

Notes

Introduction: Ireland: 'A Supreme Postcolonial Instance'?

1. From an interview with Edward W. Said conducted by Kevin Whelan and Andy Pollak in Dublin, 24 June 1999. For a full transcript of the interview see Eóin Flannery, ed. (2007) *Postcolonial Text – Special Irish Issue*, 3.3.
2. See Roy Foster's *Modern Ireland*, p. 596.
3. On the relationship of modernisation and colonialism, Mulhern notes, 'the discourse of modernisation is itself no longer new. Forming as a theory of historical process in the European centres, it duly expanded into the colonised world, to offer a model account of the future there' (*The Present Lasts a Long Time*, p. 22).

2 Irish Postcolonial Criticism and the Utopian Impulse

1. Ernst Bloch, *The Utopian Function of Art and Literature: Selected Essays*.
2. Bill Ashcroft, 'Critical Utopias'.
3. For a problematic discussion of postcolonial literatures and utopia, including Ireland, see Ralph Pordzik, *The Quest for Postcolonial Utopia: A Comparative Introduction to the Utopian Novel in the New English Literatures*.
4. See Rory O'Donnell, 2000, 'Public Policy and Social Partnership'.
5. See Joe Cleary, *Outrageous Fortune: Capital and Culture in Modern Ireland*.
6. See Conor McCarthy, 'Seamus Deane: Between Burke and Adorno'.
7. For example, see his 'Unapproved Roads: Ireland and Post-colonial Identity' and 'Guests of the Nation: Ireland, Immigration and Postcolonial Solidarity'.
8. As Trisha Ziff, the curator of the *Distant Relations* exhibition, writes
The artists, authors, and composers participating in this project come from different sides of the world: Ireland and Mexico; England and the United States. What they share in common is how their work has been marked by the experience of colonialism, whether as members of a dominant culture, whether they emigrated and became part of a minority culture far from home, or whether they were born in a country where the dominant culture was not theirs...this project is about identity, culture, and colonialism, a dialogue relevant to the Irish and Mexican experience. ('Identity/Hybridity: Ideas Behind this Project', pp. 26–7)
The exhibition included work by artists such as John Kindness, the photographer Willie Doherty, Javier de la Garza and Ruben Ortiz Torres. It opened at the Ikon Gallery in Birmingham on 18 November 1995, moving to London, Dublin, Santa Monica, before ending in Mexico City on 15 May 1997.
9. See Moane's 'A psychological analysis of colonialism in an Irish context' and her 'Colonialism and the Celtic Tiger: Legacies of History, and the Quest for Visions'.

10. Elsewhere in *Edmund Burke and Ireland*, Gibbons refers to such ethical solidarity as 'clandestine cultural allegiances' (p. 107).
11. Kirby reiterated this juxtaposition in his plenary lecture, 'Sinn Fein (We Ourselves?): Reflections on a Century of Irish Political Utopianism', during the *Utopian Studies Society* conference, 'Bridges to Utopia', at the Ralahine Centre for Utopian Studies, University of Limerick, Ireland, 3–5 July 2008.
12. See Terence Brown, *Ireland: A Social and Cultural History, 1922–1985*, especially chapters 1–4.
13. This reference is from an interview with Kiberd conducted by Andrew Morrison and Aidan Fadden at Queen's University, Belfast, on 7 May 1998. It is available for consultation as part of the Imperial Archive: Ireland: Colonial Discourse and Post-Colonial Theory. www.qub.ac.uk/en/imperial/ireland/kiberd.htm. Again the references are unpaginated and cited as (Kiberd 1998b).

3 Postcolonial Metacriticism – The 'Second Wave'

1. Daniel Cotton, 'Discipline and Punish', p. 463.
2. Eric Ashby, 'Ivory Towers in Tomorrow's World', p. 417.
3. On the notion of 'conscientization', see Paulo Freire, *The Pedagogy of the Oppressed*.
4. See Henry A. Giroux, 'Paulo Freire and the Politics of Postcolonialism'.
5. See Frank Schulze-Engler's 'Universalism with a Difference: The Politics of Postcolonial Theory'.
6. William Godwin, *Caleb Williams*, p. 260.
7. Acknowledging the initiatives of Indian subaltern scholars in regaining 'the lost voices of the oppressed', Beiner gestures towards the democratizing possibilities of oral history in retrieving elided subaltern experience. He argues: 'Oral history, having preceded these progressive trends, offers tools for advancing this direction. Since the 1960s, oral history in different regions has spearheaded the effort to democratise history and liberate it from focusing on hegemonic narratives. Oral history lends an ear to the alternative histories of the disinherited who, being oppressed and vanquished, are often not able to document their story but may have cultivated and preserved oral tradition' (*To Speak of '98*, p. 32).
8. Schulze-Engler rejects the interventions of Spivak, Bhabha and the Subaltern Collective; he maintains that they overlook the reality that 'it is the interaction of communicating people that constitutes the world of language'.
9. For a similar argument see Smyth's 'Decolonization and Criticism: Towards a Theory of Irish Critical Discourse', p. 43.
10. The authoritative linguistic structures interrogated by postcolonial critics at the level of ideology and culture repeat in the theoretical and idiomatic discourse of postcolonial analysis itself. Bourdieu comments: 'We learn that the efficacy of a discourse, its power to convince, depends on the power of the person who utters it, or, what amounts to the same thing, on his "accent" functioning as an index of authority' ('The economy of linguistic exchanges', p. 653).

4 Ireland, Gender and Postcolonialism

1. Paul Carter, *The Road to Botany Bay: an essay in spatial history* (London: Faber and Faber, 1987), p. 326.
2. See Arnold's *On The Study of Celtic Literature*; Arnold's delineation of the constitution of the Celtic character is predicated on a belief in the existence of a heart/mind, Irish/English union: 'no doubt the sensibility of the Celtic nature, its nervous exaltation, have something feminine in them, and the Celt is thus peculiarly disposed to feel the spell of the feminine idiosyncrasy' (p. 85). The underlying message here is that the temperamentally unstable Celt requires the stability provided by the more cerebral English character.
3. Ailbhe Smyth refers to such idealised versions of Irish femininity in her article, 'The Floozie in the Jacuzzi'.
4. As Elleke Boehmer argues: 'anti-colonial nationalism emerges as an allusive, cross-cultural, intertextual, or interdiscursive phenomenon, strung across borders of different descriptions as well as staked out within geopolitical boundaries. It is haunted by (in Anderson's own recent phrase) "spectres of comparison" with apparently like-minded movements located in sometimes very different political spaces' (*Empire, the National and the Postcolonial, 1890–1920*, p. 3).
5. See Gerda Lerner, 'Placing Women in History: A 1995 Perspective'.
6. See my *Versions of Ireland: Empire, Modernity and Resistance in Irish Culture*, pp. 37–54.
7. Cited in Louise Ryan '“Furies” and “Die-Hards”: Women and Irish Republican in the Early Twentieth Century', p. 257.
8. Taking his lead from Margaret MacCurtain, Lloyd reiterates the delimited political and cultural structures of post-independence, Free State Ireland. He concludes that 'a dynamic of convergence was superseded almost entirely by the subordination of a narrow version of the nationalist project, by the establishment of a conservative national state, to the detriment of both the feminist and the labour movements' (*Ireland after History*, p. 39).
9. In his 1984 *Field Day* pamphlet, *Myth and Motherland*, Richard Kearney's argument is closer to Innes's than it is to Howes's when he concludes: 'Yeats offered the myth of Mother Ireland as spiritual or symbolic compensation for the colonial calamities of historical reality. The mythological Mother would restore the lost national identity by calling her sons to the sacred rite of blood-sacrifice whereby they would re-enter the sacred time which transcends historical time – and thus undo the wrongs of history. In short, since reality told a story of division and dispossession, Yeats replied with answering symbols of unity and self-possession.' (p. 14)
10. In *Women and Nation in Irish Literature and Society, 1880–1935* Innes argues:

Repeatedly in their works, the gendered discourse of colonialism and anti-colonialism explicitly or implicitly influences the characterisation of the women and the structuring of plots in which the contestation of patriarchal authority is marked by the struggle to claim authority over Ireland... When the women who had been constructed as representing Ireland turned to hear different speakers or, worse still, spoke up for

their own version of the Irish conscience, they were ridiculed, reviled, or ignored. (pp. 178–9)

11. On this issue see Breda Gray, 'Longings and Belongings – Gendered Spatialities of Irishness'; Gray invokes the work of Catherine Nash, arguing: 'Catherine Nash argues that nationalists in the newly independent state, while excluding women from the body politic, conceived of the landscape as female, facilitating "a masculinist relationship to place".' In a postcolonial context, she suggests, the emphasis is on recovering 'an effective relationship with place' and overcoming 'displacement and crisis of identity'. This is achieved through the symbolic use of 'woman' as in 'Mother Ireland' and feminisation of land and landscape, which is constructed as bearing the opposite characteristics to the land of the coloniser. The concern with cultural purity and preservation of identity in the early post-independence years was projected onto the West of Ireland landscape, which was seen as providing 'the greatest contrast to the landscape of Englishness' (p. 201). See also, Catherine Nash, "'Embodying the Nation" – The West of Ireland Landscape and Irish Identity' and her 'Remapping and Renaming: New Cartographies of Identity, Gender and Landscape in Ireland'.
12. *Anne Devlin*, Pat Murphy, 1984, British Film Institute.
13. Connolly's essay was originally published in *Irish Studies Review* in 2004, but I will be referring to a later version published in Eóin Flannery and Angus Mitchell, eds, 2007, *Enemies of Empire: New Perspectives on Literature, Historiography and Imperialism*.

5 Fanon's One Big Idea: Revising Postcolonial Studies and Irish Studies

1. Lisa Lucas, *The research 'game': a sociological study of academic research work in two universities*. Unpublished doctoral thesis. University of Warwick, 2001, pp. 103–4.
2. W.J. McCormack, *From Burke to Beckett*, p. 19. McCormack continues, 'One is not wearied of theory, but rather of its simulacrum, the schoolboy debater's recitation of names, of the big word which make us happy, and the profitable disguise of nationalist rhetoric as cosmopolitan chic' (pp. 19–20).
3. See Paul Ricoeur's 'Memory and Forgetting'.
4. For critiques of Whelan's historiographic practice, especially his involvement with the commemoration initiatives of 1798, see Stephen Howe, 'Speaking of '98: History, Politics and Memory in the Bicentenary of the 1798 United Irish Uprising' and Tom Dunne's *Rebellions: Memoir, Memory and 1798*.
5. In argument that is strikingly akin to Bourdieu, Merod makes the point that: 'Critical awareness has achieved sufficient intellectual sophistication to undo its professional self-encasement by constructing both the conceptual and institutional means for evaluating the ways in which research of every kind gains legitimacy, mainly in the university, to enforce its technical or professional authority within society as a whole. Our own research as literary specialists and theorists is not excluded' (*The Political Responsibility of the Critic*, p. 25).

6. See Whelan's 'Between Filiation and Affiliation: The Politics of Postcolonial Memory', p. 98.
7. Founded in 1938 by Robin Dudley-Edwards and T.W. Moody. Again see McCarthy's *Modernisation, Crisis and Culture in Ireland 1969–1992* for a protracted discussion of its history (pp. 80–134).
8. The first issue of *The Bell* appeared in October 1940 under the editorship of both Sean O'Faolain and Peadar O'Donnell; it ran until December 1954. It did not appear continuously, with a significant gap in publication from April 1948 to November 1950. For a selection of articles from *The Bell*, see Sean McMahon's edition *The Best from The Bell: Great Irish Writing*.
9. For further comments on Irish Studies and postcolonialism, see Donoghue's 'Fears for Irish Studies in the Age of Identity Politics'.
10. "You may easily believe," said he, how great a difficulty to persuade my father that all necessary knowledge was not comprised in the noble art of book-keeping; and, indeed, I believe I left him incredulous to the last, for his constant answer to my unwearyed intreaties was the same as that to the Dutch schoolmaster in *The Vicar of Wakefield*: "I have ten thousand florins a year without Greek, I eat heartily without Greek [my emphasis]." (Mary Shelley, *Frankenstein or the Modern Prometheus*, p. 61).

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