Cambridge University Press 0521815835 - Modernism, Ireland and the Erotics of Memory Nicholas Andrew Miller Index More information

# Index

Abbey Theatre, 101, 116, 126, 137 actualities, 103-04, 108, 110 adaptation, 72–75, 93 Aeneas, 42 Allison, Jonathan, 135 ALP, 136, 165-66 Althusser, Louis, 53-54, 59-60, 64 "Freud and Lacan," 59 Lenin and Philosophy, 59, 64 Unconscious in, 60 anachronism, 52 anamorphosis figural, 157-58 temporal, 158-59, 183-85 Anglo-Irish Treaty, 3, 5 Anglo-Irish War (War of Independence), 100-01 Annals of the Four Masters, 68, 169 Ardmore Studios, 107 Arendt, Hannah, 48 Arnold, Matthew, 47-50 critical "disinterest," 48, 49 "Function of Criticism at the Present Time, The," 47 attractions, 104, 120, 127-28, 187 Auden, W. H., 63 Augustine of Hippo, Saint, 53 Auschwitz, 24-25 Bazin, André, 78 Beach Boys, The, 132 "belatedness," 32, 35-37, 133-34, 136-37, 167 Benjamin, Walter, 4 as academic, 47-49 death of, 48 politicization of art, 48 "Storyteller, The," 48 "Work of Art in the Age of Mechanical Reproduction, The," 102, 122 Bergman, Ingrid, 74, 76, 82-83

Bishop, John, 174, 179-80 Blake, William, 138, 148 Blavatsky, Madame, 127 body "ends" of, 80-81, 158, 170-71, 173-75, 179-80, 183-84 knowing as process of creating, 174-76, 182 organs of, 81, 171 as residual effect of desire, 81, 176 "stretched-out," 175, 180-85 Bornstein, George, 138-39 Boucicault, Dion, 99 Bristow, N. G., Everybody's Gone, 131-35 as counter-memorial, 134 memorial function in, 133-34 British Ordnance Survey, 10 Brown, Terence, 135 Brunette, Peter, 78 Cage, John, 33 Cathleen ni Houlihan, 101, 149 Celticism, 101 Certeau, Michel de, 3, 39 Cheng, Vince, 9 cinema, 12, 14, 17 of attractions, 109-12, 119-22 birth of, 103, 122 as discourse of memory, 15, 16, 103, 115 as discourse of spectacle, 104, 109-12, 115, 121 as "ex-centric" discourse of Irishness, 102 as historiography, 102, 122 history as prominent genre in early Irish, 15, 104-07,111 memorial function in, 122-24 as narrative medium, 104, 108-12, 115, 121-24 new technology of, 97, 101-04, 108, 112, 122, 127 as performance, 99-100

# CAMBRIDGE

representation of Irish in, 107, 122, 124 "screen-Irish," 15 see also early cinema Citizen Kane, 98 Civil War American, 98–99, 113, 116 Irish, 100, 122 Coleridge, Samuel Taylor, 197 n. 31 Colette, Duo, 76-77 Collins, Michael, 107 compromise formation, 70-71 consciousness, 40-42, 45, 59 relation to time and space, 39 "Cork Realists," 101, 143 counter-memorials, 13-14, 16, 30-33, 93, 109, 131, 134–35, 137, 147, 152 Bristow, N. G., Everybody's Gone, 134 Cuchulain as, 16 Gerz, Jochen, 2,146 Stones, 21-23, 25-26, 28–29, 31–35, 37–38, 56, 112, 161, 165-66 as invitation to memory, 134 political implications, 31 viewers' role in, 29, 30 critical authority, 47-50, 55-57, 67 in Jameson, The Political Unconscious, 55 linked to death, 48 Walter Benjamin and, 47-49 Cromwell, Oliver, 3, 117-18 Cuchulain, 101 Aoife, 128 as Christ figure, 129-30, 140, 146, 205 n. 15 Conlaoch, 128 Crazy Jane as, 149, 187 fight with the sea, 128-29, 131-34, 137, 147-48, 151 and Irish identity, 129 as Irish Prometheus, 138 Margot Ruddock as, 149 multiple deaths of, 128-29, 135 statue by Oliver Sheppard, 129-30, 140-41, 144-46 treatment by Joyce, 136-37 treatment by Yeats, 16, 27, 128, 131, 136 Cumean Sybil, 42 Dante Alighieri, 47 Aeneid as source for, 42

Beatrice in, 42, 43 Divine *Comedy*, 13, 40, 42 figure of Proserpina in, 41 Mount of Purgatory in, 42 River Lethe in, 13, 40–42, 45–46, 57, 131, 160

## Index

219

pilgrim as icon of modern memory, 13, 39, 40-41, 46 Purgatorio, 13, 40 Darby O'Gill and the Little People, 107 Davitt, Michael, 100 De Clerq, Louis, 108 Life on the Great Southern and Western Railway, 104 Deconstruction, 50 Deleuze, Gilles, 187, 196 n. 24 de Man, Paul, 6 desire, 14, 38, 54, 60-62, 68-69, 71, 78-81, 85-88, 92-93, 122, 131, 156, 159, 167, 169, 176, 185 "aim" of, 79, 91 as distinct from "need" or "want," 79 "goal" or "object" of, 79 and meaning, 54 Deuteronomy, 44 De Valera, Eamon, 2-3, 106, 140 dialectic, 43, 50-55, 58, 61, 79, 86-87 Dillon, John, 97, 100 Donoghue, Denis, 129-30 drive, 78-82, 85, 92 and configuration of the body, 80 and deferral of desire's goal, 80, 85, 92 as distinct from "instinct," 81 early cinema, 101–02, 109 actualities, 103-04, 110 amateur activity, 108–09 attractions, 104, 110, 122, 128 audiences, 103, 107, 109, 111-12, 116 discourse of spectacle in, 104, 109-12, 115, 122 Edison kinetograph and kinetoscope, 102 as "ex-centric" discourse of Irish memory, 113, 115 exhibition, 102, 108 Irish landscape in, 105 and Irish nationalism, 107, 119 Lumiere cinematographe, 102, 104 narrative discourse in, 104, 109–12 Volta Theatre, 108 Easter Rising, 1916, 3, 5, 100, 117-18, 123-26, 140-41, 145-47, 154 literary treatments by Joyce, O'Casey, Stephens, 125-26 memorial statue of Cuchulain, 129-30, 140-41, 144-46 as symptom of Parnell's loss, 100 Yeats's treatment of, 137, 140-42, 145 Edison, Thomas Alva, 102 Einstein, Albert, 5

Eliot, T. S., 5 "Tradition and the Individual Talent," 7 "Ulysses, Order and Myth," 5 The Waste Land, 7 Emmet, Robert, 101, 105-06, 123 England, in relation to Ireland, 2 "en-graving," 24-25, 36, 64, 166, 180-82, 184 erotics of memory, 13, 15, 16, 38, 61-62, 67, 93-94, 153, 159, 174-76, 184, 186-88 as "funferal," 16, 185 erotogenic zones, 80-81, 86, 172 "ex-centric" discourses, 8, 10-11, 15-17, 94, 102, 113, 115, 187-88 Exodus, 42 "ex-sistence," 84-85, 94, 133, 186-87, 188 Ferrall, Charles, 7 film, see cinema Finn MacCumhail, 135-36 forgetting, 58, 160, 177, 187 role in memory, 8, 14, 25, 135 Formalism, 33-34, 49, 50 Foster, Roy, 3 Freud, Sigmund, 14-15, 62, 159, 172, 174 compromise formation, 70-71 Interpretation of Dreams, The, 53, 62-63 Introductory Lectures on Psycho-Analysis, 153 navel of the dream, 63 rebus analogy, 54 repetition as technique, 62-63 symptom, 70-71, 84 theory of drives, 81 Unconscious in, 53-54, 59, 159, 172 Friel, Brian, Translations, 3, 10, 11 Gaiety Theatre, 97, 116-17 General Post Office, 119, 129-30, 145 George, Lloyd, 2, 3 Gerz, Jochen and Esther, 13, 21-23, 25-26, 28-29, 31-34, 56, 134, 161, 181 "belatedness," 32, 35 counter-memorials, 13, 14 Works 2,146 Stones - Monument against Racism, 21-23, 25-26, 28-29, 31-35, 37-38, 56, 112, 161, 165-66; as act of burial, 25, 31; as act of recollection, 22, 25; as textualization of history's loss, 34 - 35Monument against Fascism, 29-30 Gibbons, Luke, 107 Gogarty, Oliver St. John, 161 Gonne, Maud, 141 Gregory, Lady Augusta, 128, 141, 143 Griffith, Arthur, 106-07

### Index

Griffith, D. W., 97, 110 Works The Birth of a Nation, 15, 97-100, 102, 112-13, 115; critical reception of, 114-15; Dublin premier, 1916, 15, 97, 100, 102, 112, 115, 120; formal innovation in, 114; influence on Irish cinema, 123-24; Irish audience, 99-100, 115-16, 118-21; Irish memory in, 113, 120; Holloway, Joseph on, 117-18; Lincoln, Abraham, 98, 113, 116–18; literary historiographical model in, 114-15, 124; narrative in, 97-100, 112, 114, 119-20, 131; spectacle in, 114, 120-21; Stoneman, Austin, 98-99, 113, 116-18, 121 The Fugitive, 124 Gunning, Tom, 109-12, 120, 122 "cinema of attractions," 109-12, 119-22 Hansen, Miriam, 109 Hart, Clive, 73 HCE, 136, 165-66, 174, 177-85 Healy, Tim, 100 Hegel, Georg Wilhelm Friedrich, 43, 53 historian, 16 task of, 1, 8, 26 historical discourse, 15, 31, 33, 60, 159-60, 162-63, 165, 168, 183 authority of rational subject in, 35, 36 as bridge, 161-63 compensatory aspect of, 36 desire in, 38 past laid to rest by, 169-70, 188 recovery/re-covery in, 169 as search for history's "ends," 171, 173-74, 176, 180-81, 183 imagination, 2, 5, 7-8, 12, 14-15, 62, 101, 108-09, 122, 134, 137, 146, 187 case studies in Irish, 13, 62, 93 modern Ireland's crisis of, 94, 100-02, 122-25, 187 knowledge, 7, 8, 25-26, 39-40, 46, 49, 59, 65, 67, 156, 159-60, 164, 168, 170, 178, 182, 184 "belated" quality of, 32, 133 compensatory aspect of, 37-38, 94, 131 as form of burial, 24-26, 36 funereal function, 26, 56-57 investment in objective status of, 155, 160, 170 as investment in self-formation, 64, 157, 159 as a kind of death, 43-44

# CAMBRIDGE

lethal consequences of, 37 movement/paralysis paradox in, 34, 39-41, 58, 131, 160 narrative and, 51, 63 political uses of, 56-57 recovery/re-covery in, 67, 69, 89, 155, 159, 164, 169-70 relational economy of, 25-26, 33, 38, 67-69, 156, 175, 179, 183 and repetition, 63-64 visual perception and, 23, 41, 57 volatility of, 30 relation, 162 texts, illegibility of, 28, 34-35, 51 see also memory historicism, 4, 14, 31, 33, 50-52, 55-56, 58, 129, 131, 186 hegemony of narrative in, 50-53 Marxist, 52, 54 Psychoanalytic, 62–63 historiography, 24, 59, 125, 133 cinema and, 102, 108-09 commemorative function, 57, 128 as discursive burial ("en-graving"), 24, 26 goals of, 8, 26 Irish, 3 Marxist, 54 and progressivism, 3-4 and relativism, 4 structure of promise in, 59 history alliance with narrative, 8, 26, 45, 51, 58 as body, 171, 173, 182-85 as conceptual space, 39 as corrective to text-centered reading, 49 - 51and critical authority, 55-56 "denial" of, 7, 31, 34, 38, 50, 55-56, 155 as discourse of desire, 60-62, 167, 185 as discourse of knowledge, 35-36, 60-61 as distinct from memory, 8 as erotic relation, 39, 61 fetishization of, 24, 27, 34-35, 56 as loss or absence, 32, 54 Mosaic law of, 44-45, 67 as non-narrative process, 54 particularity of, 9 as promised land, 55 and psychoanalysis, 60 as Real, 25, 28, 53–54, 129 resemblance to Unconscious, 54 return to, 14, 33-35, 49-51, 55-57 subjectivity and disconnection from, 14 textualization of, 14, 28, 30, 34, 53, 67, 166 see also memory; past

## Index

#### 22I

Hitchcock, Alfred, adaptation of Juno and the Paycock, 202 n. 13 Holbein, Hans, "The Ambassadors," 158, 183 Holloway, Joseph, 116-17 Holocaust, 13, 17, 24–25, 31–32, 56–57 Horgan brothers, 108-09 Home Rule, 100, 106, 141 Homer, The Odyssey, 5 Howe, Irving, 6 Humpty Dumpty, 154, 182, 183 Huston, John, James Joyce's The Dead, 73-75 Imaginary, 86 informer, 106 interpretation, 24, 49, 53, 62, 68-70, 72, 75, 85, 90, 93, 162 Ireland, Republic of, 1 early twentieth-century, 15 as "ex-isle," 2–3, 9, 186, 188 "ex-sistence" of, 188 film industry, 1, 107–08 and globalization, 1-4, 9-10 historical identification with failure, 1-3, 101, 129-30, 133-34, 138-39 historical imagination, 2, 4-5 history, 1-2, 97 independence, 2-5, 9, 123 literary and cultural renaissance, 5, 101, 122 modernity, 3–4, 101 in opposition to Britain and the world, 1, 9-10, 187 partition, 2 and post-colonial criticism, 9 War of Independence, 5 Irish cinema, 109, 112, 124 American audiences and, 105-06 historical and cultural critique of, 108 indigenous industry, 107-08 influence of D. W. Griffith on, 123 origins of, 108, 112 role of narrative discourse in defining, 111-12, 121-24 culture, 11, 102, 108-09, 186 insistence of the past in, 2-4, 94, 186 memorial function in, 128 memory as cultural pathology in, 2, 26, 34 role of narrative cinema in, 121 history, 106, 122, 126, 131, 139 conventional thematics of, 131-32 as nightmare, 4 preferred narratives of, 3, 101 repetition in, 3, 26 as spectacle, 120, 126

Irish (cont.) identity, 1-3, 109, 119, 124 commemorative aspect of, 129-31, 138 complexity of, 10-12 "ex-centric" discourses of, 8, 10-11, 15-17, 94 and "exogamy," 10 historical trauma and, 101 image of Cuchulain and, 129, 148 nationalism and, 10 in relation to past, 11 myth, 5, 101 Ossianic Cycle, 136 Red Branch Cycle, 128, 136 nationalism, 101, 105, 107, 112, 124-25, 128 and early cinema, 107, 119 Irish Republican Army, 107 Irish Republican Brotherhood, 119 Irish Volunteers, 107, 119 Irishness, 1-2, 5, 9, 11-12, 17, 27, 94, 101, 105, 108, 111-12, 119-20, 122, 124, 128-31, 136, 146, 149, 152, 186-87 and foreignness, 11 historical obsession and, 3, 4, 11 internal and external discourses of, 11-12, 94, 187 rift between past and present in, 2-4, 186 as symptom, 94 martyrdom and, 101 wealth as condition of contemporary, 10 Jameson, Fredric, 50-54, 58-59, 61-62 and critical authority, 55 on Marxist historicism, 52-53 on narrative, 51 Political Unconscious, The, 50-51 Unconscious in, 53-55 Joyce, James, 66, 68-70, 72, 75, 187-88 "belatedness," 136 counter-memorial strategy in, 136 as formal innovator, 6 use of "mythic method," 5-6 Volta Theatre, 108

and Yeats, 5–6, 101, 135–36, 187–88 Works Chamber Music, 29 "The Dead," 14, 62, 73–77, 79, 82–83, 89, 93–94; Conroy, Gabriel, 75, 79, 83–84; Conroy, Gretta, 75, 79; Furey, Michael, 75; Huston's adaptation of, 73; Johnny the horse, 79; Rossellini's adaptation of, 62, 77 Dublimers, 77; "Counterparts," 136; realism

### Index

Finnegans Wake, 16, 29, 66-68, 125, 136, 153-55, 165, 188; "Angels and Devils" game in, 176–77; "Ballad of Tim Finnegan's Wake, The," 168–69, 177; as body that "has not ended," 158, 175, 181; economies of knowledge and desire in, 156; erotics of memory in, 167; Finn MacCumhail in, 135-36; Four Masters in, 169-71; Gerz's 2, 146 Stones compared, 161-62, 166; historical dynamic in reading, 153-54, 161, 167, 179; as historiography, 16, 154-55, 161–62, 174, 181; "Mime of Mick, Nick, and the Maggies, The," 176; "Nightlessons," 162–63, 165–68, 176; "original hen" in, 183; "Ricorso," 136; self-reflexive origin of, 153-54; and Vico, 174-76; volatility of chosen object when reading, 155-56; wake as cultural tradition, 168 A Portrait of the Artist as a Young Man, 132, 136 "The Shade of Parnell," 120 Ulysses, 5, 70; Bloom, Leopold, 120-21; Dedalus, Stephen, 23, 26, 28-29, 70, 136, 162-64, 168; "Lestrygonians," 120; "Nestor," 163, 167; "Proteus," 23 "Joyce le symptôme," 66, 68, 72, 76, 86 Kalem Film Company, 104 see also Olcott, Sidney Kant, Immanuel, 49 Kellner, Hans, 55 Kermode, Frank, 7 Kickham, Charles, Knocknagow (novel), 123 Kirby, Lynne, 109 Ku Klux Klan, 98, 113-14, 119 Lacan, Jacques on Hamlet and Antigone, 89 on Holbein's "The Ambassadors," 158 Imaginary, 86 "Joyce le symptôme," 66, 68, 72, 76, 86 naming of Joyce, 68-69, 72 "nom/non du père," 70-71, 86 Real, 53-54, 67, 69-72, 85-90, 92-93, 158, 164, 167, 172-73, 175, 180, 183 sexual relation, 159 "Subject-Supposed-to-Know," 68-69 Symbolic, 53-54, 68-72, 74, 79-81, 85-90, 92-93, 158, 167, 172-73, 175 theory of drives, 80-81 theory of symptom, 66-69, 71, 76, 84, 86 Unconscious in, 172 Woman as symptom of man, 83–85

in, 77

language, 68-69 Laplanche and Pontalis, 81 legibility, 26, 35, 67, 69, 73–74, 79, 86, 181 "lethal histories," 26–27, 33, 36, 46, 62, 64, 73, 94, 101, 122, 139, 170, 186–88 Lethe, 13, 40-46, 57-58, 159-60, 162 literary criticism, 55, 66, 68, 72 investment in rational subject, 47-48 resistance to concept of erotic subject in, 38 return to history in, 14, 33-35, 49-51, 55-57 social responsibility in, 51-52 Lloyd, David, 3-4, 11, 27, 186 Lumiere, August and Louis, 102-04, 110, 114 Arrival of a Train at La Ciotat Station, 103, 110, 112 Baby's Lunch, 110 cinematographe, 102, 104 Irish actualities, 108 Irish screenings, 103, 108, 112 Lyotard, Jean-François, 34 MacDonagh, John, Willy Reilly and His Colleen Bawn, 124 MacDonagh, Oliver, 2 MacNamara, Walter, 109, 111, 122-23 Ireland a Nation, 106-07, 111, 123 MacSwiney, Terence, 106 Mahaffey, Vicki, 135 Malevich, Kasimir, 34 Marcus, Philip, 143, 145-46 Marxism, 52-54, 61 Maxwell, Sir John, 117-18 Melbourne-Cooper, Arthur, 104, 108 London to Killarney, 104 Méliès, Georges, 114 memorial, 12-13, 21, 25-26, 36, 38, 64-65, 122-24, 128 Auschwitz, 24 as barrier to "memory-work," 133 as compensation for historical loss, 131, 133-34 and counter-memorial, 13-14 Cuchulain as, 16, 129-30, 133, 140-41, 144-46 and distancing of the past, 25, 27, 112 and "en-graving," 25-26 and fetishization of history, 24, 34-35, 56 function, 23-24, 26, 133, 188 as index of loss, 34 as instrument of the past's burial or textualization, 13, 23–25, 29–31, 34 and "never forget" imperative, 24, 129 physicality of, 24-25, 34 United States Holocaust Memorial and Museum, 24

## Index

### 223

Yeats's "circus animals" as, 27-28, 128 see also Gerz, Jochen and Esther memorialization, 24-27, 31, 56, 64-65, 131, 152 memory, 170, 186 and actuality of the past, 31 cultural function, 11-13 as cultural pathology, 3, 26 as discourse of desire, 14, 62 as discourse of knowing, 14 as distinct from history, 8 "ex-centric" discourses of, 8, 10-13, 15-17, 112, 187 erotics of, 13-16, 38 and forgetting, 8, 14, 25, 135 goals of, 8 impermanence of, 30 and modernism, 7, 13 as process of recovering the past, 7-8 as process of self-fashioning, 7-8, 13, 15-16, 38, 64, 157 responsibility for, 25, 30–31 as temporal "movement," 39, 41 as textualization, 13, 23, 28 theories of, 13 used to keep past at bay, 170 visual perception and, 41 see also historical discourse; historical imagination; historical knowledge; history; memorialization; memory-work; past memory-work, 9, 13-16, 24-25, 28, 30-31, 33, 38, 94, 109, 113, 157, 168, 177, 188 mimesis, 71-76, 80-82, 93, 119, 176 modernism, 4-5, 15, 50, 93 aesthetic discourses of, 5-6 and break with the past, 6, 9 critical conceptions of, 6-8 and "denial" of history, 7, 34, 38, 50 and memory, 5–9, 13, 38 and newness, 6-7 and Post-Structuralism, 6 reassessment of, 6 relation to history, 5 and Structuralism, 6, 50 and subject of desire, 38 modernity, 3, 5-7, 9, 93, 102-03 Moses, 42-43, 63 death of, 43-44, 46, 57 in Exodus, 42 as icon of historical staying/passing, 42-44, 48 mosaic law, 44-45, 47, 67 Pisgah sight of Palestine, 42, 44, 63, 131

"mythic method," 5-6 see also Eliot, T. S. NAACP (National Association for the Advancement of Colored People), 113 name, authorial, 69-70, 73-76 patrimonial and matrimonial aspects, 70-74, 80, 86, 93 Napoleon Bonaparte, 106, 180 narrative, 8, 26, 43-45, 50-53, 58, 61, 63, 65, 102-04, 109-12, 120-22, 124-26 discourse in film, 105, 107, 109-12 in dreams, 63 Fredric Jameson on, 50-52 and history, 8, 51-53, 61, 64, 125-26 as ideology, 54 as the Real, 54 as "untranscendable horizon," 51-53, 55, 58 New Criticism, 6, 49-50 New Historicism, 50 Nietzsche, Freidrich, 21 "On the Uses and Disadvantages of History for Life," 21, 197 n. 29 "nom du mari," 86 non-relation, 44, 46, 58, 61, 63, 68, 74, 82, 86, 156-57, 163, 165, 167 nostalgia, 56, 99, 123, 130, 135 novel and modernity, 5 O'Brien, Conor Cruise, 125 O'Casey, Sean Plow and the Stars, The, 125 Juno and the Paycock, 202 n. 13 O'Connell, Daniel, 106 O'Donovan, Fred, Knocknagow (film), 123-24 O'Grady, Standish, 143 Olcott, Sidney, 104-05, 107, 109, 111-12, 122

Works Bold Emmet, Ireland's Martyr, 105, 107 For Ireland's Sake, 105, 111, 119 Ireland the Oppressed, 105 Lad from Old Ireland, The, 105, 111 Rory O'More, 105, 119 see also Kalem Film Company O'Toole, Fintan, 1–4, 9, 186 Ovid, Metamorphoses, 41

Parnell, Charles Stewart, 4–5, 15, 97–103, 115, 120–21, 143, 145, 154, 180 cinematic image, 97, 99, 102, 115, 121 death of, 4, 15, 97, 102, 120, 143 as political martyr, 101–02, 145 political vacuum left by, 100–01 Pascal, Blaise, *Pensées*, 154

## Index

past actuality of, 9, 25, 31 as cultural commodity, 4 dangers of reverence for, 4, 11, 15, 186 as dead body, 26, 166, 171, 177 "en-graved" by memorials, 25-26 erotic relation to, 14 insistence of, 2-5, 7, 133, 188 as Irish territory, 2 knowledge of, 7-8 occurrence of, 1, 8, 12–13, 15, 17, 93–94, 112, 121, 187-88 presence of, 5-6, 102, 121-22 as pre-text for identity, 157, 159-60, 165, 179, 185 as Real absence, 28, 32, 35, 67, 133, 180, 183 rift between present and, 2, 37, 52, 54, 159 and self-fashioning, 6 as speaking subject, 52, 135 textualization of, 14, 23, 25, 28 vitality of, 135, 169-70, 178 see also history paternity, as legal fiction, 70 Paul, Robert, Whaling, Afloat and Ashore, 104, 108 Pearse, Patrick, 119, 124, 140, 142, 145, 154 Perloff, Marjorie, 7 positivism, 52, 57 Post-Colonial Criticism, 9 Post-Structuralism, 50, 53 Preconscious, 55 presence, 39-41 promise, structure of, 47, 54-55, 57, 59-61, 64-65, 154 Proserpina, 41 psychoanalysis, 12, 14, 17, 59-61, 68, 72 conception of subject in relation to history, 14, 38 and memory, 14 object of, 59-60 repetition as technique in, 62-64 symbolic function of phallus in, 158, 171-72 theory of desire, 79 see also Freud, Sigmund; Lacan, Jacques Pyrrhus, 163, 169, 171 Quiet Man, The, 107 Quinet, Edgar, 206 n. 7 reading, 69-70, 72, 180-81, 184 dynamic of historical recovery in, 67, 69-70, 72-74, 82, 93, 153-54, 161, 167, 179 "ends" of, 80 as nomination, 68-69 subject of, 68, 72

see also symptomatic reading

Real, 53-54, 67, 69-72, 85-90, 92-93, 158, 164, 167, 172-73, 175, 180, 183 Reconstruction, 98, 113 Rees, Brinley and Alwyn, 136 relativism, 52, 57, 67 remembrance, 48 repetition, 62-65, 72, 79-80, 93, 131, 133, 135, 137, 147, 152, 174, 84, 187 as re-petition, 134, 136, 149, 187 repression, 53-54, 58, 70 Rockett, Kevin, 107, 123 "Romantic Ireland," 101, 140, 143–44, 151 Rose, Danis and John O'Hanlon, 160-61 Rossellini, Roberto, 14-15, 62, 83, 86 Neo-Realism, 74, 77 false narrative logic in films by, 90-92 techniques as writer, 76–77 Works Europa, '51, 76 Paisan, 83 Roma, Città aperta, 76, 83-84 Stromboli, 76, 82 Viaggio in Italia (Voyage to Italy), 15, 62, 74–82, 84–85; as adaptation of Joyce's "The Dead," 62, 93–94, 87, 90, 93; as anti-adaptation, 15; Bergman, Ingrid in, 74, 76, 82-83; broken leg as symptom in, 84-87, 92; car, significance of, 77-81, 92; car as symptom in, 78-79; Homer, Uncle, 74-75, 77, 87, 90; Lewington, Charles, 74, 90; Marie, 84–85, 87; as "occurrence" of the past, 15, 62; Pompeii scene in, 87–91; Sanders, George in, 74-76 Ruddock, Margot, 149-50 Saarbrücken, 21-22, 30, 32, 35, 166 Saarbrücker Schloss, 21 Sanders, George, 74-76 Sheehy-Skeffington, Francis, 118 Shelley, Percy Bysshe, 138, 147, 151 influence on Yeats, 138-40 Prometheus, 138-39, 147 Prometheus Unbound, 138-40, 148-49 Sheppard, Oliver, 129-30 Sheridan, Jim, The Field, 132-35 signifier, agency of, 71, 81, 85 Sinn Féin, 4, 9-10, 125 spectacle, 16, 97, 104, 109-12, 114-15, 120-22, 126-27 as form of memory, 115, 187-88 in literature, 124-26

## Index

225

and narrative, 102-04, 109-12, 120-22, 124-26 see also early cinema Star of Erin Theatre of Varieties, 103 Stephens, James, The Insurrection in Dublin, 125 Structuralism, 33-34, 53-54 subject coincidence of knowledge and death in, 43-46, 55, 64 as compensatory structure, 37-38 as configuration of desire, 14, 60, 68-69, 81, 86, 122 "ex-sistence" of, 84-85, 94, 186 historical "belatedness" of, 32, 36-37, 133-34 interment of, 58, 64 as knower of history, 8, 12–13, 30, 35–36, 39-40, 46-47, 55-58, 64, 67-68, 122 in Lacanian theory, 68 "lethal" historical condition of, 40, 43, 45-46, 55, 57-58, 64 matrimonial, 71–72, 79–81, 86, 90 as memorial construct, 36, 64-65 memory as investment in stability of, 8, 15, 43 organized by drives, 80-81 past persisting in, 60 patrimonial, 74 rationality of, 8, 35, 45-47, 53-55, 61 "spilt," 183-85 "split," 70, 86–87, 92, 183, 185 symbolic "fixion" of, 70-72, 74, 184 and symptom, 14, 68, 84 temporally "stretched-out," 157-59 textual, 69-71, 73, 86 subjectivity, 81, 87 and "belatedness," 32, 133, 167 erotic model of, 14 and historical consciousness, 40-42, 45 and memory, 7–8, 12–13 and paradox of historical movement/ paralysis, 39-40, 61 rational model of, 8, 13 Symbolic, 53-54, 68-72, 74, 79-81, 85-90, 92-93, 158, 167, 172-73, 175 symptom, 14-15, 61, 64-66, 68, 70, 72, 75, 77, 80-83, 86, 88, 92, 173, 187 as coincidence of legible and illegible, 67, 69 as compromise between Real and Symbolic, 7 I as condition of reading, 67 deciphering, 70 as distinct from symbol, 84 as enigmatic signifier, 67, 75-76, 82, 84-86, 89

symptom (cont.) "ex-sistence" of present through, 133, 186 in Freud, 70–71, 84 in Lacan, 66-69, 71, 76, 84, 86 mark of subject's erotic relation to history, 61, 63, 81, 84, 187 as memorial text, 38 as name, 68-69 as prosthesis, 86-87 as signifier of the Real, 67, 69, 86, 90, 93 and subject's "ex-sistence," 84-85 Woman as, 83-85 symptomatic reading, 62, 66-67, 72, 74, 186, 188 Synge, John Millington, 143 textual relation, 69, 73, 81, 85, 93, 159 time, 39 Tone, Theobald Wolfe, 101 Unconscious, 14, 53-54, 58-59, 61, 69, 81, 85, 173 in Althusser, 60 in Freud, 53-54, 59, 159, 172 as historical effect, 60 in Jameson, 53-55 in Lacan, 172 "Uncrowned King of Ireland," 97-100, 102, 113, 115, 117, 119-21 see also Parnell, Charles Stewart United Irishmen, 106 United States Holocaust Memorial and Museum, 24 Vico, Giambattista, The New Science, 53, 174-75 bodies of giants in, 174 knowing as interment of body in, 174-75 "Poetic Wisdom," 174-76, 182 Virgil, Aeneid, 40, 42 visual perception, 23, 28-29, 102, 183 Volta Theatre, 108 Wells, H. G., The Time Machine, 193-94 n. 1 Whiteboys, the, 119 Wild Geese, 132 Wilde, Oscar, 1, 8, 11, 138

Yeats, William Butler "belatedness," 137 "circus animals," 128, 131, 138 counter-memorial strategy in, 137, 147, 152 Crazy Jane, 149, 187 Cuchulain, treatment of, 16, 127, 131, 137–40, 142–47, 149–52

## Index

as formal innovator, 6 and formal spectacle, 16, 127 history, poetic treatment of, 16, 27, 127-28, 187 and Irish literary and cultural renaissance, 101 and Irish myth, 27, 130, 140, 144, 146 and Joyce, 5, 135, 137, 187-88 later work, 36, 128, 140, 147 lyricism in, 15, 137 material basis for symbols in, 148 and Maud Gonne, 36 memorialism in, 128, 135, 138 memory-work in poetry, 28, 36-37, 187 monumentalism, ambivalence toward, 37, 140 "mythic method," use of, 5, 6 past, poetic images of the, 27-28, 127-28, 187 Red Hanrahan, 127 repetition as technique, 131, 187 "Romantic Ireland," 127, 130 sea as replacement for Promethean rock, 147 sense of responsibility as a poet, 140-42 Shelley, influence of, 138-40 as subject of memory, 37 symbols in, 27 sympathies with fascism, 143, 147 Works "Among School Children," 36-37 Autobiographies, 127, 137 Cathleen ni Houlihan, 101, 128, 132, 149, 205 n. 18 "Circus Animals' Desertion, The," 27, 36-37, 140 Countess Cathleen, The, 128 "Crazed Girl, A," 149-50 "Crazy Jane on the Mountain," 149 Death of Cuchulain, The, 137, 143-46, 149 "Easter, 1916," 140-42 Fighting the Waves, 150 "General Introduction for My Work, A," 140 "Man and Echo," 140, 205 n. 18 Nobel Prize acceptance address, 97, 100 On Baile's Strand, 137 "Sailing to Byzantium," 205 n. 16 "September, 1913," 130, 144-45 "Sweet Dancer," 149 "Tower, The," 137, 148 Young, James, 24, 56 Zizek, Slavoj, 83-84