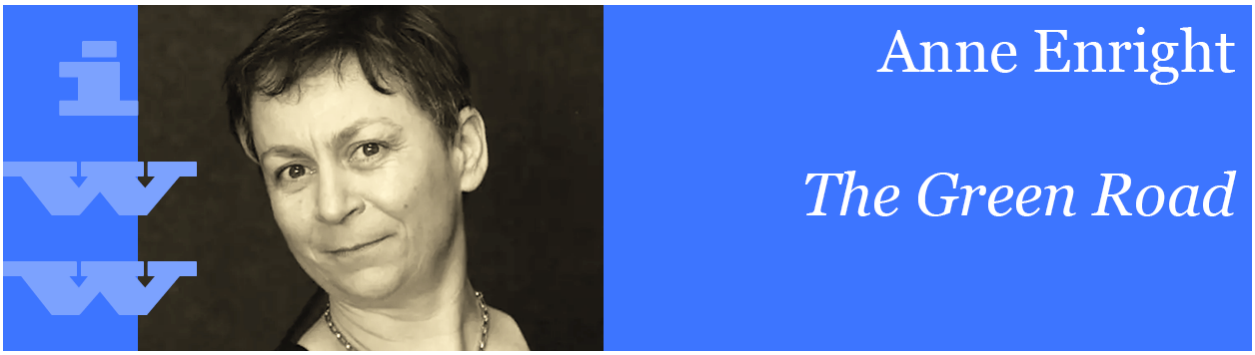
Anne Enright, *The Green Road* (2015)
Lecture 1 of 4

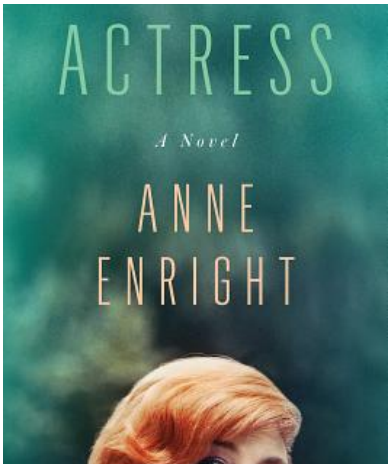


Biographical Details

Arguably, Anne Teresa Enright is the most influential female prose-fiction writer in Ireland today. Her importance was confirmed when, in 2015, Ireland's Taoiseach (Prime Minister) appointed her the inaugural Laureate for Irish Fiction. She has reflected, "Much against my better judgment, I [as Laureate] dug into the issue of gender and the [Irish] canon" — that is, the marginalization of women writers by male publishers, critics, and academics who historically have pronounced on (or, some would say, "have policed") mainstream Irish literature.

Born in Dublin on October 11, 1962, to civil servants Cora and Donal Enright, Anne Enright grew up in the South Dublin suburbs, attending St. Louis High School, Rathmines, a private, all-girls secondary school operated by the Sisters of St. Louis, a religious order that first arrived in Ireland (from France) in the mid-nineteenth century. On July 26, 1913, the order cemented with the Roman Catholic Archbishop of Dublin an agreement that effectively established the High School by stating (in part): "The Sisters are to devote themselves especially and above all to instruction in every form." (We use the term *charism* to refer to a religious order's purpose or mission.)

Enright's education continued between 1979-1981 in the form of a scholarship to Lester B. Pearson United World College of the Pacific, near Victoria, British Columbia, Canada. Appearing on BBC Radio 4's *Desert Island Discs* in January 2020, Enright explained that her "jaunt" in Canada, from age 16, altered her from being "a moral little miss." Upon returning to Ireland, she enrolled at the University of Dublin (better known as Trinity College Dublin or TCD), from which she graduated with an undergraduate degree in modern English and philosophy in 1985.



While at Trinity, Enright acted with a campus theater group — as well as other Dublin theater groups (such as Rough Magic) — and she also wrote plays for the stage and television. The year 2020 saw the publication of *Actress*, Enright's seventh novel. Its first-person narrator, Norah, a 58-year-old novelist (married with two grown children), is prompted by a dissertation-writing PhD candidate to unpack the life of her mother, dead for 25 years, who was a superstar stage and screen actress: Katherine O'Dell, London-born but intent on capitalizing on her ethnic Irishness. A key instance for Norah to ponder is Katherine's shooting of Boyd O'Neill, a movie-maker, in the foot.

After Trinity, Enright received a scholarship to the highly respected Master's program in creative writing at the University of East Anglia in the city of Norwich, England, where she studied under two major

English writers: Malcolm Bradbury (most famous for the 1975 campus novel *The History Man*); and Angela Carter (most famous for the 1979 short-story collection *The Bloody Chamber*, based on fairy and folks tales). Carter also authored a seminal novel about theater life: *Wise Children* (1991).

In 1989, Enright scored her debut publication success: a short story, which appeared in the anthology series *First Fictions* from Faber & Faber of London. Basing herself in Dublin, Enright divided her time between:

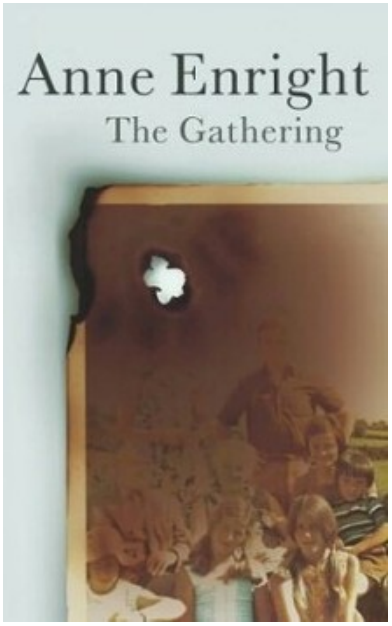
(1) Irish national television (RTÉ), helping to produce and direct *Nighhawks*, a late-night show she has described as "fairly subversive … a very busy mixture of chat and sketches … pieces of art … literature";

(2) her desk, writing the short stories that, in 1991, would be published as a collection, *The Portable Virgin*.

In style, many stories in *The Portable Virgin* manifest the influence of the Irish modernist novelists James Joyce and Flann O'Brien (most famous for the novels *Ulysses* [1922] and *At Swim-Two-Birds* [1939], respectively); consider, for example, the lines "History is just a scum on reality …. You scrape it away" (from the tale, "Historical Letters"). The critic Ann Owen Weekes praised the "intelligent, keen, and ironic" manner in which characters in *The Portable Virgin* observe their surroundings.

In 1993, Enright married the actor-director Martin Murphy. (The couple has a daughter and a son.) Upon exiting television work — she confesses to having endured a breakdown due to the stress of that occupation — Enright spent 1993-1995 writing what would become her first published novel, *The Wig My Father Wore*. An element of its magic-realist plot concerns the impregnation by an angel, Stephen, of Grace, a member of the team that produces *The Love Quiz*, a television game show.

What Are You Like? (2000), Enright's second solo novel, presents Irish twins, separated in early infancy as a result of their mother's dying when giving birth to them. One is raised in Dublin by her biological father, but then emigrates to New York; the other is raised as an adoptee in England. Lauding Enright for her "extraordinary, lancing sentences," the critic James Wood noted the novel's "surrealist" qualities in conveying Irish diaspora (i.e. emigrant) experiences. (By the way: Enright has characterized the sentence as "a gap that's … filled, even as it opens.") Enright has identified her principal purpose in *What Are You Like?* as interrogating "the iconized mother figure in Irish literature" — a phenomenon we've already studied this semester as an overdetermined symbol, manifest as: sovereignty goddess; victim of colonial "rape"; lovelorn *aisling* (i.e. dream) maiden; "old woman of the roads" (*The Green Road*, p. 152); and more.



Various mothers occupy Enright's fourth novel, *The Gathering*, published in 2007, which won that year's Booker Prize, a highly prestigious literary award. The character Liam Hegarty's suicide by drowning off the English coast precipitates a gathering by his surviving siblings at their mother's home in Dublin. One sister, Veronica Hegarty —who has an unfaithful husband, two teenaged daughters, and a materially comfortable middle-class lifestyle — serves as the first-person narrator. Gradually, she introduces the reader to a sexual trauma that Liam endured in boyhood at their maternal grandmother's rented Dublin cottage.

We are studying Enright's sixth novel, *The Green Road* (2015). Both *The Gathering* and *The Green Road* — as well as the novel between them, *The Forgotten Waltz* (2011) — manifest a consciousness of the affluence that changed Irish attitudes, practices, and society during the unprecedented economic boom known as the Celtic Tiger (mid-1990s to mid-2000s).

In addition to novels, Anne Enright continues to produce short stories for such venues as *The New Yorker* magazine. She also writes reviews

and opinion pieces for *The London Review of Books*, *The Irish Times* newspaper, *The Guardian* newspaper, and other publications. She has become a public intellectual in Ireland, called on to opine about such matters as the country's votes to change its constitution to legalize same-sex marriage (2015) and abortion (2018). Respecting the latter, Enright wrote (in *The Guardian*), "[H]aving children is a complicated business; it is not a war."

The Green Road: Some Basics

First published in 2015, *The Green Road* falls into two parts: first, "Leaving"; second, "Coming Home." The deliberately disjointed narrative orbits around an Irish matriarch, Rosaleen Madigan, née Considine, a maiden name that Enright may have derived from Kate O'Brien's *Without My Cloak* (1931). Rosaleen means "little rose," and it appears in the title of one of the most famous nineteenth-century woman-as-Ireland ballads, the Young Irelander James Clarence Mangan's "Dark Rosaleen" (a portion of which appears on p. 157, with other portions following elsewhere).

Both temporal and geographic fragmentation obtain in *The Green Road*. Across the arc of the action, the reader gains insights into the lives, over a 25-year period, of Rosaleen's four adult children — in birth order: Constance, Dan, Emmet, and Hanna — displaced across three continents (Europe, Africa, and North America). This diaspora consciousness reflects Ireland's pattern of large-scale emigration, especially as a result of the Great Hunger of the 1840s and the economic downturns of the 1950s and 1980s. But it also suggests late-twentieth-century Foreign Direct Investment (FDI) in Ireland — particularly by American information-technology and pharmaceutical corporations (Mircosoft, Google, Pfizer, and more) — which rendered the Irish economy among earth's most global and most successful.

The "Leaving" units (we might call them "chapters") introduce the Madigans, each in a discrete location at a specific time. For their part, the "Coming Home" units revolve around a summons by Rosaleen that her offspring — "[f]our children on the brink of middle age" (p. 240) — gather for Christmas 2005 in the family's home place, named "Ardeevin" (*ard* = "height"), in or near the real-life townland of Boolavaun ("white or grassy summer-pasture") in north County Clare on Ireland's West Coast or Atlantic littoral. (In Ireland, the term "home place" is common parlance for "familial homestead.") The purpose of the intergenerational assembly is to discuss the potential sale of the property, a "house" that for Dan "made sense in a way … nothing else did" (p. 248) — a house with a "big kitchen" and a "little study" (p. 32) but that "[lets] in the rain" (p. 94). In how they develop the character of Rosaleen, the eleven "Coming Home" units and the preceding fifth and final unit of the "Leaving" section offer a remarkable study of ageing (what is sometimes referred to as "critical gerontology"). The critic Anne Fogarty has read Rosaleen's threat to sell the house as an attempt "to signal [to her children] her distress at her abandoned state and to blackmail her family emotionally" (Fogarty p. 133). Rosaleen also grapples with her having had "a few miscarried things" (p. 163) between Dan's birth and Emmet's.

One way of analyzing *The Green Road* is as a series of related short stories, each predicated on a particular place. This formal strategy evokes the Irish literary tradition known as the *Dindsenchas* genre: "lore of place names." Consider, for example, such unit titles (from the "Leaving" section) as "Dan in New York 1991" and "Emmet in Ségou, Mali, 2002." While Enright used a first-person narrator (Veronica Hegarty) in *The Gathering* (2007) — another novel about a family's fraught reuniting — she opts for various unidentified, third-person narrators (in the tradition of the omniscient voice) for most of *The Green Road*. Occasionally, however, the reader experiences another narrator: a "we" that may be the Madigan family or some coterie within New York City's gay community.

Order of Units/Chapters in "Leaving" Section:
Hanna 1980 → Dan 1991 → Constance 1997 → Emmet 2002 → Mother Rosaleen 2005

Early in the novel, Hanna appears as a girl of a dozen years in 1980, mentally navigating her atavistic legacy, not least: her paternal grandfather, purportedly shot, though not fatally, during Ireland's Civil War (June 1922-May 1923); and her maternal uncle, Bart Considine — a closeted gay man with a wife; the

owner-operator of the Medical Hall or chemist's (i.e. pharmacy) he inherited from his father, John. (The local competition is "Moore's, the chemist's on the other side of the river" [p. 22]). Later, the reader will experience Hanna at 37, a failed actress and an alcoholic who "[has] run out of time" (p. 194). Instead of having become a global movie superstar on "the red carpet at Cannes," she is reduced to "Ophelia, undone" (p. 193).

From Hanna at 12, the action shifts to 1991, with Dan in New York. (His father's two younger brothers had emigrated to America years earlier.) A partially "out" gay man, he'd once trained for the Roman Catholic priesthood, inspired by the Polish Pope John Paul II's 1979 pastoral visit to Ireland, during which one Mass (in Dublin) attracted an estimated 1.25 million people (see the image to the left). Now, however, he deliberately adopts an artsy Irish persona (in the tradition of Oscar Wilde) as a kind of coping mechanism in light of the AIDS epidemic.

Next, the reader encounters Constance in 1997, married into the McGrath family, whose construction and auctioneering businesses are benefitting financially from the property bubble, a key feature of the expansion (as well as the precipitous 2008 global-crash demise) of the Celtic Tiger. (Emmet will reflect on Ireland "[s]ince the money came in," finding that the high "house prices depressed him" [p. 206].) Constance is driving to Limerick city, immediately south of County Clare, for a mammogram, which she fears will yield a positive diagnosis of cancer — the disease that, in just "[t]welve months" (p. 95), killed her father, Pat Madigan. Regardless of the test's result, Constance is already angst-ridden over a lessening of her ownership of her personal property, her body. She has become overweight, an excessive Celtic Tiger consumer, spending "four hundred and ten euros, a new record" (p. 229) on one Christmas grocery shop; however, she now anticipates a shift from consuming to being consumed — by cancer, which, in front of her three children, she characterizes as "[t]he thingy" (p. 102).

Named after Robert Emmet, a martyred Protestant-lawyer hero of Ireland's United Irish revolutionary period of the late-eighteenth and early-nineteenth centuries, Emmet Madigan is the final sibling introduced in detail. In 2002, he and his "[e]ndlessly sweet" (p. 113) girlfriend Alice — from Newcastle in the North of England — are performing development work in economically disadvantaged Ségou, a town on the River Niger in southern Mali, a large, land-locked West African country that gained independence from France, the colonial power, in 1960. From the early 1700s through the mid-1800s, Ségou was the capital of the Bambara-speaking, ancestor-worshipping Bambara Empire, an indigenous polity that captured slaves, supplying them to the transatlantic slave trade. The fact that Alice adopts "a short-haired street dog" she found in a Ségou "marketplace" (p. 106) may remind readers that Madigan means "little dog."

Some Approaches to the Assigned Content for Lecture 1: Pages 3-72

Incipit's Juvenile Voice • *The Green Road*'s initial unit (or chapter) centers on Hanna Madigan as a 12-year-old, walking to her mother's brother's pharmacy in 1980. The voice and perspective of the unidentified, third-person narrator suggest a 12-year-old; consider, for example, the line, "The shape [taken by an artwork] twisted over itself and twisted back again and Hanna loved the way it seemed to be moving but stayed still" (p. 4). This technique resembles the young boy's vocabulary and perception conveyed in the third person during the opening sequence of James Joyce's *Künstlerroman* (i.e. novel about an artist's development), *A Portrait of the Artist as a Young Man* (1916): Once upon a time and a very good time it was there was a moocow coming down along the road." The matter of voice receives further attention in the pharmacy, for Uncle Bart Considine offers Hanna "a cachou" (p. 5) or breath-freshening throat lozenge.

Family Planning Act • Constance, the first-born Madigan sibling, has informed Hanna that the longtime bachelor Bart's relatively new wife "was on the pill, because [being in the retail-pharmacy business] they had access to the pill" (p. 5). On November 1, 1980, a controversial law, passed the prior year, came into

effect. The Health (Family Planning) Act permitted, for the first time since a general ban in 1935, the sale of contraceptives (condoms, the pill, etc.) in Ireland — but only by prescription, from a medical doctor. (On p. 85, Constance, working in a Dublin pharmacy, distributes "illegal packets of Durex" condoms to her girlfriends.) The government's Health Minister, Charlie Haughey (who later became Taoiseach), characterized the new legislation a "an Irish solution to an Irish problem"; he continued, "I have not regarded it as necessary that we [i.e. the Irish] should conform to the position obtaining in any other country." Barry Desmond, a member of an opposing political party, deployed heavy irony in responding to Haughey: "Irish women [must] have some unique aspects of sexuality unknown in other European countries. Irish men [must] possess unique aspects of sexuality unknown to other males in Europe. Therefore, we must have a uniquely Irish solution to the problem."

First Papal Visit to Ireland • Another reason for Enright's choice of 1980 as a starting point for *The Green Road* is the fact that late September and early October of the prior year had seen huge crowds assemble at various venues across Ireland in connection with the first ever papal visit there— specifically, by Pope (now Saint) John Paul II, a charismatic Polish cleric. On Sunday, September 30, 1989, he addressed approximately 285,000 people at a youth rally near Galway city, an event that receives mention in our text. At the time, Dan Madigan was studying at the National University of Ireland in Galway (NUI Galway) and attended — as, separately, did his younger brother, the 14-year-old Emmet — "the big Youth Mass" at "the racecourse at Ballybrit" (p. 8). Even today, most Irish people are aware of key phrases utter by "JP2" at the Galway gathering, most famously, "Young people of Ireland, I love you," but also:

- "Tomorrow, Ireland will depend on you";
- "The desire to be free from external restraints may manifest itself very strongly in the sexual domain";
- "Christ pronounced in the Sermon on the Mount: 'Love your enemies; do good to those who hate you.' You have guessed already that, even by my reference to these words of the Savior, I have before my mind the painful events [i.e. widespread ethno-religious violence, known as 'The Troubles'] that for over ten years have been taking place in Northern Ireland."

Matrifocal Text I • Some critics have characterized The Green Road as a "matrifocal" text — that is, focused on women, especially as mothers. Certainly, an early episode effectively removes the Madigans' patriarch. An impasse in a family-table discussion about Dan's potential religious vocation causes the young man's father to declare, "You can count me out," a turn in affairs that precipitates Dan's question, "How am I going to do [cut] five [pieces of apple tart]?" (12). While the father does not fully disappear — masculine phenomena, such as his facial "stubble" (p. 13) or his punishing Emmet with a "ruler" (p. 14) continue to register — even he tends to privilege the matriarchal. Exiting Ardeevin, he repairs to his mother's four-room house and its associated farm — with "yard" and "haggart" or grain-crop-stacking and -threshing enclosure (p. 18) — in the townland (district) of Boolavaun: "a place that made itself hard to see" (p. 16) due to the play of light there between land, sky, and sea. The "boola" in the name is a transliteration of the Gaeilge (i.e. Irish-language) noun *buaile*, which means "summer-pasture" or "cattle-fold"; and the "vaun" derives from *bán*, which means "white" or "grassy." A sense emerges that this rural locus — presided over by the (ostensibly) "never sick," bicycle-riding "Granny Madigan" (p. 16) — is the family's ancestral omphalos or ground zero: "forty acres of rock and bog" (p. 164). A "green road" (p. 15) connects it to the Atlantic coast, running through The Burren: a unique karst landscape, principally composed of exposed-limestone uplands and renowned for its flora, such as blue, star-like gentians "blooming among the rocks" (p. 24). The Burren's sea-edge includes "the Flaggy Shore" (p. 16), a site famously highlighted in "Postscript," the final lyric in Seamus Heaney's 1996 collection of poems, *The Spirit Level*: "You are neither here nor there, / … / As big soft buffetings come … sideways / And catch the heart off guard and blow it open." Lest the reader become too enamored of the romance of place — especially the fetish (since at least the Irish Cultural Revival of the late-nineteenth and early-twentieth centuries) of deeming the West of Ireland the "real" or "authentic" Gaelic Ireland — the novel has Hanna become "fed up of people talking about … the Flaggy fucking Shore" (p. 24). Later, in a Constance-centered episode, a nurse-radiologist checking the character for breast cancer declares, "Oh I love the Aran Islands" (p. 81), a three-island, Gaeilge-speaking archipelago in Galway Bay, also regarded by Revivalist as a repository

of Ireland's pre-colonial culture; consider, for example, John Millington Synge's 1901 travelogue, *The Aran Islands*. One resident interviewed by Synge (pronounced "sing") says of Gaeilge, "It can never die out … because there's no family in the place can live without a bit of a field for potatoes, and they have only the Irish words for all that they do in the fields."

Matrifocal Text II • Even small matters in *The Green Road* may suggest matriarchy; for example, Hannah in 1980 receives a "pound note" (p. 17) from Granny Madigan, which, later, her Uncle Bart "straighten[s] … out," revealing it to be a "soiled little note" (p. 24). In March of the prior year, Ireland had untied its currency from parity with the British Pound Sterling. Featured near the top-right corner of this page as an image, the Irish pound (or *punt*) note, the core banknote of the period, showed the mythic Irish queen Medb (or Maeeve), ruler of Connacht, Ireland's Western province. Granny wants Hannah to procure (from Bart's pharmacy) "cream" that, Hanna speculates, "[has] something to do with the bright blood she [Hannah] saw in her granny's commode" (p. 17). This matter may put readers in mind of the episode in Ireland's most famous epic, *Táin Bó Cúailnge* (from the Ulster Cycle of myth), where, per one translation, in the midst of military maneuvers, "the issue of [mensural] blood came upon Medb," so that she filled "three large dykes." The enemy's chief male warrior, the teenaged superhero Cú Chulainn, "came upon her as she was thus engaged, on his way to the battle, and he did not attack her," for "[h]e would not strike her a blow from behind." Two other queen figures appear later in *The Green Road*. In the city of Galway with Dan, the 12-year-old Hanna attends a fast-moving play, with masks, "about Granuaile the [sixteenth-century Irish] pirate queen [also known as Grace O'Malley], who turn[s], in the middle of it all, into the other queen, [England's] Elizabeth the First" (p. 29). As if the patriarchy cannot handle powerful women, two priests in the audience do not return to their seats for the second half. (An eighteenth-century depiction of a meeting between a standing Granuaile and a seated Elizabeth I appears to the left of this paragraph.)

Dan Madigan in New York: A Decade into the AIDS Epidemic • Beginning in 1981, US doctors recorded clusters of gay men exhibiting two conditions: (1) Kaposi's sarcoma (KS), a cancer that manifests itself as purple skin lesions; and (2) pneumocystis pneumonia (PCP), a form of pneumonia (caused by a yeast-like fungus in the lungs) whose symptoms include fever, shortness of breath, dry coughing, weight loss, and night sweats. These KS and PCP cases were spiking due to their victims' compromised immune systems, brought about by infection with a virus popularly known as HIV: human immunodeficiency virus. If an individual tests positive for HIV and, in addition, exhibits HIV-related diseases — such as KS and/or PCP — he or she is said to have AIDS: acquired immune deficiency syndrome. Unprotected vaginal, anal, and oral sex and shared hypodermic needles are effective ways of transmitting HIV from an infected person. Early high-profile deaths from AIDS included those of the Hollywood actor Rock Hudson in October 1985 and the British rock star Freddie Mercury in November 1991. *The Green Road* deploys various phrases to capture the atmosphere of the time — for example: "[i]t's a war" (p. 47); "so many of the men were fading" (p. 43); "Achilles' dream of dead Patroclus" (p. 46). In a battle in Homer's *Illiad*, the Trojan warrior Hector kills Patroclus, historically seen as not just Achilles' friend but also his older male lover. Achilles' grief and anger over the loss precipitate his return to the war. A portion of *Illiad* 23 describes how the spirit of the dead Patroclus visits Achilles in a dream, imploring him to: (1) "[h]asten my funeral" (the burning of the corpse on a pyre) so he can enter Hades, the underworld; (2) make provision that after Achilles' death their respective ashes be buried "as one."

"We" Narrator of Dan-Centered Second Chapter • The second unit or chapter (pp. 35-72) of *The Green Road* is set in 1991, the year of Freddie Mercury's death, primarily in two New York locations: the East

Village on Manhattan Island and Fire Island (a barrier island parallel to the south shore of Long Island). Another significant location is St. Vincent's — that is, St. Vincent's Catholic Hospital, Greenwich Village, Manhattan (founded in 1849; closed in 2010). The unit's first-person-plural (i.e. "we") narrator appears to be a group of gay men who had observed Dan Madigan, an Irish immigrant, gradually integrate into their scene: consuming sophisticated beverages, such as the French red wine Saumur-Champigny (p. 46); "tak[ing] several and various substances [drugs]" (p. 52); "tripping on Ecstasy" (p. 59). As an English major at the university in Galway, Dan had contemplated becoming a Roman Catholic priest; however, after arriving in New York City in 1986 — midway through a decade of exceptionally high emigration from Ireland — he developed a career in high-end, private-client retailing: first, shoes; then, "fine art" (p. 61). He also came out, at least partially, as gay. In 1986, homosexuality was still illegal in Ireland, based on nineteenth-century laws. Two years later, a gay Irish senator, David Norris, took a case against Ireland to the European Court of Human Rights, which found in Norris's favor. (The lawyer who argued Norris's case before the Court, Dr. Mary Robinson, later became Ireland's first female President.) Despite the ruling, it took Ireland's Oireachtas (national parliament) until 1993 to decriminalize homosexuality. In 2015, the year that *The Green Road* debuted, Ireland became earth's first country to approve, by means of a national referendum, same-sex marriage

Dan-Billy-Greg Triangle • *The Green Road* explains Dan's hesitant entry into a sexual relationship with Billy Walker, a blond "thug/angel" (p. 35) from Elk County in rural north-central Pennsylvania. Billy's sometime partner, the Manhattan-based art-dealer and gallery-owner Greg Savalas, appears to be dying from AIDS, while Dan's Irish girlfriend, Isabelle McBride, is completing an MFA in Boston. A New Jersey native who identifies as Greek-American, Greg has "the purple bruise of Kaposi's" (p. 37), as well as "a kind of pain in my lung" (p. 39), presumably PCP; and the text suggests that he contracted HIV-AIDS from "Christian … an actual Dane" (p. 40) during the epidemic's early days. The reader encounters Greg in 1991, hospitalized in St. Vincent's, having broken his collarbone after "slip[ing] on fresh snow" (p. 41) due to generalized bodily weakness. Treatment with Xanax, an anxiety-management drug (approved for medical use in 1981), provides Greg with enough relief to return to his "walkup in the East Village" (p. 53), and, surprisingly, he continues to rally.

Dan's Irish Persona as Immigrant in New York • To the "we" narrator, Dan Madigan configures as a kind of idealized Irish or Celtic male: a "Danny Boy" (p. 62) equivalent of the Italian Renaissance young-man paradigm conveyed by the Venetian painter Titian's oil, *Portrait of a Man in a Red Cape* (from around 1510), which Dan examines at the Frick Collection, located on Fifth Avenue at 70th Street (p. 62). (See the image on the left.) The narrating voice notes Dan's stereotypically Irish traits: his "sandy hair [that] you might flatter to red and [his] beautiful, pale skin" (p. 45); "his freckled white skin … and … uncut Irish cock" (p. 48); his "voice like wild honey" (p. 47). In a gay culture of gym-honed bodily sameness — "[t]hey all look sort of identical" (p. 54) — Dan cultivates a persona as "the Irish poet" in the public tradition of "Yeats": "[T]o everyone's amazement and delight, Dan [at a Manhattan dinner party] opened his mouth and a ream of poetry fell out. Line after line" (p. 47). Enright interrogates the psychology of the immigrant, which combines nostalgia (i.e. homesickness) for and repudiation of the natal country: While Dan characterizes his Atlantic Ocean swimming off Fire Island during the summer of 1991 as "swimming home" to "where I am from" — Ireland — "[t]hree thousand miles thattaway," he also responds with a "[f]uck no" when Billy inquires if he misses his homeland. The chapter ends with a species of cliff-hanger: in very short order, soon after a period of intense sexual engagement between Dan and Billy, the latter develops "[f]ull-blown PCP" (p. 70). Although informed about the situation, Dan — identified by "dancing shamrocks" (p. 71) in Billy's address book — does not visit what turns out to be Billy's death bed on the seventh floor of St. Vincent's. It is Greg who

we find holding Billy's hand, "sing[ing], very quietly," when he dies. Incidentally, Dan was born in 1962, the same year as his creator, Ann Enright.

Read the Text

It is critical that each student reads the assigned text, not just the instructor's lecture notes about it. To help ensure that that work gets done, please establish the correct answers to the following questions, presented in chronological order. The highlighted material in the lecture notes (above) will form the basis of several questions on your multiple-choice Final Exam. However, some of the following 11 questions may also appear on that Exam, in addition.

Reading Question 1
The Green Road opens with Hanna Madigan *en route* to Bart Considine's Medical Hall to obtain ••••••, a over-the-counter pain-relief medication, for her mother (Bart's sister), Rosaleen Considine Madigan, who describes her head as "a fog."
(A) Celecoxib • (B) Solpadeine • (C) Panadol • (D) Naproxen

Reading Question 2
In the opening sequence of *The Green Road*, we learn that Rosaleen has confined herself "to the bed" for "two weeks, nearly." Her reason for this sequestration is the news that ••••••.
(A) her brother, Bart, has announced that, though in a heterosexual marriage, he is a gay man • (B) her husband has been keeping a Polish immigrant as a mistress in Limerick, a city to the south of the family's home place • (C) her son, Dan, had revealed his intention to train to become a Roman Catholic missionary priest • (D) her late father had faked his heroic tale of fighting as a rebel on the anti-Treaty side during Ireland's Civil War of the early 1920s

Reading Question 3
An unidentified, third-person narrator in *The Green Road* invokes the three colors that appear on Ireland's national flag, doing so in connection with a Madigan "family meal" that occurs on ••••••, a major holy day within the Christian calendar.
(A) Ascension Thursday • (B) Pentecost (also known as Whit) Sunday • (C) Palm Sunday • (D) Shrove (also known as Fat) Tuesday

Reading Question 4
The opening unit of *The Green Road* refers to "•••••• Wednesday," a Christian observance close to Easter. In this context, the word immediately prior to the day of the week means "ambusher"; and it evokes Judas Iscariot's act of effectively ensnaring Jesus by kissing him so soldiers in the Jewish High Priest's service could arrest him.
(A) Spy • (B) Scout • (C) Spook • (D) Spotter

Reading Question 5
Set on Granny Madigan's farm, the egg-gathering episode in the first unit or "chapter" of *The Green Road* immediately precedes an act on Hannah's father's part, namely, his •••••• a "young cock."
(A) administering medicine to • (B) chopping-off of portions of the wing feathers of • (C) rescuing of • (D) beheading of

Reading Question 6
Christian missionary work was long a feature of Irish Catholicism. For much of the nineteenth and twentieth centuries, Ireland, a country with large families, produced a surplus of priests ("fathers"), monks ("brothers"), and nuns ("sisters"). On Good Friday of 1980, in the kitchen at Ardeevin, Hanna examines "pictures" of Irish priests "robed in white" alongside "shiny black children sticking their tummies out." The images appear ••••••. Unknown to the 12-year-old Hanna, the children's condition is likely bloating of the stomach due to protein calorie malnutrition.
(A) in a book of photographs • (B) on a calendar • (C) on *Tomorrow's World*, a television show • (D) in a church newsletter

Reading Question 7
In the first unit (or "chapter") of *The Green Road*, Dan takes his sister Hanna to the city of Galway. While, later in life, Hanna will acknowledge Dan as "some version of a gay man," he, as a university student in 1980, has a girlfriend, Isabelle McBride, who wears green leather gloves and toasts her drinking companions using the Latin word ••••••, which means "rejoice."
(A) *Gaudete* • (B) *Plausus* • (C) *Arbitrantes* • (D) *Spe*

Reading Question 8
In Galway city, walking across a bridge, *en route* to her brother's flat (or apartment) from having seen a play, the 12-year-old Hanna gives a coin to a "beggar woman" because moved by that individual's ••••••.
(A) "sing-song voice" • (B) "pinch[ing] the tears back with finger and thumb" • (C) "wound crusting under her hair" • (D) "live baby"

Reading Question 9
During a Manhattan dinner party, Dan Madigan is compared to the Irish poet William Butler Yeats. One of the guests notes that an American at the table, Billy Walker, does not recite lines by the American poet ••••••, even though —in common with Dan — he grew up in a rural environment.
(A) Ralph Waldo Emerson • (B) Walt Whitman • (C) Henry Wadsworth Longfellow • (D) Sidney Lanier

Reading Question 10
The "we" narrator of the Dan-in-New-York unit or chapter characterizes Isabelle McBride as ••••••, meaning a female companion who allows a gay man to pass as straight in social situations.
(A) a beard • (B) an auntie • (C) a flit • (D) a clone

Reading Question 11
In 1986, Dan Madigan's plan was to work in New York for a year and then return to Ireland to pursue an advanced degree that would qualify him for employment as a ••••••.
(A) librarian • (B) journalist • (C) lawyer • (D) public-relations specialist

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Works Cited

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