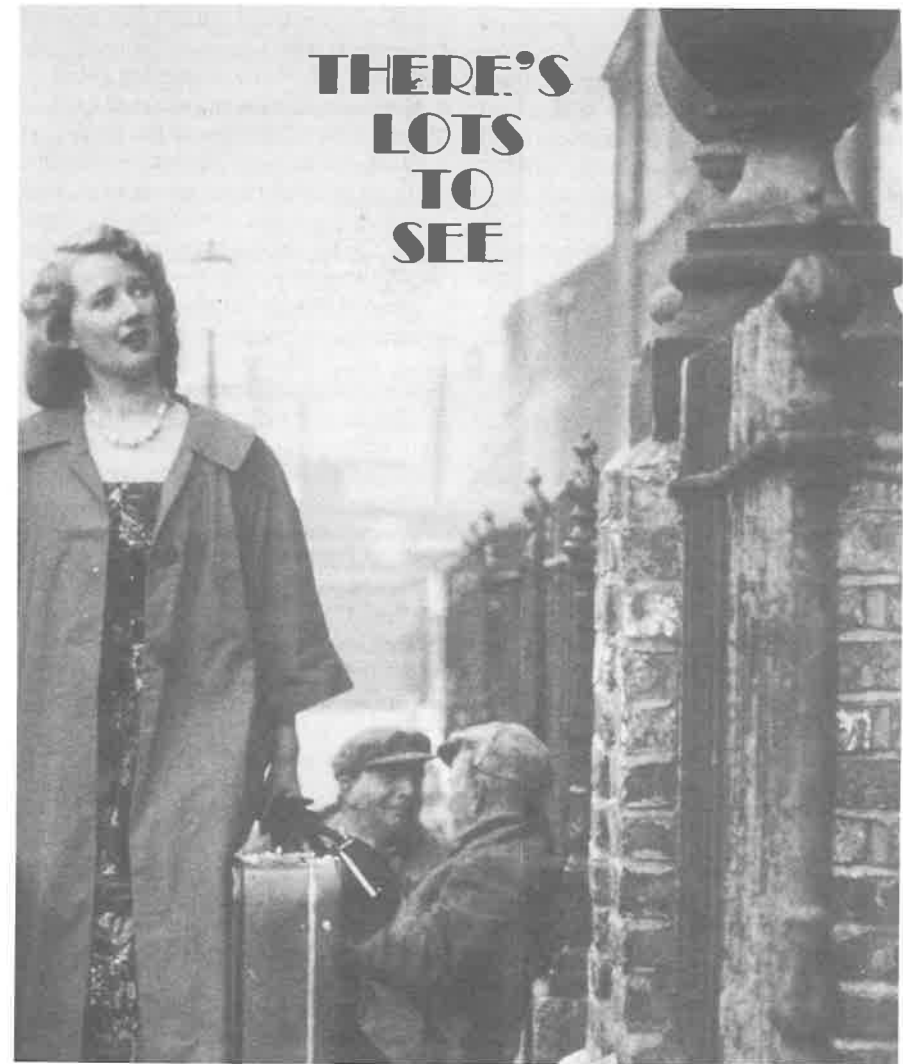
4. "Escape to England" is the last chapter in Edna O'Brien's book *Mother Ireland*. What does the book title suggest to you, considering the content of its last chapter?
5. Take key phrases from the text and analyse in detail why, according to Edna O'Brien, many Irish people have left their country. In this context explain the term *psychological choke*.
6. *Any view of a country is bound to be subjective!* Discuss this statement with particular reference to the first and last paragraphs of the text.
7. This text conveys visual impressions of life in Ireland. What characteristic aspects of Irish life are described?

Exercises

1. Imagine you are a foreigner (e.g. a so-called guest worker from a 3rd world country or another European Community member state) arriving in the Federal Republic of Germany for the first time, for whatever reason. Use your imagination, but also the following phrases taken from O'Brien's text as stimuli for a description of your observations/reflections. You need not use these phrases verbatim:
Leaving ... was ... I remembered (how) ... Station (Airport) was ... When I saw (the faces of) the Germans ... This was to be home. It had ... to recommend it. I had thought of ... and how it ... Hour after hour I can think of ... I can imagine/see/hear/tell ... I have only to ... to be plunged ...? In truth I would ... for me is ... I live out of ... because ...
2. Simplify this text by rewriting it in your own words. Leave out parts which you consider unimportant and emphasise what you think is essential.
3. Edna O'Brien is an Irish writer in self-imposed exile. Do you know of German writers, dead or alive, who have left their country of origin. If so, explain why they left.

An Old Story with New Twists

7



Despite job shortages in Britain young Irish people are leaving home in sharply increasing numbers to look for work. Mary Maher, in the first of three reports from London, talks to some of them and to people who attempt to help these – often naive – Irish youngsters find a place in British society.

5 They are coming in greater numbers than ever before, according to those in London, though the official line on this side is that there is no reliable evidence of an increase in emigration. Father Ryan 10 says that he is now dealing with twice the number of arrivals he was dealing with a year ago. Conway House has beds for 100 at a time, and on top of that he would interview perhaps 50 a week and give immediate 15 help – phone calls, addresses of bed-and-breakfast places – to so many more he doesn't count them. "If I had to stop to draw up statistics, I'd never get the work done."

20 Typically, the newcomers he deals with are 18 or 19 years of age, more often from rural Ireland than from Dublin. "A lot of them are well educated, to Leaving Certificate, and quite a few have done AnCO 25 courses," he said. A noticeable number of them have English accents, and are children of the Irish parents who returned to Ireland during the heady days of the 1970s, when this country reclaimed some 71,000 30 who had left earlier. Now they are back for the same reason so many Irishborn are leaving: no work at home.

35 Somewhere between cynicism and resentment, curiosity and genuine anger, they began to talk. Or rather, to ask: what was I going to write about them?

About their experience in London. "I've been here two months and I've had a bit of work on building sites and some factory 40 shift work. But the building site work is a rip-off, because they offer £2 an hour and at the end of the day take back 30 per cent. They say that's for taxes, but they just put it in their pockets. They know you're not

going to go back and claim." One worked 45 for three days and came out with £20, another had £12.60 after a nine-hour shift.

"I've been here four months and I've had about 14 jobs, I reckon. I got a job first washing dishes in a Pakistani restaurant, 50 £10 for a four-hour shift, plus a meal. That was very good but it was only for three days. Then I was a packer in a warehouse for two days."

55 None of them had found what you might call a job, and several were planning to move on. John was going to take off the next weekend for Germany. "There's a lad who came over with me going with me. It's only £30 to Frankfurt on the coach, and 60 we might stand a better chance of getting a job there than we do here." The fact that neither of them spoke any German and had not been far from Cork before now caused him no more concern than a shrug. 65

Gerard was heading for America, which is accessible from London for a mere £99, and others were considering France. The one place none of them would head for again was Ireland. "I worked in the one 70 place for six years and then it closed down. I was six months on the dole before I got the money to come over here, and there's no way I'd go back to that."

75 Eddie worked five years in one job, learning his trade. He is a qualified metal fabricator now but was 10 months on the dole in Clonmel before he was forced to leave. "I hate it here and I hated leaving, because I got on great at home. I was in 80 the youth organisation and I did everything to stay. In the whole of that 10 months, I only had two weeks work, and that's what paid my fare here."

85 Borrowing

"You read in the papers in Ireland that the cost of living is very high because of the borrowing we did. But I never borrowed anything from anybody. And I'll 90 tell you what else, the people who did all the borrowing are having a great life in Ireland still and I'm over here looking for work."

What those having the great life in Ireland still probably know quite well is that 95 Eddie and his comrades, the new young emigrants of the 1980s, are also finding work. The searching is not easy and what they get isn't satisfactory or secure, but it is possible to get work in London now 100 when it is impossible to get any in Ireland. If there is something half-hearted in present political protests against emigration, it must be because the bloodletting is providing some relief on the dole queue at 105 home.

This blunt truth about the availability of work is not something social workers

and other authorities in London want broadcast. Everyone I spoke to whose 110 work entailed coping with the new emigrants was anxious to stress the scarcity of jobs and the prevalence of exploitation at the hands of "the cowboys, the fly-by-nights," meaning the building contractors 115 who work the lump system and are unscrupulous about tax, insurance and pay levels.

But privately, they say other things. "I don't want to be quoted on this," one 120 social worker said, "but the fact is, aren't they right? Ireland had nothing to offer them, and a lot of them are doing the right thing. There are more opportunities here. The country is losing the cream, now, and 125 that's the sad thing. These are the young people who aren't going to sit on their arses and collect the dole, they're getting up and going."

The Irish Times, 24-9-84

Vocabulary

Father Ryan Catholic priest who runs a hostel for Irish youths in London – *Conway House* hostel for young Irish emigrants in London – *leaving certificate* the approximate Irish equivalent to the "Abitur" – *AnCO* abbreviation for *An Conhairle Oiluna*, the Industrial Training Authority, a semi-state body that trains apprentices and retrain redundant workers – *metal fabricator* worker involved in the manufacture of metals – *bloodletting* here: outflow, loss of workers – *cowboys* here: irresponsible private entrepreneur (sometimes of an illegal business) – *building contractor* a builder – *pay level* how much they pay their workers

Text Analysis

Comprehension

1. Divide this extract of a newspaper report into thematic subsections and give comprehensive titles to each section.
2. Summarize in key words the information for all subsections which you identify.

Structure and Style

3. The journalist quotes a number of people directly. In many instances their way of expressing themselves could be qualified as "colloquial". Identify such colloquialisms in their speech and what each of them means, and find the corresponding expressions in standard English.
4. Visualize the textual structure of this report using the following categories: introduction, generalized statement, individual case examples, conclusion, evaluation, explanation.

Appreciation and Comment

5. Comment in general on the nature of the jobs that young people do find in London in particular with respect to their previous training and future career prospects.
6. On the subject of immigration today in Germany, discuss who the immigrants are and why they leave their countries. Would you ever emigrate? If so, why?

Exercises

1. The Irish are not the only immigrants in London. Research information on other immigrant nationalities. Establish hypotheses on their reasons for coming to London and compare them with those of the Irish young people mentioned in the article.
2. Prepare and then act out a situation in which a young Irish person who has come to London is interviewed by a social worker. Define in detail the personal opinions and educational history of the persons involved before developing the argument.
3. Debate formally the following motion: *This house believes that emigration is a feasible way to alleviate the unemployment situation in this country and thus contributes to the common good.*
4. You have received a letter from one of your acquaintances abroad in which your assistance is requested in helping find a job in Germany. Answer the letter and explain in as much detail as necessary the job situation in your country with special reference to foreigners. Make particular mention of any special conditions or regulations your correspondent may have to satisfy.

III Dis-connections

Maddens, Leddins

□ I WOULD like to trace descendants of my great-great grandfather's family. His name was Thomas Madden and his wife was Mary Larkin. They were married in Bridgetown on 11th May, 1831 and came to Australia in 1854. His parents before him were Thomas Madden and Catherine Barren. We recently had a re-union here in Victoria of the descendants of those first two people and had more than 500 Maddens turn up. So now for further information we need to turn to Ireland. I would love to hear from anyone who can give me some information on the rest of Thomas' family and would reimburse costs if required. My name and address is as follows:

MRS. SUE HOOGENBOOM,
10 Lock Street, Kilsyth 3137,
Victoria, Australia

I would also be pleased to hear if anyone has any knowledge of the Leddin family. William Leddin, my other great great grandfather, married Johanna Condon and migrated to Australia with their nine children. The two eldest girls came first. They were Margaret and Mary Leddin. Then the parents and other seven children came in the 1850s. I have also heard several versions of the origin of the Leddin name.

I thank you in hopeful anticipation.

SUE HOOGENBOOM
10 Lock Street, Kilsyth 3137,
Victoria, Australia.

The Limerick Leader, 16-3-85

Friendly Limerick

□ I WANT TO express my appreciation to the many kind people in Limerick city and county that I met in late October and early November while doing some genealogy work and touring for the first time.

The Irish people I met were most hospitable and generous to this fourth generation Irish-American. I only wish I had taken the opportunity to get to know better the many fine people I met.

Do continue to befriend us Yanks who come to Ireland to trace our roots and meet the people. It takes a few days for some of us to unwind, and start to see and enjoy the real Ireland.

We would hope to welcome you in a similar way when we meet you on this side of the ocean.

I'm already planning another trip to Ireland in 1985, this time a bit earlier in the year. I hope that 1985 brings peace and happiness to Irish men and women, whether in Ireland, the US or around the world.

MARTIN A. MANAHAN,
1286 12th St. #44,
Chino, CA 91710, U.S.A.

The Limerick Leader, 1-12-84

Tracing Roots

□ I AM researching my ancestry in Ireland and I would like to hear from any person who can help me with information about Tobias Forde, who was a tailor, and his wife, Ellen Kiely. They were married in the chapel of Dromcollaher, Co. Limerick, in 1868. They had 11 children.

MARIE NEVINS,
115 Hornet Road,
North Kingstown, RI 02852,
U.S.A.

The Limerick Leader, 24-11-84

In search of roots

□ PLEASE PUBLISH the kernel of this letter in your letters column on behalf of a friend of mine from New Zealand, Patrick Butler, who is trying to locate information about his ancestors who came from County Limerick. He needs the baptismal details of his great-grandparents in order to obtain Irish citizenship.

He has the following information about them which might hopefully be recognised by one of your readers.

John Hayes (Askeaton) and Johanna Moore (Ardagh) were married on 29-4-1878 at Rathkeale. They emigrated to New Zealand from England on 7-9-1878. Johanna's parents were John and Mary Moore and she was born in 1853.

Anyone who can help please write to me.

P. J. HYNES,
23 New Street, Carrick-on-Suir,
Co. Tipperary.

□ I AM IN the process of doing some family history. I have several ancestors who came from Killeaney, Glin. and Feenagh, both towns in the county of Limerick.

What papers were in existence from 1830s to 1900 in both towns? What papers were in existence from 1900s to 1950?

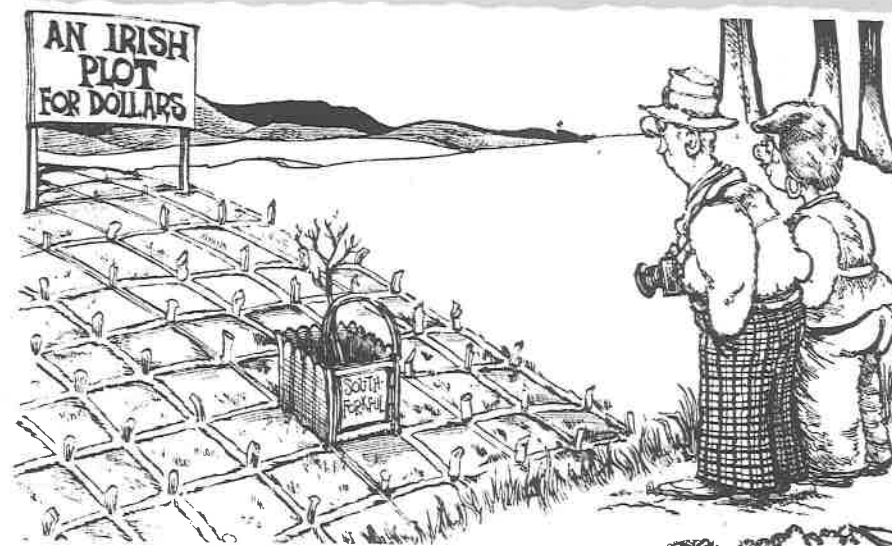
It is my hope that I might be able to read about the births, marriages and deaths of some of my relatives from your weekly or daily newspapers. For example, Edmund Woods of Feenagh, Co. Limerick, died 28 January, 1866, and another relative, Nora Hanlon, of Killeaney, Glin. died 5 June, 1947.

Any help I would really appreciate.

Sincerely,
ROBERT J. FITZSIMMONS,
289 West Lane,
Kensington, CT. 06037, U.S.A.

P.S. My wife and I are going to be visiting Ireland in May of 1985, so any homework that I can do will be most pleasing.

The Limerick Leader, 10-11-84



Irish Americans Today: Rediscovering a Heritage

by A. Griffin

Since the early 1920s, the distinctive identity and character of the Irish-American sub-culture has steadily diminished. Among the factors contributing to the process have been the virtual cessation of immigration; the fading of the national independence question with the creation of the Irish Free State in 1922, and the consequent loss of emotional commitment; increasing affluence, educational attainment, and social acceptance, which have led to the breakup of the old Irish neighborhoods and a withdrawal to the suburbs; the loss of unique cultural traits and traditions to a homogeneous "American way of life"; and the emergence of a more pluralistic and innovative Catholic Church, no longer directed by an overpoweringly Irish hierarchy.

Some contemporary commentators deny that an Irish "ethnic" group still exists; they argue that the Irish are so assimilated as to be indistinguishable from "British" Americans. They acknowledge strong Irish traits in the writings of certain American authors and the tactics of some politicians, but they hold that these are subordinated to a predominantly "American" sense of values. In this view, the election of John Fitzgerald Kennedy as president of the United States in 1960 represents not so much the high point of the Irish rise to fame and fortune in America as it does their absorption, their ultimate assimilation. For only when the Irish had become as thoroughly indistinguishable from the norm of the Harvard-trained, sophisticated Anglo-Saxon elite as Kennedy was – and as so many other Irish have become – could they hope to attain the highest positions.

But the Irish did not vanish beyond recall into the mainstream. A few neighborhoods survived here and there amid shifting urban patterns; some newspapers carried on with much reduced circulation; a trickle of new immigrants sustained the vitality of fraternal and sports clubs. And now the ethnic consciousness developing among all Americans has led many thoughtful Irish Americans to a reexamination of their roots – to a desire to learn where their ancestors came from, what cultural forces shaped them, what problems they encountered, and what contributions they made to the building of America. The renewed struggle with the old enemy, England, over the fate of Ulster has added a particular focus and sense of urgency for many Irish Americans. The study of Irish history, literature, art, and music, and a curiosity about the distinctive Irish element in American life have become widespread throughout the nation.

Irish-American awareness has experienced a dramatic revival, and there is clear evidence of a determination not to fade quietly into oblivion. Thus there is hope that America's first and largest immigrant nationality may, despite its profound identification with the American way of life, recover and preserve its irreplaceable heritage.

Griffin, A., *A Portrait of the Irish in America*. Academy Press, Dublin 1981, pp. 111/112.

Vocabulary

heritage what has been received or derived from ancestors – *virtual* almost complete – *Irish Free State* name given to the Irish Republic in its early years – *affluence* wealth – *attainment* achievement – *traits* characteristics – *hierarchy* here: the catholic clergy – *sophisticated* refined, up to date – *beyond recall* what cannot be called back – *amid* in the middle of – *trickle* a small flow – *fraternal clubs* (usually men's) clubs joined by people who have common interests – *focus* here: centre of interest – *oblivion* the state of being forgotten

Text Analysis

Comprehension

1. This extract is four paragraphs long. Identify the key concepts of each paragraph.
2. Collect and note down information under each of the key concepts that you found in task 1.

Structure and Style

3. The first paragraph is characterized by the extensive use of noun phrases. List these noun constructions and turn them into corresponding verb constructions. Underline the *nouns* and the corresponding *verbs*.
(Example: *cessation* of immigration – immigration *has ceased*)
What is the effect of relying heavily on nouns?
4. Paraphrase the verb constructions you found in task 3.
(Example: immigration *has ceased* – people are not immigrating anymore)
5. What do you see as function of the second paragraph with respect to the argument the writer is presenting?
6. What stylistic devices does the writer use to achieve this function? List the lexical items that show this device.
7. Characterize the logical relation between the third paragraph and the previous ones.
8. Match as far as possible the particular arguments brought forward in the first two paragraphs with the counter-arguments presented in the third paragraph.

Appreciation and Comment

9. If the Irish identity has been assimilated into the American mainstream, what about other ethnic groups that emigrated to America? To what extent have they been integrated into America – the *melting pot* of peoples?
10. *The reexamination of their roots* – a favourite preoccupation in America. How has this – and how does it still – express itself?
11. Why do you think the Americans in particular are preoccupied with this finding of roots?
12. Have you ever wanted to do genealogical research? Do you know anyone who has? Can you say what your/this person's reasons were?

13. There is interest in family history in the Federal Republic of Germany and in the United States. Would the motives be the same, considering the histories of both countries?

Exercises

- Explain in your own words why the Irish-American subculture has declined over the past 60 years.
 - Write about this subject, using the following sentence connectives: *simultaneously – eventually – and – first – furthermore – finally – and (far) more importantly – above all*. Use the results of exercise 3 (see section Text Analysis) as a skeleton for your argument.
- With reference to exercise 8 of the Text Analysis section, prepare and practice a short exchange of arguments on the following question: Can one still talk of a distinctly Irish ethnic group in America today? Use polemical expressions such as (suggestions): *it is true that – in my opinion – I admit that – I grant you that ... and yet ... – may I draw your attention to the fact that ... – in actual fact* etc.
- Research famous Irish-Americans (guideline: look for Irish-sounding names) in politics, literature, film industry, business, and music. Report your findings to the class.



The City of Chicago developed a strong Irish flavour and Regan's public house was but one of hundreds of such establishments in that city ...

From: Kenneth Neill, *An Illustrated History of the Irish People*. Gill and Macmillan, Dublin 1985, p. 123.

Irish-American Dignitary

by Austin Clarke

9

Glanced down at Shannon from the sky-way With his attendant clergy, stayed night In Dublin, but whole day with us 5 To find his father's cot, now dust And rubble, bless new church, school buildings At Glantworth, drive to Spangle Hill	And cut first sod, hear, answer, fine speeches, Accept a learned gown, freedom Of ancient city, so many kissing His ring – God love him! – almost missed the waiting liner: that day in Cork 15 Had scarcely time for knife and fork.
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Austin Clarke, in: *The Faber Book of Irish Verse*. London 1974, p. 268.

Text Analysis

Comprehension

- Read the poem several times aloud, paying special attention to its punctuation. Describe your reading experience.
- Note those parts of the poem you find difficult to understand. In pairs or groups, try to clear up any such difficulties you might have.
- What places does the dignitary visit and what does he actually do there?
- Explain the term "dignitary" and suggest what kind of dignitary is probably meant here. (Look for evidence.)

Structure and Style

- Do you see any significance in the fact that the poem consists of one sentence only? Have a closer look at the sentence and describe its syntactic structure.
- Identify and try to account for any elements of rhyme in the poem.

Exercise

Try to recall a sensational visit of a dignitary/famous person to your town/city. Describe your own and other people's reaction to it. Discuss the sense (or otherwise) of such officially arranged visits by V.I.P.s (= very important persons).

10 Nothing But the Same Old Story

by Paul Brady

- I was just about nineteen
When I landed on their shore
With my eyes big as headlights
Like the thousands and thousands who came before.
5 I was going to be something ...
Smiled at the man scrutinising my face,
As I stepped down off the gangway.

Came down to their city
Where I worked for many's the year,
10 Built a hundred houses
Must've pulled half a million pints of beer
Livin' under suspicion,
Puttin' up with the hatred and fear in their eyes
You can see that you're nothin' but a murderer
15 In their eyes, we're nothin' but a bunch of murderers.

Hey Johnny, can't wait until Saturday night!
Got a thirst that's ragin' ...
Know a place where we can put that right
Wash away the confusion
20 Hose down this fire inside
But look out!
'Cause I'll tear you into pieces if you cross me.

I'm sick of watching them break up
Every time some bird brain puts us down,
25 Makin' jokes on the radio ...
Guess it helps them all drown out the sound
Of the crumbling foundations.
Any fool can see the writing on the wall
But they just don't believe that its happening.

30 There's a crowd say I'm alright ...
Say they like my turn of phrase
Take me round to their parties
Like some dressed up monkey in a cage.
And I play my accordion
35 Oh! but when the wine seeps through the facade,
It's nothing but the same old story
Nothing but the same old story.

- Got a brother in Boston
Says he'll send me on the fare
40 Just wrote me a letter
Makin' out that he's cleaning up out there
Two cars in the driveway,
Summer house way down on the cape
And I know that he'd fit me up in the morning.

45 I've been thinking about it
But it seems so far to go.
People say in the winter
You'd get lost underneath the snow
And there's this girl from my home place
50 We've been planning to move back and give it a try,
That's why I never got around to going.

From: Paul Brady, *Hard Station*.
WEA Records Ltd., Dublin 1981.

Vocabulary

headlight frontlight of a car – *to scrutinise* to examine carefully and closely – *their city* London – *to pull beer* to fill glasses with beer (draught beer) – *to put up with* to suffer from, to overlook patiently – *bunch* (sl.) crowd – *to hose down* to extinguish – *to cross s.b.* to oppose, to obstruct, to hinder – *to break up* (sl.) here: to laugh violently – *to put s.b. down* to humiliate s.b. – *to drown out* to make s.th. less audible by making louder noise – *to crumble* to break or fall into small pieces – *crumbling foundations* of the British Empire, of British society – *writing on the wall* the disaster that is going to happen – *to seep through* (of liquid) to pass slowly through – *to clean up* (sl.) to do very well – *to fix s.b. up* (sl.) to look after s.b.'s needs

Text Analysis

Comprehension

1. Note the key concepts of each of the 7 stanzas.
2. Compare and coordinate your notes and establish the overall content of the song.
3. Sum up concisely the ideas the writer wants to convey.

Structure and Style

4. The extensive use of such poetic devices as metaphors, images and allusions makes the understanding difficult. Extract examples of such devices and list them.
5. Reformulate the poetic expressions you found in ordinary language.
(Example: *eyes as big as headlights* – amazed, astonished)
6. Relate the title of the song to its contents.

Appreciation and Comment

7. Paul Brady refers to a number of clichés concerning the image of the Irish in England. What are they, and what do you think are the causes for these particular stereotypes? Refer to the text for any evidence you can find.
8. Consider the Irish *Gastarbeiter* in England. To what extent is it possible to compare the situation of Irish young people in England to that of immigrant workers in the Federal Republic of Germany?
9. Comment on the singer's attitude to his own experience. How does he come to terms with his situation, what reactions does he show?
10. Why do you think this song was included under the heading "Dis-connections"?

Exercises

1. *Paddy in London* is the title of a report on the life and experiences of a young Irishman in England. You are an English journalist who writes this report on the basis of information taken from Paul Brady's song.
2. Imagine Paul's brother rings him from the United States and invites him over. Write the script of this telephone conversation and act it out in pairs.
3. Write Paul's brother's letter and Paul's answer.
4. If the music (Paul Brady, Hard Station, WEA Records Ltd. Dublin 1981) to the song is not available: Try to compose a possible musical score for this song and perform it. First ask yourself these questions:
 - a. Do you imagine the song will be played fast/slowly?
 - b. How will the singer's voice sound (emotionally)?
 - c. What instrumentation would suit this song?
 - d. Which parts of the song need special emphasis?

Irish Least Liked by Schoolchildren

11

The Irish are the race least liked by English schoolchildren, according to a survey conducted by the University of Nottingham, writes Ray Burke.

5 Most English schoolchildren see the Irish as "violent" or "dull", while only a minority attribute a single positive characteristic – "cheerful" – to the Irish, the survey found.

10 Conducted at a comprehensive school in Nottingham, the survey asked almost 800 British – born pupils, aged from eleven to 16 years, to identify a range of characteristics with seven races of people. The
15 seven races were: English, West Indian, German, Indian, Jewish, Irish and Pakistani.

The characteristics they were asked to identify with these races were listed as nine
20 adjectives of opposite meanings. These were: violent/peaceful; clever/dull; hard-working/lazy; civilised/uncivilised; generous/mean; dirty/clean; cheerful/uncheerful; skilled/unskilled; and trustworthy/untrustworthy. The pupils were themselves
25 divided into four groups for the survey: White British, West Indian, Pakistani and Indian.

30 Children of Irish parentage were included in the category White British.

Thus, this group, White British, which was by far the largest at the school, was the only one to attribute positive characteristics to the Irish. Almost one in every
35 two, 46.3%, said the Irish were "cheerful", although a greater number, 52.0%, described the Irish as "violent".

The other three groups all attributed negative stereotypes to the Irish, to the
40 exclusion of positive characteristics. Most West Indian pupils, 56.4%, described the

Irish as "violent", while 48.6% of the Indian pupils did likewise. Pakistani pupils had the most negative view of the Irish, with 56.4%, describing them as "violent" 45 and 47.9% finding them "dull".

Overall, the schoolchildren attributed positive stereotypes overwhelmingly to the English group, and then to their own groups, but the most negative stereotypes 50 were applied to the Irish, followed closely by the Pakistanis.

MEDIA COVERAGE

The low opinion of Irish people among the schoolchildren is largely due to media 55 coverage of the conflict in the North of Ireland, according to Dr. Ken Thomas, of the University of Nottingham's school of education. "The attribution to the Irish of the negative stereotype of 'violent' by all 60 groups, and their low ranking as a group by all except the English is probably accounted for by the recent history of civil disturbances in Northern Ireland and consequent extensive coverage of these events 65 in the mass media," he says in his conclusions to the survey.

He also points out that his conclusions differ from those of similar surveys carried out in 1975 and 1972, which found that the 70 Pakistanis were the least liked, closely followed by the Irish. "Our findings were similar with regard to the Irish," he says. Previous surveys saw the Irish only as 75 "violent" without giving them any positive characteristics.

Speculating on this finding, Dr. Thomas goes on: "This apparent discrepancy between our findings and those of previous 80 researchers could have been due to the fact that over the years the area in which

the study was carried out has been an area of high Irish immigration and many of the English subjects in this study could have been of Irish descent."

He adds: "The credibility of this explanation is strengthened by the fact that the groups most rejected by the West Indians and the Indians (as in previous studies of White British pupils) were the Pakistanis and the Irish. Pakistanis were seen by the West Indians as 'mean' and by the Indians as 'mean' and 'violent'. The Irish were seen by both groups as 'violent'. The rank ordering placed both Pakistanis and the Irish in the lowest positions."

Of the 797 children who took part in the survey, 431 were boys and 366 were girls. They were grouped as English: 208 boys, 190 girls; West Indian: 133 boys, 117 girls; Indian: 50 boys, 51 girls; and Pakistani: 40 boys, 8 girls.

Reacting to the survey's principal findings, Nessel Danaher, education officer of the Irish in Britain Representation Group and head of history at a Leicestershire Community College, said that there was "very little positive exposure of Ireland in Britain" and he pointed to the anti-Irish joke syndrome, "under which people are absolutely bombarded with images of Paddy as a cretin." He added: "Media coverage of Ireland is slanted and negative and the average English school is culturally biased not just against black and brown cultures, but also against indigenous Celtic fringe cultures, like those of Wales, Scotland and Ireland."

The Irish Post, 14-4-84.

Vocabulary

survey (here: noun) opinion poll – *overwhelmingly* in the great majority of cases – *discrepancy* difference – *descent* ancestry – *credibility* authority, extent to which one can believe in s.o. or s.th. – *principal* main – *officer* here: person in charge – *head* here: head of department – *exposure* publicity, coverage – *cretin* mentally underdeveloped person – *slanted* one sided – *biased* prejudiced (for or against one side) – *indigenous* native – *fringe* on the margin, marginal, peripheral

Text Analysis

Comprehension

1. Begin by reading the title and one or two paragraphs of the article. Then say in your own words what it will be about.
2. Now read the text through and divide it into different parts. Say what the journalist has actually done in each part.
3. Study the text in detail and take notes with respect to the following key words: the survey – its objectives – its respondents – its methodological set-up – its results – its interpretation.

Structure and Style

4. Describe how the first two paragraphs relate to the rest of the article.
5. Consider the sub-heading "Media Coverage". Discuss the appropriateness of this choice. Suggest an alternative heading.
6. Find and list the pairs of adjectives used in the questionnaire.
 - a. Do you find any evidence of "weighting" in the form of the survey?
 - b. With the help of a monolingual dictionary note all the nouns you can derive from these adjectives and order them according to their pattern of formation.

Appreciation and Comment

7. Comment on the validity of the survey. To what extent are the results applicable to all children in Britain?
8. To what extent does this article do – or not do – justice to the survey? Why would Ray Burke select his information the way he does? Bear in mind the potential readership of the newspaper.

Exercises

1. Dr. Ken Thomas is quoted directly. Rewrite his comments in indirect speech.
2. Write a letter to the *Irish Post*. Refer to this article, express an opinion, and ask for the complete results of the survey.
3. Design a questionnaire for a similar survey on students' attitude in the Federal Republic of Germany towards Italians, Spaniards, Turks, Americans, etc. Carry out this survey in other classes of your school. Collect the information and present the results to your class.



From: Ken Livingstone, *Nothing But the Same Old Story. The Roots of Anti-Irish Racism*. Information on Ireland, London 1984, cover page 1.

12 Philadelphia, Here I Come

by Brian Friel

The following is an extract from Friel's play which is set in a small Irish village in the 1960's. A 25 year old man, Gar O'Donnell, has been invited by his aunt to come and live with her in America. He is getting ready to leave. Though excited by the prospect of going to the 'land of opportunity', he is on one level loth to leave his father, his friends, his homeplace: all that he affects to despise but actually loves.

Characters:

Madge – Housekeeper

S. B. – Gar's father

(abbreviation for S. B. O'Donnell)

10 Gar O'Donnell (Private) son of the house
Gar O'Donnell (Public)

Note: Gar as a character is split in two. 'Private' represents the secret feelings, Gar's inner self.

15 PUBLIC: Ya-hoooo! (*Sings and gyrates at same time.*) 'Philah-delph-yah, heah Ah come, rightah backah weah Ah stahted from, boom-boom-boom-boom –' (*He breaks off suddenly when Private addresses him in sombre tones of a judge.*)

20 PRIVATE: Gareth Mary O'Donnell. (*Public springs to attention, salutes and holds this absurd military stance. He is immediately inside his bedroom door, facing it.*)

25 PUBLIC: Sir.

PRIVATE: You are full conscious of all the consequences of your decision?

PUBLIC: Yessir.

30 PRIVATE: Of leaving the country of your birth, the land of the curlew and the snipe, the Aran sweater and the Irish Sweepstakes?

PUBLIC: (*with fitting hesitation*) I-I-I-I have considered all these, Sir.

35 PRIVATE: Of going to a profane, irreligious, pagan country of gross materialism?

PUBLIC: I am fully sensitive to this, Sir.

PRIVATE: Where the devil himself holds

40 sway, and lust – abhorrent lust – is everywhere indulged in shamelessly? (*Public winks extravagantly and nudges an imaginary man beside him.*)

45 PUBLIC: Who are you tellin'? (*Poker-stiff again.*) Shamelessly, Sir, shamelessly. (*Madge has entered from the scullery, carrying an old suitcase and a bundle of clothes.*)

PRIVATE: And yet you persist in exposing yourself to these frightful dangers?

50 PUBLIC: I would submit, Sir, that these stories are slightly exaggerated, Sir. For every door that opens – (*Madge opens the bedroom door.*)

55 MADGE: Oh! You put the heart across me there! Get out of my road, will you, and quit eejiting about!

PUBLIC: Madge, you're an auld duck.

60 MADGE: Aye, so. There's the case. And there's a piece of rope for I see the clasp's all rusted. And there's your shirts and your winter vests and your heavy socks. And you'll need to air them shirts before you – Don't put them smelly hands on them!

PUBLIC: Sorry!

MADGE: See that they're well aired before you put them on. He's said nothing since, I suppose?

70 PUBLIC: Not a word.

PRIVATE: The bugger.

MADGE: But he hasn't paid you your week's wages?

PUBLIC: £3 15s – that'll carry me far.

75 MADGE: He'll have something to say then, you'll see. And maybe he'll slip you a couple of extra pounds.

80 PUBLIC: Whether he says good-bye to me or not, or whether he slips me a few miserable quid or not it's a matter of total indifference to me, Madge.

MADGE: Aye, so. Your tea's on the table – but that's a matter of total indifference to me.

85 PUBLIC: Give me time to wash, will you?

MADGE: And another thing: just because he doesn't say much doesn't mean that he hasn't feelings like the rest of us.

PUBLIC: Say much? He's said nothing!

90 MADGE: He said nothing either when your mother died. It must have been near daybreak when he got to sleep last night. I could hear his bed creaking.

PUBLIC: Well to hell with him –

95 MADGE: (*leaving*) Don't come into your tea smelling like a lobster-pot.

PUBLIC: If he wants to speak to me he knows where to find me! But I'm damned if I'm going to speak to him first! (*Madge goes off to the scullery.*) (*Calling after her*)

100 And you can tell him I said that if you like!

PRIVATE: What the hell do you care about him. Screwballs! Skinflint! Skittery Face! You're free of him and his stinking

105 bloody shop. And tomorrow morning, boy, when that little ole plane gets up into the skies, you'll stick your head out the window (*Public acts this*) and spit down on the lot of them! (*S. B. appears at the shop door. He is in his late sixties. Wears a hat, a good dark suit, collar and tie, black apron. S. B. O'Donnell is a responsible, re-*

spectable citizen.)

S. B.: Gar! (*Public reacts instinctively. Private keeps calm.*)

115

PRIVATE: Let the bugger call.

S. B.: (*louder*) Gar! (*Instinct is stronger than reason: Public rushes to his door and opens it. But as soon as he opens it and looks out at his father he assumes in speech and gesture a surly, taciturn gruffness. He always behaves in this way when he is in his father's company.*)

120

PUBLIC: Aye?

S.B.: How many coils of barbed-wire came in on the mail-van this evening?

125

PUBLIC: Two. Or was it 3?

S. B.: That's what I'm asking you. It was you that carried them into the yard.

130 PUBLIC: There were two – no, no, no, three – yes, three – or maybe it was ... was it two?

S. B.: Agh! (*S. B. retires to the shop. Public and Private come back into the bedroom.*)

135 PRIVATE: What sort of a stupid bugger are you? Think, man! You went out and stood yarning to Joe the Post; then you carried one coil into the yard and came out with the sack of spuds for the parochial; then you carried in the second coil ...

140

and put it in the corner ... and came out again to the van ... and ... (*Public skips into the air.*) Ah, what the hell odds! That's his headache, old Nicodemus! After tomorrow a bloody roll of barbed-wire will be a mere bagatelle to you. (*In cowboy accent.*) Yeah, man. You see tham thar plains stretchin' 's far th'eye can see, man? Well, tham thar plains belongs to Garry the Kid. An' Garry the Kid he don't go in for none of your fancy fencin'. No siree. (*His eye lights on the fresh laundry Madge brought in.*) And what'll you wear on the plane tomorrow, old rooster, eh? (*Public picks up a clean shirt, holds it to his chest, and surveys himself in the small mirror above his washhand-basin.*)

145

150 Pretty smart, eh?

PUBLIC: Pretty smart.

155

160 PRIVATE: Pretty sharp?
 PUBLIC: Pretty sharp.
 PRIVATE: Pretty ou-la-la?
 PUBLIC: Mais oui.
 PRIVATE: And not a bad looker, if I
 165 may say so.
 PUBLIC: You may. You may.
 PRIVATE: (*in heavy U.S. accent*) I'm
 Patrick Palinakis, president of the biggest
 chain of biggest hotels in the world. We're
 170 glad to have you, Mr O'Donnell.

PUBLIC: (*Sweet, demure*) And I'm glad
 to be here, Sir.
 PRIVATE: Handsomely said, young man.
 I hope you'll be happy with us and work
 hard and one day maybe you'll be president 175
 of the biggest chain of biggest hotels in
 the world.
 PUBLIC: That's my ambition, Sir.

Brian Friel, *Philadelphia, Here I Come*.
 Faber & Faber, London 1965, pp. 18–22.



Scene from: *The Hidden Journey*, a 1984 T-i-E-production by Culture-Through-Theatre/Cork which included an extract from Brian Friel's *Philadelphia, Here I Come*;
 Left: Denis Conway as Gar. Right: Garvan McGrath as S.B. O'Donnell.

Vocabulary

curlew ['kʌljʊ] wading bird with a long, slender, down-curved bill – *snipe* marsh bird with a long bill – *Aran Sweater* heavy white woollen pullover, hand-knitted according to special patterns, originally from Aran Islands, now a tourist article – *Irish sweepstakes* Irish horserace, or form of gambling on it – *to hold sway* here: to rule – *poker* strong metal rod for stirring up the coal in the fire – *to put the heart across* s.b. (coll. in Ireland) to give s.b. a fright – *to eejit about* (sl. in Ireland) to fool around – *bugger* used as a vulgar term of abuse – *quid* (sl.) pound (money) – *Screwballs* swearword derived from to screw (copulate with s.b./exploit, clean out), probably also a reference to meanness, usury,

avarice – *Skinflint* mean person, miser – *Skittery Face* made-up swearword – *yarn* make up a story, gossip – *what the hell odds* what the hell does it matter

Text Analysis

Comprehension

1. Visualise this scene by making a drawing of the stage set.
2. Explain what **actually** happens in this scene by distinguishing between what happens **internally** and **externally**.

Structure and Style

3. Why does Private not talk to Madge or S. B.? Examine Private's function by describing in your own words what he **actually does** in this scene.
4. Study carefully the kind of language used in this scene. Describe your observations and thus conclusions by quoting from the text.

Appreciation and Comment

5. By studying the dialogue between Private and Public, comment on what makes Gar hesitate despite his secret expectations for the future.
6. How does Gar react to Madge and to his father? What do his reactions tell you about his relationship to the two of them?
7. Contrast the Irish reality Gar lives in with the imagined portrait of the United States.
8. Communication problems have been said to be a major theme in Friel's play *Philadelphia, Here I Come*. By analysing this scene, explain the likely validity of this evaluation. Quote from the text.

Exercises

1. Rewrite in standard English the part Private speaks in "cowboy accent" (ll. 147–151).
2. Isolate any instances of colloquial English you can find and attempt an acceptable translation into German.
3. In this scene Ireland is referred to as ..., *the land of the curlew and the snipe, the Aran sweater and the Irish Sweepstakes* (ll. 30–32). Compare this depiction with what you associate with Ireland.
4. Brainstorm on your view of the United States. By referring back to the preceding exercise, analyse what actually shapes one's attitude to a foreign country.
5. Act the last part of the scene from *Yeah, man. You see ...* (ll. 147–178). Put on a "cowboy accent" and a "heavy American accent" respectively. What effect does Friel achieve by having Gar speak with those accents?
6. When hearing English spoken, do you think you could distinguish between American, British and Irish accents? Explain the difference between accent and dialect, giving German examples.

GLASGOW
Joyce McMillan

Philadelphia – Here I Come

BRIAN FRIEL'S emigration drama *Philadelphia, Here I Come* is an interesting choice as the first production of the autumn season at Glasgow's Tron Theatre. On one hand, the territory marked out in this play has become depressingly familiar since it was written in the 1960s.

The small Irish town, the sense of joylessness and decay, the community so crippled by inhibition, petty snobbery, and bigoted religion that emigration from it becomes a personal duty as well as a profound betrayal – from William Trevor to Edna O'Brien and beyond, this has become one of the dominant images of our literature in a period when Ireland and its tensions have never been far from the headlines.

Even the graphically-dramatised schizophrenia of the play's hero, Gar O'Donnell – a tortured youth played by two separate actors, representing his inhibited outer self and his unruly inner demon – seems familiar, even predictable.

On the other hand, it's undeniable that a strong Scottish-Irish company like the one assembled for this production by the Tron's director, Michael Boyd, brings a peculiar intensity to Friel's spare, neatly-crafted text. Both as a first port of call for generations of Irish emigrants, and – more importantly – as a nation which has itself experienced marginalisation, social decay, the steady haemorrhage of depopulation, Scotland is deeply involved in the cultural and psychological dilemmas the play explores.

The quality of performance Boyd draws from his ensemble of seven actors both vindicates his choice of play, and demonstrates that Friel's powerful, detailed understanding of the emotional experience of voluntary exile has a relevance far beyond 1960s Ireland.

The Guardian, 6-10-87.

IV Dependence

The Industrial Development Authority is the organisation responsible for promoting industrial development in Ireland. It was formed in 1949 as part of the Department of Industry and Commerce, but it is now an autonomous state body. It currently spends over IR£200m a year on industry. Its headquarters are at Wilton Park in Dublin, and it has overseas offices in London, Paris, Cologne, Stuttgart, Hamburg, Munich, Copenhagen, Milan, Madrid, Amsterdam, New York, Boston, Chicago, Cleveland, Florida, Houston, Los Angeles, San Francisco, Tokyo, Sydney.

The IDA's main task is to encourage home industrialists and industrialists from abroad to set up manufacturing operations in Ireland. Exporting industries are favoured. The Authority also helps home industry to expand and diversify and become more efficient; it assists the service industries sector to grow and diversify; it implements the Government's special Small Industries Programme (for projects employing less than 50, and with fixed assets up to IR£500,000 in value) and it plans and carries out regional industrial development programmes.

(...)

The IDA administers all the financial incentives available to industry in Ireland. It gives a complete service to the industrialist setting up a new enterprise, from selecting sites, providing sites, advance factories, industrial estates and housing, to helping with worker training and giving an after-care service once the new industry is established.

A most important element of Ireland's financial incentives for new industry is a generous package of tax relief. Ireland of-

fers a maximum 10% rate of corporation tax up to the year 2000 to all manufacturing companies irrespective of whether they sell in Ireland or abroad.

Industrialists in Ireland also benefit from generous capital allowances for tax purposes. In all parts of the country a company can depreciate 100% of the total cost of fixed plant, machinery and buildings and write it off against.

Ireland has double taxation agreements with many countries, including the major industrial nations. In most cases these agreements provide for very favourable tax treatment in the foreign country (i.e. complete tax exemption in many cases) in respect of profits repatriated from Ireland. Profits and capital may be freely repatriated. There is no obligation on Irish subsidiaries of foreign firms to take an Irish partner.

The wide range of cash grants is the second main incentive offered by the IDA to manufacturers and international services in Ireland. The IDA gives cash grants towards the cost of fixed assets, including site development, the scale of the grant depending on the type of industry and where it is located. For medium-sized projects grant levels are a percentage of fixed investment, ranging up to 60% in the underdeveloped areas (largely the western half of the country) to a maximum of 45% in other areas. For larger capital intensive projects the grants are geared to the location, and the number of workers employed.

The IDA also provides training grants of up to 100% of the cost of training programmes for workers in new industries. The grants also cover the cost of sending personnel abroad for training; the salaries,

travel and subsistence expenses of training personnel; management training expenses; the cost of hiring training consultants. FÁS (the Industrial Training Authority) operates training centres in a number of locations throughout the country, and training courses are geared to meet the particular training needs of specific industries.

The IDA owns many serviced industrial sites all over Ireland which are available for sale to new industries approved by the Authority. It builds advance factories on its own industrial estates or on single sites so that accommodation for new industry is readily available. This standard factory space may be rented or bought; rentals may be subsidised. The IDA also develops business parks for office and laboratory based businesses.

The IDA particularly encourages industrialists to examine and improve their methods of manufacture and to improve their products. Grants of up to 50% of the approved expenditure on direct costs such as wages, salaries, materials or consultancy fees are available. Capital grants are also offered towards establishing permanent research laboratories or pilot plants.

Ireland's well-educated labour force, its strategic location within the EEC and long established links with Africa and the Middle East make it a particularly suitable location for international service industries.

A specially tailored incentive programme including employment grants and training grants is available to companies which come within the international services category of business. The international services programme covers industries such as engineering, architectural and other technical consultants, computer software houses, commercial testing laboratories, media recording and post production services, healthcare services and training services, provided they operate internationally or have experience not already available in Ireland. These are con-

sidered for assistance in setting up offices for foreign work, and many of them qualify for tax relief.

In addition to the incentives already outlined the IDA guarantees loans, subsidises factory rents and interest charges, and in some cases takes an equity stake in new ventures. It operates advisory services on raising money, manpower, site selection and legal formalities, and organises financial aid for companies in trouble. And it continues to help and advise firms when they are established. The result is that the industrialist in Ireland deals with just one organisation from the initial contact until the new plant is in production.

The type of manufacturing and service industries sought by the IDA are export-orientated with a high value added content and good long-term growth prospects. Industries which create skilled labour are preferred as are those which link in to the economy by using local raw materials and creating work for other firms. Food, pharmaceuticals, healthcare products, electronics, chemicals, textiles, metals, engineering, and leisure gear are the fields in which Ireland has expanded fastest.

Fast market growth on international markets

Little risk of the technology becoming obsolete

High added value in Ireland

Products suitable for export marketing

Low investment per job created, or, for capital intensive projects, good potential for linkage or spin-off benefits by creating work for existing firms

High skilled content in employment

From: *Industrial Development Authority Ireland*, Dublin.

Vocabulary

to implement to put into practice – *fixed assets* (feste Anlagen) – *advance factory* a factory building that is built in advance i.e. ready and available for various types of production – *capital allowance* allowance (here:) against tax, i.e. (Freibetrag), in the form of capital held by a concern – *depreciate* (usual: intransitive) to become less in value; (here: transitive) commercial term: to reduce in value (for tax purposes) – *to write s.th. off against tax* (von der Steuer absetzen) – *repatriated* to be sent back to the original country – *subsidiary* a company controlled by a larger one – *scale* amount, extent – *to be geared to* to have been established in order to – *consultant* specialist adviser – *fees* costs – *tailored* shaped, formulated – *tax relief* (Steuervergünstigung) – *loans* credits – *interest charges* the cost of a loan – *equity stake* a proportion of the total capital put together – *a venture* a business undertaking – *value added content* (Mehrwertbetrag), cf. value added tax (or V.A.T.) – *obsolete* extinct, disappeared – *spin-off benefit* a useful by-product (spin-off: noun used here adjectivally, means a by-product, side-effect, often of a useful nature)

Text Analysis

Comprehension

- Use the following nine headings to label the appropriate sections of the text: Training grants – International Service Industries – Capital grants – Total package – Product criteria – Research and development – Incentives for industry – Industrial estates and advance factories – Tax relief.
- Give your own summary of the incentives offered in this article. Use nominal phrases from the text as a basis.

Structure and Style

- List all the nouns and noun phrases that have to do with:
 - business organisation,
 - financing.
- List all the verbs – and where appropriate, their objects – that refer to economy and business.
- With the help of a monolingual dictionary, define the words you listed while working on task 4.
- This text is purely informative and it does not attempt to influence its readers by appealing to anything other than their appreciation of the factual information given. It is not designed for general readership; rather for a well-defined target-group. Stylistically speaking it is rather boring. Test the claims made above with reference to choice of words, grammatical constructions and textual lay-out.*

Appreciation and Comment

- Why does the IDA mention Ireland's "strategic location"?
- Discuss the various factors that might influence potential investors in setting up manufacturing units in a particular place in Ireland.

- Who is this text addressed to? Who would want to invest in Ireland?
- What benefit(s) would the Irish people derive from such investments?
- Give reasons for the product criteria listed at the end of the article.

Exercises

- On the basis of task 2 of the *Comprehension* section reformulate each of the incentives in a sentence of your own.
Example: ... *maximum 10% rate of corporation tax up to the year 2000* ... (ll. 42/43).
Reformulated: Up to the year 2000 companies only have to pay 10% of their profits as corporation tax.
- Turn the factual informative text into an advertisement that contains less (but some!) of the information, together with appellative or persuasive elements.
- Imagine you are the director of a company in the Federal Republic of Germany that produces a specific product and you want to set up a subsidiary in Ireland. Write a formal letter to the IDA office enquiring about possibilities.
- Write an answer to this letter as if you were an official of the IDA.
- Subsequently, enact the first meeting of the IDA representative and the company director to discuss terms in detail. Begin with a preliminary phone call in which you agree on a definite appointment.
- Invent a description of a manufacturing company. Include the following elements: size, products produced, markets available or possible, future prospects, and include anything else which makes the description more realistic or more alluring!

WELCOME TO IRELAND



The most profitable industrial location in Europe. **REPUBLIC OF IRELAND**

From: *Industrial Development Authority Ireland, Dublin.*

Ireland in the EEC

Ireland became a member of the European Economic Community on 1 January 1973. This followed a National Referendum in which membership was approved by a majority of 5 to 1. As part of its agreement with the EEC, Ireland obtained an assurance from the Commission reinforced by a special protocol, that it can supply the aids and incentives necessary to continue its programme of industrial and regional development. The Commission has decided not to classify any part of Ireland as a central area, thereby permitting the continuation of the present range of industrial incentives. Ireland is the only country which has been totally designated a peripheral area. This means that the Irish Government can continue to offer the maximum level of grants and State aids to industry available within the Community.

Since July 1977 Irish industrial exports have enjoyed duty-free access to

the EEC market of 270 million people. The combination of IDA incentives and Ireland's European Economic Community membership therefore gives manufacturers in Ireland a unique advantage as producers for the European markets. It provides non-European countries, such as the United States and Japan with a ready-made bridgehead into Europe. It provides European Economic Community companies with a base from which they can export back into the European mainland, duty free and tax free, at the same time taking advantage of the surplus labour situation in Ireland.

Financial aid for Irish industry is available from various Community sources or funds:

From: *Industrial Development Authority Ireland, Dublin.*

Irish – German Economic Relations

Ireland's accession to the European Community in 1973 marked an important new stage in relations between this country and the Federal Republic of Germany. Although there has been a long-standing tradition of trading between the two countries, the level of trade has noticeably expanded and strengthened since this date.

Since 1979, the Federal Republic is Ireland's largest export market apart from the U.K. and is thus the largest market for Irish products among the Continental EEC countries. In comparison the United States occupies only fourth position as a buyer of Irish goods, after the Federal Republic and France. Only 8% of total Irish exports went to the USA in 1983, or just over half of Irish imports from this source. As a supplier of goods to Ireland, the Federal Republic ranks after the USA, being the third largest source of Irish imports.

The value of Irish exports to the Federal Republic has increased almost 60 fold in a period of 13 years from £12 million in 1970 to £686 million in 1983. The percentage of manufactured goods during this period rose from 56.5% to 77%. The value of agricultural exports increased from £36 million in 1975 to over £62 million in 1983.

Imports from the Federal Republic are also substantial amounting to £585 million in 1983. The Federal Republic is a major supplier of cars, industrial equipment, components and materials for the Irish economy. In recent years the stability of the Irish Punt in relation to the Deutsch Mark within the European Monetary System has led to an increase in demand for German products (see statistics).

There is no country in Europe where exports are more dependent on imports than in Ireland. Plans to increase the export of finished goods and agricultural products inevitably involve a comparable rise not only in imports of raw materials and semi-finished goods but also in those of production machinery and fertilisers. Any hindering of imports, such as for example the introduction of the new regulation concerning Value Added Tax from September 1982, automatically affects exports.

In addition to being one of Ireland's most important trading partners, the Federal Republic of Germany is also one of the leading sources of investment in new Irish industry. German companies were among the first overseas firms to take advantage of the investment promotion programme more than twenty years ago.

Today, there are over 120 German companies manufacturing in Ireland. Between 1960 and 1983 they have invested over £660 million in industrial facilities and employ over 8,300 people. They come from a variety of industrial backgrounds, but particularly from the engineering, metalwork, electrical and electronic sectors and include some of the most prominent and well known companies. Last year negotiations were concluded with an estimated 20 German companies with a view to investment and expansion.

They have introduced new and sophisticated technologies and many Irish employees have benefitted from the training programmes, provided by German firms in co-operation with AnCo.

Tourism, one of Ireland's most important industries, has had the advantage of an influx of German visitors in recent years. The Federal Republic of Germany is Ireland's biggest source of tourists from continental Europe. In 1983, 90,000 German tourists visited Ireland, accounting for 30% of the total continental visitors and contributing an estimated £21.6 million in revenue. This is an area in which further growth can be expected. The introduction of additional direct flights between Ireland and the Federal Republic and the opening of a Coras Iompair Eireann office in Duesseldorf can only encourage this development.

From: *Irish-German Chamber of Commerce, Dublin 1983.*

by Michael O'Loughlin

- We slept through it. A stray bomber,
 A black sheep strayed from the pack
 Came crackling in out of the watching darkness.
 Later, some stumbled across our shores
 5 In search of a green poultice
 For wounds we couldn't have understood.
 There, at last, a small destiny, ours.
 This also; the skyways criss-crossed
 By peaceful jets, their passengers reading
 10 In magazines about the
 Most profitable
 Industrial
 Location
 In Europe.

From: Dermot Bolger, Michael O'Loughlin,
A New Primer for Irish Schools.
 Raven Arts Press 1985, p. 31.

Text Analysis

Comprehension

1. Brainstorm in class on the theme of this poem, especially considering its title. Which two "sides" are dealt with in the poem?

Structure and Style

2. Write out all the *pronouns* used in this poem. Explain what they stand for.
3. Make two lists, dividing the verbs of the poem into active and less-active types. Include the subject of each verb in your listings. (Example: *We slept* – less-active / *a bomber ... strayed from* – active) Do the completed lists help you to work out further interpretations of the poem?
4. Explain why the poet might have reduced the length of the lines towards the end of the poem.

Appreciation and Comment

5. Show that the poem follows a chronological order.
6. Explain the poet's use of the opposition *stray bomber* versus *peaceful jets*.
7. Interpret the line: *For wounds we couldn't have understood* (l. 6). Can you see any connection between these "wounds" and the chapter headings *Wounds* and *Scars*? In this context discuss the difference in meaning of the two words.

Exercises

1. Research the relations between Germany and Ireland during World War II.
2. The Federal Republic of Germany's economy depends to a large extent on the export of goods and investment abroad. Find out about locations favoured by German industry for their profitability, and discuss the effects of foreign investment on the national economies of the host countries.



From: Heinrich Böll, *Irishes Tagebuch*. Deutscher Taschenbuch-Verlag, München 1961, cover page 1.

15 American Revolution in Irish Industry

Last year American firms in this country accounted for more than half of Ireland's industrial exports. Fast-growing technology industries, most of them from the United States, have eclipsed what was heretofore the country's most important economic activity, the cattle industry.

5 RESIDENTS of New York, Los Angeles and San Francisco tuning into news radio programmes these days are familiar with radio advertisements proclaiming "The Republic of Ireland" as the most profitable
10 place on earth for American manufacturers. The adverts, placed by the Industrial Development Authority, are part of a \$2 million North American promotional programme this year. The message is twofold:
15 Ireland is highly profitable, and the list of US companies manufacturing in Ireland is a virtual Who's Who of the best and biggest in American industry.

The latest radio campaign is the IDA's
20 (and thus the Government's) response to increased questioning of the role of foreign investment at home by a public weary of recession and disillusioned by the closedown of American companies. (...)

25 Whatever new policies might be adopted in the new Industrial White Paper now being worked out by Mr Bruton, Minister for Industry and Energy, it is already clear that both the Government and the IDA are still
30 determined to try and get more overseas, mainly American, investment into Ireland.

That decision follows a remarkable
35 20-year history of American investment in Ireland. Hardly noticed, the very shape of the economy has been transformed by this investment. Total exports from the country last year amounted to £7,700 million, of which £5,130 million were industrial goods.

In turn 60 per cent of those industrial
40 exports were accounted for by American corporations.

Unchallenged

For over 2,000 years, cattle-raising has been Ireland's most important single economic activity and the dominance of the cattle industry has remained unchallenged
45 until comparatively recently. Now the exports of just six US electronics plants in Ireland (...) exceed the country's cattle exports.

There are now more than 350 American companies operating in the country; some are small (...), while others employ more than 1,000 people (...). Viewed collectively they can be seen either as a large Trojan
55 horse upon which the Irish economy has become dangerously dependent, and which is liable to pull out at any time.

Alternatively they can be seen as simply
60 a collection of companies which happen to be foreign-based and controlled, but which are essentially profit-centred and concerned with operating as long as conditions remain profitable, the basic conditions for success for all companies, be they American or Irish.

Mr John Horan, one of the United States's leading industrialists by virtue of his chairmanship of a company with an annual turnover of £3,000 million, has
70 seen his Irish subsidiary run into public relations problems in Ireland recently. Allegations earlier this year that his factory in Ballydine has emitted pollution, causing disease in cattle nearby, have resulted in a
75 High Court action and damaging local publicity. But Horan's enthusiasm for his company's Irish operations remains un-

dimmed, even if the company's expansion
80 in Ireland has not been as rapid as was envisaged when it was established in the mid 1970's.

Good investment

"We took a risk at the time," he says,
85 "but it has turned out to be a good investment ... We are proud that that plant is totally self sufficient. It is one of the most sophisticated plants of its kind in the world and it is being run entirely by Irish citizens, right up through the plant manager." He furthermore puts no credence whatever in the pollution claims about the Ballydine factory.

Another major US pharmaceutical company was, on the reckoning of its own executives, effectively chased out of Ireland when, in the mid 1970s, an environmental lobby in Clonmel objected to a factory proposed by the company. Now, the company has returned to Ireland, this time with
95 a proposed \$100 million factory to make a new anti-cancer drug, in Brinny, Co Cork. It is the "environment for profit" in Ireland that has brought the company back to Ireland, say executives at the company's headquarters in Kenilworth, New Jersey.

Mr Brad Boss, chief executive officer of a Rhode Island-based company which makes "fine writing instruments" in
100 Balinasloe, Co Galway, summarises his company's experience in Ireland since it was set up as follows: "It's been marvellous. I can't say enough."

According to Robert Dee, chief executive officer of a Philadelphia-based chemical corporation which employs over 500 in
115 three factories in Ireland (in Cork, Galway and Mayo), "our experience in Ireland is so positive it's difficult to see how it could
120 have been better."

Market factors

These are the comments of US industrialists with successful operations in Ireland. Clearly their sentiments would not be

echoed by firms which have closed their
125 operations in the past two years. Nevertheless, in virtually all other cases, the failures can be traced to market factors linked in most recent closures to the international recession.

In one case, the product to be manufactured never got off the ground properly. With some other companies, weak demand or market miscalculation was the cause of failure. The companies would have closed
135 down wherever they were located. Their particular Irish background had little or nothing to do with their failure.

For the US firms which continue to operate, profitability in Ireland has been good. And very many have continued to turn in exceptional results throughout the recession.

A survey conducted earlier this year by the London-based "Annual Investment File" found that 59.1% of US companies manufacturing in Ireland currently regard their return on investment as "good". This compares with 31.8% in the United Kingdom.

The continued high rating of Ireland as a profitable location for manufacturing industry is the basis for IDA optimism that the role of American investment in the 1980s in the Irish economy will become
150 greater rather than diminish.

According to Mr David O'Sullivan, the
155 IDA's advertising and public relations director in North America, Ireland is poised on the brink of a "third wave" of American investment in the 1980s. This, he predicts, will start to become evident when the present recession in Europe ends. It will be built on the high returns already being earned which will encourage firms with no involvement in Ireland to open plants here. More importantly, he says, the existing
165 stock of 350 plus companies now operating in Ireland will expand their output and employment beyond their currently constrained levels.

The Irish Times, 26-9-83 (abridged)

Vocabulary

to account for to be responsible for – *to eclipse* to reduce the importance of s.th. – *to tune into* to select and listen to a radio station – *to proclaim* to declare – *twofold* consisting of two parts – *virtual* being in fact – *to be weary of* to be tired of – *shape* form – *cattle raising* breeding of cattle – *unchallenged* unquestioned – *to exceed* to go beyond, to be larger than – *to be liable to* to be likely to – *profit-centred* profit being the main interest – *turnover* amount of money that is exchanged in business transactions – *subsidiary* a company controlled by another, larger company – *allegation* a statement made without proof, a guess – *High Court action* a legal process at the High Court – *undimmed* not weakened – *self-sufficient* independent from outside support – *sophisticated* very highly developed – *on the reckoning of* as believed by – *anti-cancer* against cancer, a very serious and widespread disease – *to get off the ground* to get started – *the return* financial gain – *to be poised on the brink of* to be ready for – *350 plus* 350 or more

Text Analysis

Comprehension

- Put the following headings at appropriate places in the text: The IDA's activities in the USA – The development of the Irish economy over the last 20 years – American investment in Ireland – Two different views on the nature of American investment – Difficulties encountered by American companies in Ireland – The general experience of American companies – Reasons for the failure of some companies – The IDA's evaluation of future developments.
- Take notes for each of the headings given in task one.

Structure and Style

- The writer of this article uses a variety of approaches to get his argument across. These approaches can be described as follows: he starts with..., he presents his topic..., he gives an individual example..., he illustrates his claim..., he puts his claim into perspective..., he presents conflicting views on..., he quotes..., he presents the case of..., he summarises..., he compares... with ..., he draws the conclusion that..., he infers that..., he backs up his point by..., he concludes his presentation by...
Use such expressions in a short summary analysing the writer's intentions in this article.
- Find all the lexical items that refer to the field of business in the widest sense. Classify them under the following headings: general economics – business operations – finances – branches of industry. Note: Relevant verbs should be quoted with their subjects and objects where necessary for meaning.

- Paraphrase the following:

... *the dominance of the cattle industry has remained unchallenged* ... (ll. 45/46),
He ... *puts no credence whatever in the pollution claims* ... (ll. 90–92),
..., *on the reckoning of its own executives*, ... (ll. 95/96),
... *their sentiments would not be echoed by firms* ... (ll. 124–125),
..., *the product* ... *never got off the ground* ... (ll. 131/132),
..., *Ireland is poised on the brink of a third wave of American investment* ... (ll. 157–159).

Appreciation and Comment

- Consider the cases of the two pharmaceutical companies (ll. 67–93 and ll. 94–113). In both cases the local population has objected to particular types of industry on the grounds of pollution. Discuss the following question: *Ecology and full employment – does one preclude the other?*
- Explain and discuss the image of the *Trojan horse* (ll. 55/56) and the suggestion of the *dependence of Irish economy* (ll. 56/57).

Exercises

- Stage a meeting of company representatives and the local population at which the issue of pollution by the company is discussed.
- Attracting foreign capital as a cure for a small country's economy.* Prepare a contribution in writing to an open discussion on this topic – you need not write out your argument in full, as a speech, but prepare notes which can serve as a support for oral contributions.

16 The Green Machine

by John Hanrahan

This is an excerpt from a scene dealing with the effect on people in a small town of a multinational factory which opens and then closes again a few years later.

It is a meeting in the bar between exlovers Seán and Stella. Seán is out of work, plays guitar in the bar, uses country and western music as an escape from the bleak realities of poverty-stricken small-town life. Stella has returned from the city for a weekend visit to her family. Their conversation immediately turns into reminiscence, which centres on Seán's dead father and the events leading to his death. As they remember, the (ghost of the) father is present on stage. Past and present events are interwoven as we see how Seán's father destroyed his prestige in the town by objecting to the economic panacea of a chemical factory and Seán and Stella talk in the empty bar about their empty lives.

SEÁN: Escape. Escaping. That's all we thought about then Stella, do you remember?

STELLA: Yes, I do.

SEÁN: We wanted to get away from him, from this place. We wanted to be free. We wanted to live real lives out in the big, bad world.

STELLA: I remember.

FATHER: Faraway hills are green, of course.

SEÁN: We wanted action, we wanted excitement. Nothing ever happened here. We wanted ... something to happen.

FATHER: Sure isn't this the best little town, in the best little country in the world? SEÁN: Anything. Anything to relieve the overpowering relentless monotony of the place.

STELLA: Well, something did happen, didn't it, Seán?

SEÁN: Yes, it did.

AMERICAN: (entering) A 1 o'clock, two o'clock, three o'clock rock ...

SEÁN: (playing guitar) four o'clock, five o'clock, six o'clock rock ...

STELLA: seven o'clock, eight o'clock, nine o'clock rock ...

ALL: We're gonna rock around the clock

tonight. (Seán plays as Stella and American dance verse)

AMERICAN: Whoopee! All right!! Stella, sweetheart, you dance like an angel. Stella, Stella, isn't that Greek or somethin'?

SEÁN: It's Latin. It's the Latin for star.

AMERICAN: Star, hmm? Stella the star. Hey, you guys want another drink? (they indicate 'No')

FATHER: I don't find this easy to say but that factory cannot be allowed.

AMERICAN: What the hell, you guys. Come on. The company's payin' for everything.

FATHER: I know what it means to the town. I know every unemployed man here personally. I've taught most of them myself.

AMERICAN: A barbecue at the lake.

FATHER: But this filthy, polluting industry is not the answer to the problem.

AMERICAN: Sure! Why not? I'll pick up a few crates of beer. We can get some steak in town. Never ate anything like Irish steak before. And we already got a band, right? SEÁN + STELLA: Right.

AMERICAN: So, come on. Let's have fun. The company ... (they are about to run off)

FATHER: The company has been given permission to discharge 90 separate chemicals into the air two miles from this town. Over half of those chemicals are highly toxic and many of them have proved to be cancer-causing.

AMERICAN: Hey. That's contested.

FATHER: Naturally. By you.

AMERICAN: Now wait a minute.

FATHER: You're also going to be pumping mercury into the harbour.

AMERICAN: In minute quantities.

FATHER: I wish I could believe you.

AMERICAN: It's a fact. We have the most stringent safety checks at every point in the process. There's no way that large quantities of anything toxic can possibly escape.

FATHER: Then what happened in your Ghana plant? A massive leakage ...

AMERICAN: That was a freak.

FATHER: One of ten, my friend, in the last eight years in your various plants in Africa and Asia. Your company actually has one of the worst records on pollution control of all the multi-nationals.

AMERICAN: That's just not true.

STELLA: There was a barbecue at the lake.

SEÁN: And a Gala Ball at the hotel.

STELLA: And free boat rides for the kids.

SEÁN: And free plane rides for the adults ... all the way to the USA.

STELLA: Did you like it there?

SEÁN: It was o.k. It was different.

STELLA: And money flowed like water through the streets of this town.

SEÁN: It was Manna from heaven. No more unemployment. No more poverty.

STELLA: And your father died.

SEÁN: It was like a gold rush. Everyone had loads of money.

STELLA: And your father died.

SEÁN: My father died.

STELLA: I didn't think a man could die

of a broken heart. I thought that was just something people did in old-fashioned books.

SEÁN: A barbecue at the lake and a Gala Ball at the hotel.

STELLA: But he disintegrated. You could see it just watching him. He just fell apart. Your father died alone but for you and me. I knew as I looked into all those lying, complacent faces at his funeral that you and I were now totally alone in the town.

SEÁN: Then why did you leave me, Stella?

STELLA: Because I knew that you couldn't bear being alone. Because I knew that if I stayed I would have to be.

SEÁN: I had to take the job in the factory, Stella. There were no other jobs.

STELLA: I know that, Seán.

SEÁN: I couldn't have known that it would be closed within four years.

STELLA: I know that.

SEÁN: Stella ...

STELLA: I'll see you tomorrow.

SEÁN: (going for her suitcase) The bag, I'll ...

STELLA: No. I'll take it myself. I feel like it.

SEÁN: Stella ... Why did you come back here?

STELLA: To see my mother.

SEÁN: Will you be staying ...?

STELLA: Just the weekend ... (turning) I'll see you tomorrow.

SEÁN: I'm glad you're home ... You look ... great.

STELLA: I feel o.k., but I'm not home. I haven't had a home since your father died. You see, this town in killing your father also killed itself. (leaving)

SEÁN: (shouts after her) We always said it was a dead town.

Written for: Culture-Through-Theatre, Cork 1986.



Scene from: *The Green Machine*. Performed by Culture-Through-Theatre, Cork 1986.
Left to right: Seán (Paul Dennehy), American (Michéal og ó Dóchartaigh), Father (Seán ó Murchú), Stella (Ann Dorgan).

Vocabulary

bleak cold and cheerless – *reminiscence* recalling of past experiences – *panacea* remedy for all troubles – *relentless* without pity – *barbecue* (outdoor) social occasion at which meat cooked over a charcoal fire is eaten – *contest* try to show that it is wrong – *stringent* strict, severe – *freak* unusual occurrence – *disintegrate* (cause to) break up into small parts or pieces – *complacent* self-satisfied

Text Analysis

Comprehension

1. The following questions can be used to ask for the elements of a piece of drama: *Who? What? Where? When?* Try to answer them briefly after a first reading of this excerpt.

Structure and Style

2. *Drama is based on conflict.* Do you find any evidence for this statement in this excerpt?
3. On the basis of this text, explain what the term *simultaneous action* implies.

Appreciation and Comment

4. Discuss any appropriate theatrical means that might help solve the simultaneous action problem which arises in this excerpt on stage.
5. Judging by your own experiences: Could the place of action have been (a town in) your own country? Why? Why not?
6. This excerpt was taken from a drama with the title *The Green Machine*. On the background of the dispute between the Father and the American, speculate on the likely idea behind this puzzling title.

Exercise

Form groups of five students: 1 director, 4 actors. In these groups discuss the details of the rehearsals of this part of *The Green Machine* in your next class.



Scene from: *The Green Machine*. Performed by Culture-Through-Theatre, Cork 1986.
Left to right: Seán (Paul Dennehy), American (Michéal og ó Dóchartaigh), Stella (Ann Dorgan).

11 Facing up to Redundancy

In January 1985 a big American company producing healthcare products announced the closure of its plant in Castlebar, Co. Mayo, in the west of Ireland. The news of the closure lead to vehement reactions in the media and public. The following text is an extract of a newspaper article. Mary Niland works at that company, she has six children and her husband to support. What will happen to her?

At 26 Mary Niland, the mother of six children, is her family's chief breadwinner. Like so many other men in the west, her husband has had to accept that today there is no work for him there. Now, with the company closing, Mary faces redundancy and the problem of mortgage payments, bank dues and her children's schooling. Mary came to the company straight from school over eight years ago and began working as a lab assistant. She enjoyed the work and the crack among the workers, many of whom she knew from school. She married within a year of joining the firm and started a family soon after. Her first baby was only six months old when Stephen, her young husband, lost his job as a building labourer. Since then she's had five more children, their ages ranging from seven years to eleven months, but Stephen is still unemployed. Like so many other men in the west he has had to accept that finding work is impossible. "I've always come back to the company straight after my maternity leave and Stephan has minded all the children. He's a genius in the house and really good with the children, so it hasn't been too hard to manage with me working," she says. "There's no work at all in Mayo for Stephen and my job has been all we've had for years except for his unemployment assistance, and they kept cutting that anyway because I was working. I pay the mortgage and the bank loans out of my money and

that's £70.00 I need every week. I've still 13 years to pay on the house, but all we'll have now is Stephen's unemployment. It's just getting in to the expensive part now, too, what with the children starting school, we've three of them at school and more following, and they are all still so young. It's been hard sometimes making ends meet on my money alone, but now," she pauses and shrugs her shoulders, "I just don't know". Cyril Hyland, the senior shop steward at the company: "Castlebar was a small market town until we industrialised it. When the company goes everyone here in Castlebar and in the surrounding towns like Balla, Crossmolina and Kilkelly is going to be hit. The full extent of the closure will not be known until all the jobs are gone, the place closed up and the car park empty. Then workers in other places will only begin to feel the blow." Kathleen Heffron, a 23-year-old single woman, living in rented accommodation in Castlebar, who has worked with the company for the last six years: "It's a good place to work by the things I've heard about other places. We have a uniform, lunch concessions and good money (the average female wage at the plant is £125.00 plus overtime). But we also gave a lot back to them. I mean, when they came to us in 1983 and told us that if we really buckled down and got productivity up our jobs

would be more secure, we did just that and really worked hard during last year, doing loads of overtime, in the belief that we were safeguarding our jobs. Now they've improved their output and profits, but we are still left without jobs. They had to cut productivity somewhere in Europe and we're the victims."

Kathleen McLoughlin from Kilkelly:

"It's really hard to think of leaving, but what alternative do we have? When the place closes we'll have to pack and go back home where there's no opportunities at all. I've lived in Castlebar for six years now and all my friends are here. This is our second home now and I would have nothing at home in Kilkelly. None of us have really started planning anything yet, we're still getting over the shock of last week, but I have some friends in New York and if I decide to go, I'll go there, though emigrating is not what I wanted. When we left school only a few years ago nobody even thought of it. It's like we've gone back 50

years now and the young people once again are going to have to leave the west." Marion Tuffy, a young married woman expecting her first child:

"The Government seems to have ignored the west completely. We paid taxes in there for years, but you don't see a penny of it being spent on our roads or facilities. The IDA have built advance factories in nearly every town in Mayo, but they are all still lying empty. They have never replaced the industries in other towns that have closed down, so why should we believe that they are going to do it in Castlebar?"

Cyril Hyland puts it more bluntly:

"That plant out there will stand as a monument to the failure of successive governments to tackle the issue of unemployment. And by tackle I mean creating employment through exploiting our own natural resources rather than importing handy solutions like the multinationals."

The Irish Times, 1-85 (abridged)

Vocabulary

redundancy loss of job, unemployment – *mortgage* a credit given by a building society or bank for the purchase of a house – *dues* sums of money, debts that have to be paid back – *lab* laboratory – *crack* fun – *labourer* a manual, unskilled worker – *maternity leave* permission to be absent from work because of the birth of a child – *shop steward* representative of a Trade Union in a company – *to feel the blow* to feel the effects of the shock, disaster – *lunch concessions* financial assistance for buying food for lunch – *to buckle down* to start working hard – *to safeguard* to protect – *to tackle* to attack with force in order to overcome

Text Analysis

Comprehension

1. Take notes on each person's comments.
2. Report your findings to the group using indirect speech.
3. Reorganise the information you worked out in task 1 under the following headings: the workers' background – the company's policy – future prospects.

Structure and Style

4. Find an appropriate German translation for the headline. Compare and discuss your versions.
5. A large part of this text is a direct transcript of spoken English. Find examples in the text. Consider the choice of words and the syntax used. Replace the colloquial expressions by more formal ones.
6. Note all words and expressions that have to do with money. List noun phrases and verb phrases separately.

Appreciation and Comment

7. Imagine you were going to be made redundant and there were no other jobs in your line available in your area. What would you do?
8. *Then workers in other places will only begin to feel the blow* (ll. 61–63). Explain.
9. *... creating employment through exploiting our own natural resources ...* (ll. 118–120). What would these be and what kind of jobs could be created?
10. Assess the feasibility of such projects as you have proposed in task 9 with respect to: technical know-how, capital, international market situation.
11. *... handy solutions like the multinationals* (ll. 120/121). In the light of your treatment of tasks 9 and 10, what is "handy" about "multinationals"?

Exercises

1. Before writing this report, the journalist interviewed the persons concerned. Formulate possible questions that might have been used by the journalist.
2. Use your questions in order to enact the interview with your classmates.
3. Write a letter to the editor of *The Irish Times* in which you give your opinion on the government's role in the closure of the company.
4. You are the managing director of the company. You have to break the news of the imminent closure to the public. Formulate a written statement.
5. Trade Union representatives and management officials have come together to discuss redundancy money. Prepare a role play: proposals, demands, arguments to back up your proposals, negotiating strategies.
6. Having worked out and discussed tasks 9 to 11, write a short essay on how the problem of unemployment in Ireland could be tackled.

A Change of Management

by John Montague

9.50 a.m.

JOHN O'SHEA groaned as he lifted the morning paper from the front of his desk, where his secretary, Nan Connor, had left it. He was already in a bad temper (for the second time that week he had got snarled in a traffic jam on his way in from Clontarf) but what he saw on the front page did not help. That bastard Clohessy was in the news again; chubby and smiling, an assuring blend of episcopal dignity and *bon viveur's* charm, his face seemed to start out from the lead photograph with the immediacy of a film star's. Among the dignitaries at the blessing of the dried-vegetable factory were the Most Rev. Dr. Martin, Bishop of Avoca, the Most Rev. Dr. Nkomo, Vicar Apostolic of Katanga (a fine tall African, nurtured by Irish nuns) and Dr. William Pearse Clohessy. At a dinner in the Leinster Hotel afterwards, Dr. Clohessy, Chairman of *Bord na h-Ath Breithe*, The National Renaissance Board, said that this new factory, for which they had all worked so hard, represented another beam in the scaffolding of Ireland's future.

Another nail in its coffin, more likely, thought O'Shea, nearly disintegrating with rage as he gazed at the picture of the new factory which headed the Advertising Supplement. A long low building, it seemed to consist mainly of glass, acres of it, with intersecting ridges of concrete creating a pattern grid. Surely normal people would not be expected to work in a chilly barracks like that, which looked as if it were designed for Martians.

(...)

11 a.m.

After ten years, John O'Shea still found that first view of Claddagh House prophetic. It was not that work did not get done, but that it took its own sweet pace, without the panic of a central department. Files accumulated and were dealt with as they simmered into urgency. Then they were tied in red folders and buried in cupboards as large as bank-vaults.

And there was always time for relaxation. Twice daily they assembled in the old kitchen under the stairs for tea. In the summer they could take their work out onto the lawn; O'Shea had been sitting under a lilac tree when a swallow dinged on a letter from the Department of Finance. Everyone contributed to the typists' Black Babies Fund; everyone went off sugar and milk during Lent; everyone joined in the Staff Dance and Annual Outing.

Which was why he found the timing of his appointment with the Chairman curious: if he was holding it during the tea-break, it was because he wanted no one to interrupt them. And that was unlike Jack Donovan, who gave the impression of conducting his business in public. His gregarious vagueness masked a veteran shrewdness; he might be late but he was rarely wrong in a decision. From ten-thirty when he rolled in to consult the rain gauge, until he left for his game of golf in the afternoon, he refused to be hustled by or for anything.

(...)

"You know that the Minister feels that perhaps we should be reorganised. It's partly a political thing, of course – we were founded by the previous government – but

they also feel that perhaps we are a little old-fashioned. You've heard the efficiency experts are coming in ..."

"Miss Connor said they were due next week."

"They're only a front, of course. I don't mean that they won't do their – whatever they do – conscientiously, but their report will give an official reason for pointing out something that we all know already: that this is not a very modern organisation, and that I'm not a very modern manager."

(...)
"Have you any idea of who might be replacing you?" asked O'Shea nervously.

It was a minute or two before Donovan answered. "Yes," he said heavily, "I think I do. It's mainly guesswork on my part, coupled with one or two fairly obvious straws in the wind. But I think that not merely me, but also Claddagh House, are to be retired. There's going to be what the English papers call, I believe, a takeover bid."

"By whom?"

"By Bord na h-Ath Breithe. They plan to pull down the house and set up a new joint building."

"Under Clohessy?" breathed O'Shea.

"Under Clohessy." Donovan swung the chair round so that he was facing O'Shea directly. "That's why I want you to go to Carricklone. So that you can get a closer look at the man you may soon be working under."

1 p.m.

Why did Tadgh Cronin always spend his lunch hour in the Anchor?
(...)

O'Shea caught sight of Tadgh Cronin, ensconsed (his brooding posture demanded the word) in a corner, under a vine-leaved mirror advertising Guinness. His black steeple hat was on the chair beside him, flanked by a crumpled *Irish Times*. As O'Shea sat down opposite, he saw that his

face looked heavy and flushed, and that the hand that reached out for the pint was shaking.

"Hard night?" he asked sympathetically.
(...)

Cronin turned an imploring eye towards heaven.

(...)

"I'm going in this afternoon. Old Brennan's beginning to get a bit narky."

Brennan was Cronin's immediate superior in the Department of Woods and Lakes. A harmless, longsuffering man, he not merely overlooked the fact that Cronin spent most of his time in the office studying form, or writing reviews for the daily papers, but even countenanced his long absences, periods when he disappeared underground, only to turn up looking as if he had been passed through a mangle. It was a combination of old-fashioned fidelity and the respect still paid in the community to the idea of the poet, half sure spirit, half biting satirist. But the latter excuse was beginning to wear thin; Cronin had not published a book of poems since his flamboyant post-university days.

"That reminds me," said O'Shea, "did you see Clohessy in the paper?"

Cronin's gesture combined dismissal and disgust. "That smooth bastard!"
"He seems to be getting on," said O'Shea carefully.

For a split second Cronin's lethargic eyes ignited with hatred.

(...)

9.50 p.m.

It was the brandy and Irish coffee stage; wreaths of cigar smoke drifted slowly upwards in the dining-room of the Royal Arms Hotel, Carricklone.

(...)

The voice was clear, but it took some time before O'Shea grasped the substance of the argument. It was not a dramatic speech, compared to the Bishop's, but it

seemed an unobjectionable one, its points neatly tied together every now and then by a mild joke. What His Lordship had said showed his deep concern for the community, a concern they all echoed.

(...)

There was often a bleakness about village life in Ireland due, not of course to our own faults, but to our sad history. The absence of trees and adjoining woods, the fact that the church was generally towards the outside of the town, the grimness of the public houses – all this made for a certain gloom. He did not mean to say that Carricklone was not a wonderful place, all

Munster knew it was (this reference to the Hurling Championship brought cheers) but its charm was a trifle obscured by decayed houses and concrete run-ups. He looked forward to the day when the people of Carricklone would have the model town they obviously deserved. It was a pity that the factory that was coming was a foreign one, but we were a little retarded in these matters, and besides it would restore Carricklone's ancient links with the Continent! After that, there should be a crafts and recreation centre: it was important, as the Bishop had said, to train the young for their place in modern life. And for the summer, a swimming pool, so that they could meet in the open air. These new buildings could form the nucleus of a true community; before long the people of Carricklone might be strolling around their piazza or village square in the evenings, while from the open door of every pub came the sound of colourful music and dancing warm as Italy or Spain, our fellow Catholic countries.

As Clohessy sat down, to a thunder of applause, O'Shea turned to look at the other end of the table. Most of what Clohessy said, it had slowly dawned on him, was an inversion of the Bishop's speech, using its emotional power as a springboard.

(...)

9.50 a.m.

(...)

"O'Shea here."

(...)

"Jesus, John, is that you, at last. I'm going to resign."

"You're what?"

"I'm going to resign. Old Brennan told me yesterday afternoon that the Secretary had informed him that my behaviour was a disgrace to the Department and that if I didn't pull my socks up drastic action would have to be taken. Very well, says I, if it's a case of pushing or being pushed, I know my position. I'll resign!"

There was a dramatic pause, but before O'Shea could venture a comment, Cronin was away again.

"Of course, I told Brennan that it wasn't his fault, he isn't a bad old bugger. But do you know what they introduced last week: all latecomers to sign the book in the boss's room. No man with any pride could stand for that class of nonsense. Next thing they'll be having management classes during the tea break. (...) I was fucking well right!"

"What do you mean you were right?"

"To resign. The hour has come. *The bastards are on the march.* (...) In fifty years they'll have made this country just like every place else."

"And what's so wrong with that?"

"You know damn well what's wrong with that: they'll murder us with activity! Factories owned by Germans, posh hotels catering to the international set, computers instead of dacent pen-pushers, a typists pool: do you call that progress? Well, by Jesus, I don't, and I'll fight it tooth and nail. If this country becomes a chancer's paradise, it will be over my dead body. *Over my dead body, do you hear?*"

And that (repeated several times with increasing vehemence) was Cronin's parting shot. After vaguely agreeing to meet him for lunch in the Anchor sometime during the week, John O'Shea put down the

265 phone, and turned to pick up the upper-
most of his files. But he found it hard to
concentrate, Cronin's words ringing in his
ears. They had been friends for years,
drawing an odd comfort from their differ-
270 ences of temperament, but of late O'Shea
had begun to feel the strain. It was all right
for Cronin to feel so defiantly about things;
if the rhythm of drinking had not already
corroded his faculties, his resignation might
be the spur his talent needed. But for
275 people like himself, there was no real
escape: the most they could hope to find
was someone under whose direction they
might give of their best. Besides, was it
such a criminal thing to wish to lead an
280 ordinary life?

Somewhere, on the banks of the Liffey,
or overlooking a Georgian square, a great
new building would rise, a glass house
against which the world might, at first,
285 throw stones, but would gradually accept.
Inside, in a large, discreetly lighted room,
with Tintawn carpeting and an abstract on
the wall, would be Clohessy. And in one of
the adjoining cubicles, perhaps a file open
before him, just as it was now ... Half-sur-
290 prised, as though looking into a mirror,
John O'Shea greeted his own future.

From: John Montague, *Death of a Chief-
tain and Other Stories*. MacGibbon and
Kee, London 1964 (abridged).

Note on the Socio-Historical Background of this Short Story

The Republic's Prime Minister Sean Lemass succeeded de Valera in 1959. His name is associated with the beginning of a period of rapid economic development in Ireland. He is known for his "dedication to efficiency, his desire to remould the Irish Republic into a streamlined, functional corporate state which would allow decisions to be taken with a managerial dispatch". ... "The state policy which in the 1960s was to attract over 350 new foreign-owned companies to Ireland and to allow an economic growth faster and more sustained than in any previous period in Irish history was recognized as a policy which would in a short space of time change the face of the country itself." (cf. Chapter 8 in: Terence Brown, *Ireland. A Social and Cultural History 1922–1985*. Glasgow 1985.)

Vocabulary

get snarled here: cause to become jammed – *chubby* plump, round-faced – *episcopal* of a bishop or bishops – *Bord na h-Ath Bhreithe* [bɔːrd nə brɪːə] – *scaffolding* structure put up for workmen and materials around a building which is being erected or repaired – *to intersect* to cut across (a line or surface) – *ridge* a narrow height e.g. on extended mountain peak – *grid* here: network of squares – *Claddagh* (Ir.) ['klada] literally: shore line (note: Claddagh rings (two hands holding a heart) are a traditional ornament and sign of trust) – *vault* underground room or cellar, esp. as a place of storage – *shrewdness* possession of sound judgment, common sense, although not always a term of praise: may mean 'clever' or 'cunning' – *Tadhg* [taɪg] Irish first name – *to ensconce* firmly establish oneself, in a safe, secret, comfortable place – *to get narky* (sl.) to get annoyed – *to*

study form to look at the Newspaper pages about horse races – *to countenance* (rather formal) to tolerate – *Hurling Championship* "Hurling" is one of Ireland's two national sports (like hockey, but played more through the air) – *dacent* a variant of *decent* – *of late* lately – *corrode* destroy slowly by chemical action or disease – *Tintawn* a brand name for Irish-made carpets with a rich pile – *cubicle* small division of a larger room, wall-
ed or curtained to make a separate compartment (e.g. for changing into sports clothing)

Text Analysis

Comprehension

1. Make a drawing, based on the following sentence: *A long low building, it seemed to consist mainly of glass, acres of it, with intersecting ridges of concrete creating a pattern grid* (ll. 31–34). Mark the different parts of your drawing with the terms taken from the text.
2. Translate the following:
 - a. ... *this new factory, ... , represented another beam in the scaffolding of Ireland's future* (ll. 23–26).
 - b. *Files accumulated and were dealt with as they simmered into urgency* (ll. 45/46).
 - c. *His gregarious vagueness masked a veteran shrewdness; ...* (ll. 66–68).
 - d. ... *its charm was a trifle obscured by decayed houses and concrete run-ups* (ll. 188/189).

Structure and Style

3. Comment on the use of the word "bastard" in this short story and explain the sentence: *The bastards are on the march* (ll. 244/245).
4. Comment on the division of the story by times. Suggest alternative headings, e.g. "Clohessy again!" for the first part.
5. Analyse the narrative perspective in this short story.
6. Define the word "irony". Then, give examples that elucidate John Montague's use of an ironical style. How would you interpret Montague's own view?

Appreciation and Comment

7. Which of the characters portrayed in this short story do you find most sympathetic? Give (a) reason(s) for your choice.
8. Collect any information you can gather about the various characters in the story. Establish the official positions of O'Shea, Donovan, Cronin, Brennan. How do their positions change (if at all) during the course of the story?
9. Characterize Clohessy's a) strategy, b) opinions, and c) aims in making his speech. Consider: How does Clohessy disagree with the Bishop?
10. How is Clohessy viewed by a) Cronin, and b) O'Shea?
11. Contrast Clohessy's social attitudes/political philosophy with those of O'Shea, Cronin, Donovan, and Brennan. How similar are the attitudes of the last four?

12. The different characters portrayed by Montague represent different "ideal types" in Irish society at a particular point in Irish history. Describe how these various types handle change. In this context consider: In what light does O'Shea appear at the beginning and end of the story? How does his view change?
13. Compile two lists of phrases describing a) the situation before the change, and b) the likely situation after the change, making use of any evidence you find in the text.
14. In conjunction with the preceding point, explain the significance of this story's title.
15. Explain Tadgh Cronin's determined phrase: *If this country becomes a chancer's paradise, it will be over my dead body* (ll. 256/257).
16. *Innovation/Progress is necessary – even if it requires (human) sacrifices!* Discuss.

Exercises

1. If you have read Heinrich Böll's short story "Es wird etwas geschehen", compare it with John Montague's "A Change of Management".
2. Research what is known as "das deutsche Wirtschaftswunder" and judge the effect(s) it had on the development of West German society.
3. Transform the direct speech parts of this short story into indirect speech. Then report what is being said in the dialogue parts as a past event.



From: Martyn Turner, *The Book. 10 Years of Cartoons and Other Things from the Irish Times*. Dublin 1983.

V Irish-ness

Conversations

Pádraig: Cad is ainm duit?
 Monica: Is mise Monica. Cé thusa?
 Pádraig: Pádraig. Is mise Pádraig.
 Monica: Haigh, a Phádraig!
 Pádraig: Haigh, a Mhonica.

From: Dónall O Baoill, Eamonn O Tuathail,
Anois is Arís, Dublin RTE 1981, p.6 (a first
 stage course in spoken Irish based on a Radio
 and TV series).



Sa siopa



Seo é Daidí.
 Tá sé sa siopa.
 Seo é Rónán.
 Tá sé sa siopa.
 Seo í Áine.
 Tá sí sa siopa.
 Tá carr ag Rónán.
 Tá bábóg ag Áine.

Sa siopa carr bábóg

From: Fás, Leabhar a, *Baile Atha Cliath*, Dublin 1985, p.4
 (a bit more advanced reader in Irish for primary schools).



Denis or Donncha?

I WAS SURPRISED to hear that on a recent RTE programme, well-known personality Donncha O Dulaing was more or less asked what his real name was in English. He replied that it was Denis Dowling. It's hard to believe that such a query should be put to an Irishman on a national station, Radio Telefis Eireann. The pity was that Donncha O Dulaing did not dismiss the question. I'm not a fanatical supporter of the Irish language. My knowledge of the Gaeilge is sparse. But I do recognise the right of people to speak and use Irish if they so wish. And if a person identifies himself in Irish, he should not be asked for translations in his own country.

The Limerick Leader, 5-1-85

Irish acceptable

AN Irish language teacher in Belfast has been set free on a technicality after refusing to give his name and address in English to a UDR security check in the city. Brendan O Fiaich, 27, who teaches Irish in Andersonstown, was stopped at a city security gate on Friday. He gave his name and address in Irish and was charged with failing to give his identity and movements.

In court yesterday his solicitor, Pascal O'Hare, argued successfully that he had given his name and address.

The Sunday Tribune, 13-5-84

An Outline History of the Irish Language

by Helen Rowan

Gaelic is a Celtic language and became established in Ireland with the Celts. The language remained intact until the tenth century; the Romans never came to Ireland and Anglo-Saxon and other traces brought with Christianity were quickly absorbed into the Gaelic.

The first notable incursion into the language came with the Normans, who settled especially on the southeast and east coast. Many French words became part of the language, and some survive in Gaelic even today, for example *garsun* is a Gaelic word for boy from the French *garçon*; many east Ireland family names bear the prefix *Fitz* from the French *fils*: Fitzgerald, Fitzmorris (son of Gerald/Morris).

English first took root in Ireland as a currently spoken language with the plantations of Cromwell in the mid-seventeenth century; at that time, large areas of land in Ireland were seized and handed over to the English. Gaelic continued to flourish, however, until the mid-nineteenth century, as the language of the lower classes and peasantry. After the famine years in the 1840s and 1850s, morale sank low among the destitute Irish. English was the language of administration in the country, then fully under British rule. The education system was expanding, through English. It was clear to the Irish peasants that to move forward they must master the English tongue. Influential politicians at that time, e.g. Daniel O'Connell, encouraged the people to learn and speak English. Pupils were punished for speaking Irish at school, in many

20 cases a “tally” stick was hung round their necks, into which a notch was cut for every Irish word they spoke. On returning home, their parents punished them. Many therefore thought in Gaelic and spoke in English, so that the language spoken in Ireland took on many of the structures of Gaelic, still heard particularly in the rural areas of Ireland today (e.g. non-inflection of verbs: *he do, he have*; more frequent use of present participle: *I am after doing something*; avoidance of the verb *to have* which is non-existent in Irish).

At the turn of the century, an upsurge in nationalism brought with it a “Gaelic Revival” movement, when strong efforts were made to revitalise the Gaelic language. Classes were held to instruct the native Irish in Gaelic. W.B. Yeats, Lady Gregory, George Moore, John Millington Synge and others of the literary world of the time made an especial effort to go to the people who still spoke Gaelic as their first language and to collect and preserve the folklore which was fast being eroded.

Under the Irish Free State, the Gaelic language was positively promoted; all official documentation was written both in English and in Irish, signposts showed placenames in both languages and a fluency in Irish was required for all Civil Service (i.e. state employed) positions. It was made obligatory in schools, and failure to achieve a satisfactory level in Irish meant that the student failed the entire examination. Such extremes provoked rising resentment to the language, and in the 1960s such measures were eased.

40 Today students in primary and secondary schools learn Irish, but, except in special schools, the medium of instruction in all other subjects is English. It is no longer necessary to pass the whole exam in Irish in state school examinations.

A few pockets in southwest, west and northwest Ireland (‘Gaeltacht’ areas) still use Irish as their first language, young people in particular display considerable goodwill towards the language. Many gain interest through traditional music and songs, an aspect of Irish culture which is particularly strong and growing. Some contemporary Irish poetry is of a very high standard, particularly the poetry of Seán ó Ríordáin or Máirtín ó Cadhain, but few novels are attempted. Most people have a passive knowledge of the language, sufficient to understand the daily news broadcast in Irish on TV and radio.

50 *Note:* Seán ó Ríordáin [ˈʃa:n o ˈrʲi:ɔrˈda:n], Máirtín ó Cadhain [ma:ˈrʲi:n o ˈka:n].

Translations

by Brian Friel

In the distance we hear MAIRE and YOLLAND approach – laughing and running. They run on, hand-in-hand. They have just left the dance.

5 MAIRE and YOLLAND are now down front, still holding hands and excited by their sudden and impetuous escape from the dance.

MAIRE: O my God, that leap across the ditch nearly killed me.

10 YOLLAND: I could scarcely keep up with you.

MAIRE: Wait till I get my breath back.

YOLLAND: We must have looked as if we were being chased.

(They now realise they are alone and holding hands – the beginnings of embarrassment. The hands disengage. They begin to drift apart. Pause.)

20 YOLLAND: I wonder did anyone notice us leave.

(Pause. Slightly further apart.)

MAIRE: The grass must be wet. My feet are soaking.

25 YOLLAND: Your feet must be wet. The grass is soaking.

(Another pause. Another few paces apart. They are now a long distance from one another.)

30 YOLLAND: *(Indicating himself)* George. *(MAIRE nods: Yes – yes. Then)*

MAIRE: Lieutenant George.

YOLLAND: Don’t call me that. I never think of myself as Lieutenant.

35 MAIRE: What-what?

YOLLAND: Sorry-sorry? *(He points to himself again.)* George.

(MAIRE nods: Yes-yes. Then points to herself.)

40 MAIRE: Maire.

YOLLAND: Yes, I know you’re Maire. Of course I know you’re Maire. I mean I’ve been watching you night and day for the past ...

MAIRE: *(Eagerly)* What-what?

YOLLAND: *(Points)* Maire. *(Points)* George. *(Points both)* Maire and George. *(MAIRE nods: Yes-yes-yes.)*

I-I-I-

MAIRE: Say anything at all. I love the sound of your speech.

YOLLAND: *(Eagerly)* Sorry-sorry?

(In acute frustration he looks around, hoping for some inspiration that will provide him with communicative means. Now he has a thought: he tries raising his voice and articulating in a staccato style and with equal and absurd emphasis on each word.)

Every-morning-I-see-you-feeding-brown-hens-and-giving-meal-to-black-calf – *(The futility of it.)* – O my God.

(MAIRE smiles. She moves towards him. She will try to communicate in Latin.)

MAIRE: Tu es centurio in – in – in exercitu Britannico –

YOLLAND: Yes-yes? Go on – go on – say anything at all – I love the sound of your speech.

MAIRE: – *et es in castris quae – quae – quae sunt in agro* – *(The futility of it.)* – O my God.

(YOLLAND smiles! He moves towards her. Now for her English words.)

George – water.

YOLLAND: ‘Water’? Water! Oh yes – water – water – very good – water – good – good.

MAIRE: Fire.

YOLLAND: Fire – indeed – wonderful – fire, fire, fire – splendid – splendid!

MAIRE: Ah ... ah ...
 YOLLAND: Yes? Go on.
 MAIRE: Earth.
 YOLLAND: 'Earth'?

85 MAIRE: Earth. Earth.
 (YOLLAND still does not understand.
 MAIRE stoops down and picks up a hand-
 ful of clay. Holding it out.) Earth.
 YOLLAND: Earth! Of course – earth!

Earth. Earth. Good Lord, Maire, your 90
 English is perfect!
 MAIRE: (Eagerly) What-what?
 YOLLAND: Perfect English. English per-
 fect.

From: Brian Friel, *Translations*. Faber,
 London 1981, pp. 49–54.



Scene from: *The Hidden Journey*, a 1984 T-i-E-production by Culture-Through-Theatre/Cork which included an extract from Brian Friel's *Translations*;
 Left: Colette Hootor as Maire. Right: Graham Walker als Yolland.

Text Analysis

Comprehension

1. Read this extract from Brian Friel's play *Translations* silently, several times if necessary. Then describe your first impressions.
2. In groups of 3 clarify any remaining difficulties you might have with the language used in the above scene (Latin included). Then distribute the roles – narrator, Maire, Yolland – and a) discuss, b) try out the "best" reading of this extract. Pay attention to pronunciation, pauses, and intonation.

Structure and Style

3. Find synonymous words and expressions for the following: leap / I could scarcely keep up with you / as if we were being chased / my feet are soaking / hoping for some inspiration.
4. Consult an etymological dictionary to find out what the word "communicative" is derived from. List all the nouns/verbs/compounds you know that are related to the word "communicative" (in English and German).
5. What dramatic device does Friel use in this scene, i.e. how does he achieve a dramatic effect?

Appreciation and Comment

6. Which parts of the text give you an indication of the kind of relationship that exists between Maire and Yolland. Write a short comment on each of these parts. Compare your results.
7. Explain the following stage direction: *In acute frustration he looks around, hoping for some inspiration that will provide him with communicative means* (ll. 53–55). What communicative means are used in this scene?
8. Collect suitable adjectives to characterize the kind of communication between Maire and Yolland.
9. Considering the above scene and the title of his play, what do you assume to be the theme Brian Friel develops in *Translations*? Does the above scene supply you with any evidence of the historical context *Translations* is set in? Suggest a date.
10. Compare the above scene to that taken from the same author's play *Philadelphia, Here I Come* in this book. Show how Brian Friel, in both plays, deals with communication problems.

Exercises

1. Role play (in groups of three): In the *Comprehension* tasks you discussed the proper reading of this scene. Recall the results of that discussion and act this scene in every group (narrator = director). Note that while pronunciation/intonation/pauses remain important, you should now especially concentrate on movement/gesture. Discuss the versions that two groups volunteer to present.
2. You discover yourself in a country whose language you neither speak nor write. Speaking in English, and using all other 'communicative means' at your disposal, you try to get across to one of the natives that you would like to
 - a. contact s.b. from your country of origin,
 - b. find out where the station is,
 - c. find out where you can get s.th. to eat,
 - d. be sent back to your home country immediately.
 Note that you and the native have no common language and you are both dependent on other means of communication. Reverse roles.
3. A theoretician of communication studies once stated: One cannot not communicate. Discuss!

by Emily O'Reilly

IN 1980, the Fianna Fail Government published a White Paper on education, with the inevitable section on the state of the Irish language, plans for its 'athbheochaint', its cultural and national importance, etc., etc. One comment at the time was that if the plans contained in the section were actually implemented, the language would cease overnight to be in danger of extinction.

But you know how it is with White Papers. They tend to gather dust.

The Language Problem, like the National Question, haunts successive Governments. No party manifesto is complete without the ritual few paragraphs, no Ard Fheis speech valid without the cúpla focail.

But Government commitment to the language has diminished considerably over the last few decades. Nowadays even the lip service is at a premium. At last months Fine Gael Ard Fheis Garret Fitzgerald's cúpla focail seemed less profuse than usual, and came at the end of the speech, not half way through as before. And to many people concerned with the language's salvation, the amalgamation of the Fisheries Department with the Department of the Gaeltacht at the beginning of the present administration seemed ominous.

IN THE early days of the state, the will to keep the language alive came from the State itself. Nowadays the effort comes from individuals, where the change appears most obvious is the area of all-Irish schooling. In recent years the efforts of parents and teachers, working on their own initiative have managed to halt the decline in education through the medium of Irish.

By the mid 1960s the growth of all Irish schooling had practically ceased. While in 1943, 27% of all post primary schools taught through the medium of Irish, the figure had dropped to 2% and falling by the end of the Sixties. Several factors had led to the decline. Industrialisation and the widely held assumption, even in Gaeltacht areas, that English was the language of commerce and industry. In 1962, Patrick Hillery, the then Minister for Education, closed the Preparatory Colleges, schools where future Irish teachers were trained prior to going to the Colleges of Education. The schools were supposed to be replaced by another scheme. They never were.

Self-help

Another factor, a psychological one, was the publication of the MacNamara report some years later. This report implied that Irish language schooling could be detrimental to a child's educational prospects, further dampening the enthusiasm of the State to encourage all-Irish schooling. The will to set up more all-Irish schools faded.

Then in 1969 an all Irish national school, the first in fifteen years, was set up in Harmonstown in Dublin. The interest sparked off by the opening of the school led to the setting up of a self help group of parents and teachers to encourage and develop the trend.

Francis O'Toole, a former postman, started the all-Irish national school in Ballymun.

"I think the interest came about because the place was so anglicised. There was no cultural difference between us and any other suburban community in England or

anywhere else. We watched British television, read their newspaper, sang their songs.

A friend and I were heavily involved in the local residents' association and organised social events, but we both saw that there was nothing Irish about them or indeed the area. We agreed that the best way to 'gaelicise' it was to build an all-Irish school and use it as a focus for community activity.

We distributed 3,500 leaflets around the area. When we'd organised enough people, we approached the language organisations and made representations to the Department of Education and the whole thing mushroomed from there."

Once the school was underway, Francis organised evening classes in Irish for the parents, so that the children could continue to use their newly learned language in the home.

IN THE last few years, the one development in the area of the Irish language revival, with the greatest potential for success, has been the founding of Bord na Gaeilge, which became a statutory body in 1978. The Government brief for the Bord is quite simply to promote the Irish language, to sell it on a bilingual basis.

Bord na Gaeilge estimates that about 30% of the population are competent in the language but only 4% actually use it as an everyday language. The Bord aims to break through the barriers which prevent people skilled in the language from using it, to create an environment in which it is practicable and natural to speak Irish.

Since its inception, the Bord has spearheaded a number of projects and campaigns, all aimed at making the language "a part of what we are". An advertising campaign, using that slogan, was run in 1980 and '81 and Bord na Gaeilge say that it did result in a perceptible increase in the level of goodwill towards the language.

The Anois is Aris Irish language learn-

ing programme was also the brainchild of the Bord, in conjunction with RTE. While the first series was highly successful, the enthusiasm did drop for the second and the course is currently being reevaluated in the light of a report compiled on the first series.

Commerce

The Bord have also sought to get involved in commerce and industry, areas where the Irish language in the past has played a very insignificant role. Part of the drive was to encourage manufacturers to advertise through the medium of Irish. Several big companies and semistate bodies responded to the appeal, including PMPA, the ESB, and the National Dairy Council.

The Bord have also established a book distribution agency Áis, which now distributes a full range of children and adult books to over 200 bookshops throughout the country.

In April of this year, Bord na Gaeilge published a four year action plan for the language. Its objective is to ensure that the Irish language will become used by a sufficient number of people "as a normal spoken language in order to secure its future." The Bord believes that by implementing a series of short term action plans based on a medium term strategy, the "basis of a viable bilingual society will have been created by the end of the century."

The Bord plans to involve itself in projects in all aspects of Irish life: radio, television, newspapers, publishing, film, theatre, local Government, the Health Boards, Udaras na Gaeltachta, etc., etc.

Included among its plans, are the production of a weekly Irish newspaper with general appeal, the opening of at least two new all-Irish primary schools every year, an Entertainment Agency for young people, pamphlets for parents and teachers outlining the education and cultural im-

portance of the Irish Language for their children.

AND STILL in the educational area, Gael Linn's annual competition for school children. Slogadh is now into its fifteenth

year. Plans are well underway for the 1984 event, the national finals of which will take place from 25 to 29 April 1984.

The Sunday Tribune, 11-11-83

Irish language

Sir – Perhaps Professor John A. Murphy's comments on "the philistine indifference to the Irish language" of the present government are misdirected.

Since the foundation of the state in 1922 and the adoption of "Bunreacht Na h-Eireann" in 1937, which establishes Irish as the first national language, ultimate responsibility has fallen to government for the restoration of the language "in all spheres of national life."

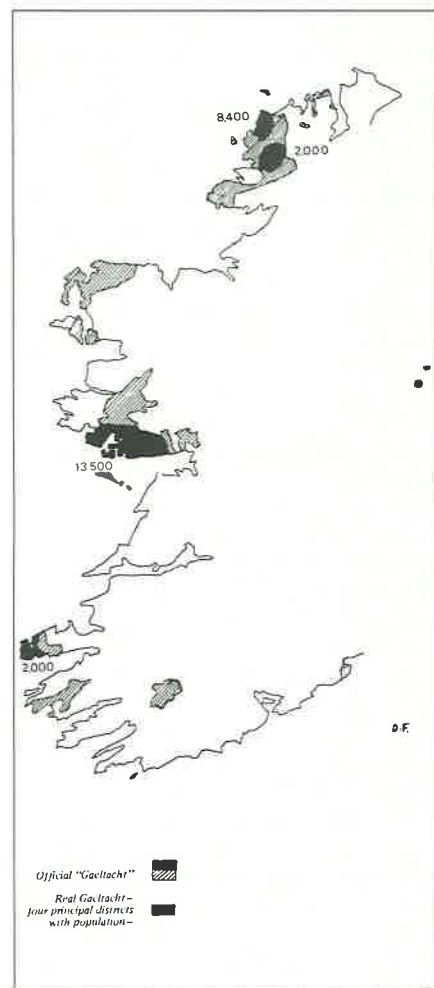
Admittedly, their role in education and development of the Gaeltacht gives governments an involvement in this restoration. However, the obvious decline of the language must not be seen solely in terms of inadequate government policies, or, indeed, of the attitudes of political leaders.

Blame for the demise of the language can be traced to city and county councils, trade unions, churches and all bodies representative of Irish citizens, including governments. The mass media can also share the blame. Ultimately, however, blame must rest on the Irish people.

Perhaps we should model ourselves on the Welsh, of whom over 30 p.c. are actively bilingual in the English and Welsh languages – and they are governed from Westminster!

MORGAN KEANE,
Ballymorris, Cratloe, Co. Clare.

The Irish Independent, 30-9-83



From: Desmond Fennell, *The Last Years of the Gaeltacht*, in: *The Crane Bag*. Vol. 5, No. 2, 1981, pp. 8-11.

Vocabulary

Fianna Fail the Republican Party, largest party in Ireland, conservative, leader: Charles Haughey – *to implement* to put into practice, to carry into effect – *extinction* the fact of not existing any more – *to haunt* to return (to the mind) repeatedly – *Ard Fheis* [arˈdʲeːʃ] (Irish) general party conference – *cúpla focail* (Irish) "a few words", speakers at public meetings will include a few phrases in Irish to show their commitment to the Irish language – *at a premium* highly valued – *Fine Gael* the second big political party at the time of the article, in Government under the Taoiseach [tiːˈʃak], i.e. Prime Minister, Garret Fitzgerald, lined up with the Christian Democrats – *profuse* very plentiful – *amalgamation* combination, union – *ominous* threatening – *to cease* to stop – *decline* loss of strength or importance – *prior to* before – *detrimental* harmful – *to dampen* to discourage – *to fade* to disappear slowly – *to spark off* to lead to – *anglicized* made English – *focus* centre – *representation* here: a polite protest – *to mushroom* to spread rapidly – *statutory body* an organisation made official by a statute – *brief* instructions – *inception* start – *drive* campaign – *PMPA* "Private Motorist's Protection Association," Ireland's largest car insurance company – *ESB* "Electricity Supply Board", a State sponsored body supplying electricity – *viable* able to exist – *Udaras na Gaeltachta* "Authority for Irish Speaking Areas", a Government agency to promote the industrial development of the Gaeltacht – *Gael Linn* organisation that publishes books and records in Irish and offers courses to learn Irish

Text Analysis

Comprehension

- Each of the following phrases could serve as a heading for a particular part of the text. Put them into the correct order: revival of interest – Bord na Gaeilge – reasons for decline – official attitude towards the language – state versus individual – an individual effort.
- Note in key words what is being said with respect to the different headings.
- Give an oral presentation of your findings.
- Write a short summary of one selected passage.

Structure and Style

- Study the argumentative structure of the text. Note in particular all those expressions that E. O'Reilly uses to contrast and enumerate her points.
- Study the description of Bord na Gaeilge's activities. List the verb phrases in which Bord na Gaeilge is subject. With the help of a monolingual dictionary turn these verbal constructions into corresponding nominal phrases.
- Make a list of words and expressions that have to do with politics.
- Paraphrase in your own words the following: ... *the widely held assumption*, ... (ll. 47/48); ... *we approached the language organisations* ... (ll. 93/94); ... *with the greatest potential for success*, ... (ll. 104/105); ... *the brainchild of the Bord*, ... (ll. 127/128); *Its objective is to ensure that the Irish language will become used* ... (ll. 152/153).

Appreciation and Comment

9. What arguments can you find in the text for the preservation of Irish?
10. *National identity has nothing to do with language. Example: the USA and England, both have the same language but different national identities.* Discuss.
11. Francis O'Toole deplores the "anglicisation" of Irish society. Can this also be said of other societies? Which ones? In which areas of private and public life does it show?
12. If other societies are "anglicised" as well what would the reasons be? How do you evaluate in general the importance of foreign cultural influence?
13. Bearing in mind that Ireland is an economically weak country, do you think it is justified to spend large sums of money for the preservation of an almost extinct language, such as Irish?
14. Does Germany also have a "language problem"? Speculate.

Exercises

1. Consult dictionaries and encyclopedias and define what a language is and what its functions are. What do you consider to be the most important function?
2. Now, find arguments for or against the institutionalised revival of a minority language.
3. Exchange your arguments in a plenary session.
4. Research further examples of minority languages in Europe.



An Interview with Mícheál Ó Súilleabháin

21

INTERVIEWER: Well, Mícheál, when I thumb through political magazines these days or newspapers or modern history books, I very often come across the term
5 Irish identity. Why? Why are people in Ireland talking these days so much about Irish identity and what would you associate with this term in connection with Irish traditional music?

10 Ó SÚILLEABHÁIN: I suppose one of the reasons why Irish people are more concerned than other European people with their identity is because their identity has, in a way, been disturbed. From the point
15 of view of music, it's very important (...). My own image of identity is that of a garden (...) that in a garden you can find particular plants or trees or shrubs which have been there longer than the others. For that reason
20 they have taken on more of the meaning of wealth or nature from the soil they grow in. They have also reacted to the particular climate of the area the garden is in. In that sense, to some degree, they
25 are more at one with themselves. But also in any garden you will have perhaps new plants, sometimes probably even exotic ones (...) plants which sometimes may be rejected by the soil, the new soil they find
30 themselves in; or plants which may die because of the unfavourable climate. But very often you can have new plants which begin to put down roots (...) which begin to thrive. Now, I think Ireland, at this particular
35 point of time, is a very exciting cultural garden, and I think you can take two views. You can either take the traditionalist view, which I would not take (...) that is to retreat into the security of the older plants and the
40 things that you know. Even if it is true that these older plants are the ones which distinguish the garden from other ones. You

don't find them in other places, not exactly in this form. Or else you can take the other
view which is the exciting, if you wish, futuristic view: that the old plants were once
45 new ones, that the new plants will become old ones. Now if you translate that whole imagery and symbolism to music, really what I'm saying is that in Ireland there are several kinds of music. There is what we
50 call Irish traditional music; there is also represented here, the wider, European art of music tradition in our symphony orchestras and choirs, and there is also as in (...) right throughout Europe and in many parts
55 of the world, what we can term popular music in various forms and there are many of the western, popular traditions. And I think that Irish traditional music certainly has the deepest roots, but it would be very
60 wrong to – and Irish people would tend sometimes to want to do this – to deny the Irishness of the younger cultural musical growth in the country.

INTERVIEWER: Right. What about young Irish people these days, do you think they are still interested in traditional Irish music? The Irish language as one aspect
70 of Irish identity, doesn't, (...) it seems to me, (...) succeed in finding too many friends among young people. Is it different in the case of music?

MÍCHEÁL: In Irish traditional music, as many people know, we had what is termed a "revival" here in the 1950s, I think it was
75 part of a wider interest in roots which began, I think, in North America and spread throughout Europe. But in the case of Ireland, what young people at the time discovered was that there was an awful lot of the older tradition surviving. And this is
80 where we were fortunate (...) as distinct from many countries on mainland Europe

85 (...) that because of our insular position, or insularity, there was a greater living in the sense of older traditions. So there was much more there to be revived. It was an historical accident. But the fact of the matter was that a whole new young generation, 90 many of them becoming increasingly urbanised in the 1950s and 60s and 70s rediscovered their own music. It became highly fashionable. It shared the platform with 95 rock music and various forms of left wing radical pop music and in that way it became very acceptable to an intellectual and pseudo-intellectual Irish youth, urban-based class. That is still the case and a great 100 deal of the media popularity has declined in Irish traditional music over the last five years here in Ireland. But that has only revealed a substratum of intense activity in performance. Our instrumental music is 105 in a very healthy and vibrant position. Our vocal music, and this ties in with your point

about the language, our vocal music, particularly that associated with the Irish language, is declining. It is declining because the Irish language is declining. And 110 the Irish language is declining essentially, I suppose, because people in Ireland haven't, for some reason or other, sufficient motivation to revive this language. It's much easier to involve oneself in the 115 revival of a music than in the revival of a language because one doesn't talk music all the time; even musicians don't talk music all the time. It's not necessary for existence to the same extent that language 120 is. I'm talking about the function of language as a means of survival, rather than language as artistic expression. So it's much more difficult, it takes much more effort, and more importantly, to begin to 125 speak a language other than the one which was passed on to you by your parents.

Vocabulary

to thrive to grow strong and healthy – *to retreat* to go back – *substratum* an underlying layer or level which is not so obvious – *vibrant* here: exciting, thrilling, lively

Text Analysis

Comprehension

1. Find the key words of the interviewer's questions and use them as headings for notes that you take on the answers.
2. Give an oral report of your findings.

Structure and Style

3. ... *their identity has, in a way, been disturbed* (ll. 13/14): Spell out what Mícheál Ó Súilleabháin is alluding to here.
4. Rephrase the following expressions: ... *I thumb through political magazines* (ll. 1/2); ... *you can take two views* (l. 36); ... *you translate that whole imagery ... to music* ... (ll. 48/49); ... *there is ... right throughout Europe* ... (ll. 55/56); ... *to deny the Irishness of the younger cultural musical growth* ... (ll. 63–65); ... *we were fortunate (...) as distinct from many countries* ... (ll. 83/84); ... *because of our insular position* ... (l. 85); ... *a young generation, many of them becoming ... urbanised* ... (ll. 90–92); ... *the media popularity has declined* ... (l. 100).
5. Find synonyms in the text for the following text structuring expressions. List them and write down German equivalents: *this relates to your remark*; *I have the impression*; *what is called*; *the thing was that*; *thus*; *because of some unspecified reason*; *that's why*; *somehow*; *to a certain extent*; *my basic idea is*.

Appreciation and Comment

6. Mícheál Ó Súilleabháin sees a close relationship between national identity and music in Ireland. Speculate on further reasons for the existence of this relationship and discuss if the same could be said about Germany.

Exercises

1. On the basis of the notes taken in task 1 write an article for the "Arts" section of a newspaper entitled: "Music and National Identity." An interview with Mícheál Ó Súilleabháin.
2. Interview acquaintances of yours on their ideas on their own national identity.
3. Put together a dictionary of current Irish musicians, singers and groups.



Acknowledgements

Text 1

From: *The Stories of William Trevor*. Penguin 1983, pp. 345–352. Reprinted by permission of John Johnson Limited, London.

Text 2

From: M. Mulcahy, M. Fitzgibbon, *The Voice of the People*. © 1982 The O'Brien Press, Dublin, p. 111.

Text 3

From: D. Murray, *Territory and Terrorism*. Schools Cultural Studies Project, Teachers' Resource Centre, Cork, pp. 55–57.

Text 4

From: Thomas Murphy, *Famine*. © 1977 by Gallery Press, Dublin, pp. 63–67.

Text 5

From: Andy Irvine, *Rainy Sundays ... Windy Dreams*. © 1980 by Tara Records, Dublin.

Text 6

From: E. O'Brien, *Mother Ireland*. Penguin 1978, pp. 87–89. Reprinted by permission of George Weidenfeld & Nicolson Limited, London.

Text 7

From: *The Irish Times*, Dublin, 24.09.1984.

Text 7a

From: *The Limerick Leader*, Limerick, 10.11.1984, 24.11.1984, 01.12.1984, 16.03.1985.

Text 8

From: A. Griffin, *A Portrait of the Irish in America*. Irish Academic Press 1981, Dublin, pp. 111–112.

Text 9

From: Austin Clarke, *The Faber Book of Irish Verse*. 1974, p. 268.

Text 10

From: P. Brady, *Nothing But the Same Old Story*. © 1981 WEA Records Limited, Dublin.

Text 11

From: *The Irish Post*, Middlesex, 14.04.1984.

Text 12

From: Brian Friel, *Philadelphia, Here I Come*. © 1981 Faber & Faber Limited, London, pp. 18–22.

Text 12a

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