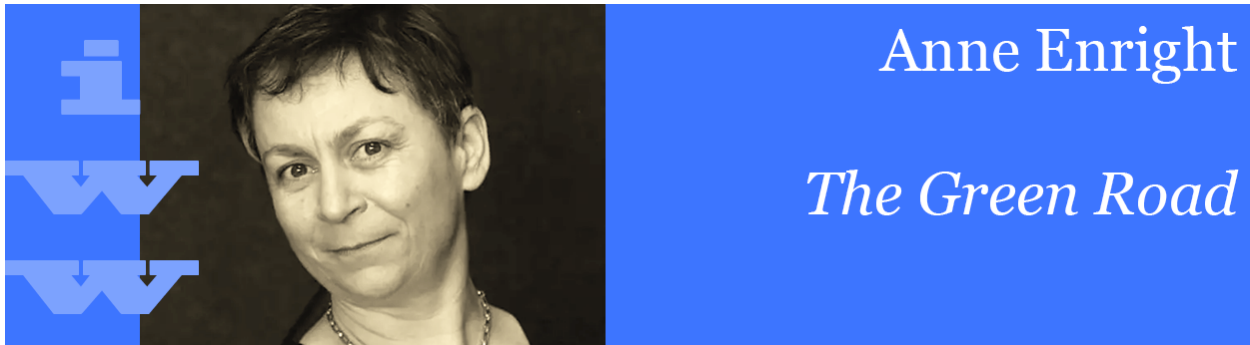


Anne Enright, *The Green Road* (2015)

Lecture 3 of 4



Some Approaches to the Assigned Content for Lecture 3: Pages 169-235

Overview On p.169 of the novel as originally published, **Part Two: Coming Home** — the second of the work’s two great sections — properly begins. This lecture concerns elements from the early units of that section:

- “Toronto” (pp. 169-181), which concerns Dan Madigan;
- “Dublin” (pp. 182-195), focused on Hanna;
- “Shannon Airport” (196-205), which interrogates the dynamic between Dan and his sister Constance, his senior by just “fifteen months” (p. 198);
- “Co. [County] Dublin” (pp. 206-226), which opens with Emmet but proceeds to bring all four Madigan siblings together;
- “The Hungry Grass” (pp. 227-257), centered primarily on the Madigan family’s Christmas gathering at Ardeevin in 2005.

Same-Sex Marriage: Dan Madigan and Ludovic (“Ludo”) Linetsky • First published in 2015, *The Green Road* is set in 2005. The principal action in the novel’s Coming Home section occurs late in that year; and the section opens by revealing that Dan Madigan’s domestic circumstances are cohabitation with the “middle-aged” (p. 169), “rich,” and “[s]exually ... masochistic” Ludo, a lawyer, in a “nice brick-colonial in Rosedale, Toronto” (p. 170), a famously affluent neighborhood to the north of downtown Toronto,



Canada. In July 2005, Canada enacted a nationwide **Civil Marriage Act**, which states (among other provisions) that “a marriage is not void or voidable by reason only that the spouses are of the same sex.” The legislation rendered Canada the first nation outside Europe to legalize same-sex marriage. Ten years later, Ireland’s socio-political climate had changed enough that a 62.7% vote in favor was recorded in a referendum about **amending Article 41 of country’s Constitution** to introduce the following sentence: “Marriage may be contracted in accordance with law by two persons **without distinction as to their sex.**” A poster from the Irish referendum campaign appears to the left, and its message perhaps anticipates how the *New York Times* of May 23, 2015 analyzed the result: “**Surprising many who had predicted a generational divide,** the support cut across age and gender, geography, and income.” The year 2015 also saw the US legalize same-sex marriage nationally, not by means of a referendum but rather the Supreme Court’s **Obergefell v. Hodges ruling**. *The Green Road* demonstrates shifting attitudes to homosexuality in Ireland. While Rosaleen’s gay pharmacist brother Bart

Cosindine felt it socially necessary to take a wife, that man's great-nephew, Rory McGrath, reacts positively — and publicly — when Dan announces, "I'm engaged": "‘Congratulations, man,’ said Rory. ‘Legal! Hey.’" He loped over to his uncle and hugged him A big wraparound hug, complete with back pat" (p. 256). Rory's father, Dessie, absorbs the news more cautiously; nevertheless, he "liberate[s] a bottle of champagne" from the "boot [trunk]" of his car so that the family members of his generation can toast Dan with "an awkward glass" (p. 257). In 2005, Rory is 19, but earlier in life Dan's sexuality had embarrassed him and his siblings. Dan recollects to himself the children's developing a "mottled blush" in their faces when obliged to acknowledge that "their uncle was a queer" (p. 171). Dan's self-acceptance as a gay man — his fully "becom[ing] a fucking human being" — emerges only gradually, in part by means of psychotherapy, conducted by Scott, a Canadian as "straight as the Trans Canada Highway" (p. 177): "Dan never cried until he started [counseling sessions] with Scott" (p. 179). Dan travels from forcing himself to act heterosexually in a relationship with Isabelle McBride, who might have become his bride, to being fully, legally homosexual; however, the novel suggests that a sexual continuum may be common for many people. Consider, for example, Dan's brother, Emmet, who has also taken advantage of "counselling" (p. 225). Generally, he seems straight, at one point "not know[ing] what to do with [a] holy hard-on" he develops when recollecting a former partner, Alice; yet, when "let[ting] all the psychic rubbish of sex clatter through his mind" in Dublin in 2005, Emmet imagines something like carnal intimacy with his male Kenyan roommate, Denholm, a thought he parenthetically acknowledges as "(a surprise ...)" before going on to deem the fantasy "(... all right ... fine)" (p. 297). Earlier, at the pub close to Ardeevin, Emmet had encountered a close friend, Seán O'Brien, "from national school" (that is, his elementary-school days), whom he had "loved with the frank and unrepeatable love you have for another boy, when you are eight years old" (p. 220).

Possible Jewish-Greek Reconciliation via Dan (Uncle of "Rory the peacemaker" [p. 239]) • Broadly, *The Green Road* aligns the prospective Dan-Ludo marriage with a discourse on social marginalization, whether on the basis of sexuality, gender, religion, ethnicity, or nationality. Ludo proposes to Dan not with a ring but rather "a pair of cufflinks" (p. 180). Although "worth very little" in monetary terms, they have immense sentimental value, "[being] his great-grandfather's ... all the way from Odessa" (p. 180). The reader should assume that Ludo's forebears were Jews persecuted in Odessa, a Black Sea port-city in Ukraine, long controlled by the Russian Empire. Hostility between the city's Greek and Jewish populations was frequently a cause of Russian-sanctioned and/or -run anti-Jewish pogroms, so it is likely no coincidence that when fully committed to the idea of marrying Ludo, Dan takes advantage of an unexpected opportunity to reconnect, via an e-message, with Greg Savalas — "Gregory the Greek" (p. 41) — from his New York days: a man he assumed had died from AIDS. The soon-to-be-married Dan writes, "I see that you [Greg] are still alive. ... Enjoy. Enjoy. Just sending you a little wave" (p. 295; italics original).

Hanna's Physical and Emotional Health in Late 2005 • While the novel's opening privileges Hanna (a name that means "favor" or "grace") during her pre-teen years, she occupies little more of *The Green Road* until the "Dublin" unit or chapter that begins on p. 182. In that unit, we encounter her as the seriously alcoholic mother of baby Ben, living with her "boyfriend" (p. 186) Hugh (a name that means "fire"), the child's father, in a "tiny little semi-detached" (p. 184) — i.e. a duplex — on which they are paying a "mortgage"



(p.188). The house is in Mount Brown (p. 188), a south-city-center district of Dublin, near such famous sites as Phoenix Park and Kilmainham Goal [pronounced jail], where the British military executed key republican rebels behind Ireland's Easter 1916 Rising. The action begins with Hanna prostrate on the kitchen floor, bleeding. In a drunken stupor, she has dropped a wine bottle and fallen onto its broken pieces, lacerating her "scalp" and, thus, losing "two pints" (p. 187) of blood, an outcome that necessitates an ambulance-facilitated visit to "Casualty" (p. 186) at a hospital. (Enright uses the occasion to, in effect, comment on the Irish

healthcare system's lack of bed- and ward-capacity: the patient awakens on a "trolley ... in a [hospital] corridor" [pp. 186-187], as opposed to a bed in a hospital ward. See the image to the left of this paragraph,

from a newspaper article about the “ongoing **trolley crisis**.”) Hanna’s chronic over-consumption of alcohol may result from several factors: stresses from her childhood; “**post-natal depression**” (p. 187); an uneven relationship with Hugh (that includes “fighting” [p. 190]); and — perhaps most of all — the failure of her acting career to really take off.

Intertextuality: Hanna Madigan as The Yellow Peril from Hugh Leonard’s *Da* • The “[n]ormal with an edge” Hugh maintains a job “at **RTE working on a soap**” (p. 187) — that is, he pursues a career in television-production at the Dublin headquarters of Ireland’s national broadcaster, precisely what Anne Enright did after university. During college, Enright engaged in the Dublin theater scene, acting in and writing plays. Hanna, we learn, left Rosaleen’s house, Ardeevin, in rural County Clare and secured minor parts at two Dublin theaters: the **Abbey** (the National Theater of Ireland); and the **Olympia**. Next, she got a bit of a break: the role of “**the girlfriend**” in a “touring production of ... *Da*” (p. 192), a semi-autobiographical work by the Irish playwright **Hugh Leonard**, whose debut Broadway performances in 1978 earned it several US “Best Play” plaudits, not least the Tony and the New York Drama Critics’ Circle Award (see the poster to the right of this paragraph). “*Da*” is the name that Charlie, the play’s principal protagonist, uses for his **recently deceased adoptive father, who appears as a ghost**, stubborn in its refusal to quit the family home in suburban Dublin. (Towards the end of *The Green Road*, Rosaleen senses “her dead husband Pat Madigan ... beside her on the road” [p. 278], urging her to enter “through the **ruined doorway of [a] little stone house**” [p. 279].) The “girlfriend” in *Da* is likely a reference to the voluptuous **Mary Tate** of the working-class “**Dwellin’s**,” a character also known as **The Yellow Peril**. Charlie (who features in Young Charlie and Old Charlie versions) recounts, “I wanted the Yellow Peril like I wanted no girl before or no woman since.” In response to *The Green Road’s* invocation of the “girlfriend,” we as literary critics can ponder **intertextuality**: how the meaning of the main or focal text is shaped by another text or texts. Sometimes, the main text either quotes or alludes to content from an outside source. At one moment, Rosaleen, addressing Emmet’s housemate, Denholm, declares, “**Dear dirty Dublin**, that’s what we used to say” (p. 306). The phrase “Dear Dirty Dublin” is spoken by a character (Ignatius Gallagher) in “**A Little Cloud**,” a tale in James Joyce’s collection of short stories *Dubliners* (1914), and it also appears as a heading in the “**Aeolus**” or seventh episode of Joyce’s novel *Ulysses* (1922). Joyce was likely aware of its being traditionally attributed to the Anglo-Irish novelist, **Sydney Owenson (Lady Morgan)**, famous for the 1806 novel *The Wild Irish Girl*. Earlier, Constance’s husband Dessie characterizes his physical reaction to witnessing horror as “[t]hat **scrotum-tightening thing**” (104), an allusion to “[t]he scrotumtightening sea,” a description voiced by Malachi (“Buck”) Mulligan, a character in *Ulysses*, during that novel’s opening scene. Joyce ends *Ulysses* by naming the three cities in which he wrote it over a seven-year period: “Trieste-Zurich-Paris 1914-1921.” Similarly, Enright concludes *The Green Road* with an enumeration of the sites of its composition: “**Ballynahown – Bray – Sandycove**” (p. 310). Ballynahown is a townland (district) in County Clare, near the Atlantic coast; both Bray and Sandycove are settlements in the Greater Dublin area associated with James Joyce. One could cite several more **Joycean allusions** in *The Green Road* — for example, when upon arrival at Shannon Airport (having flown business-class overnight from North America) Dan says, “**Hello Ireland**” (p. 197), the reader may recount the phrase, “**Goodbye Ireland I’m going to Gort**,” articulated in the “**Cyclops**” or twelfth episode of *Ulysses* as a variation on the colloquial expression, “Goodbye Dublin, I’m going to Gort [a village in County Galway in the West of Ireland].”



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Hanna as Not-Viola and Not-Vivien Leigh • Intertextuality with respect to Hanna recurs when Rosaleen insists, that her daughter’s “heart shaped” and “old-fashioned” face renders her “**born to play Viola**” (p. 241). Frustrated, Hanna (aged 37 in 2005) responds, deploying capital letters as he speaks: “I Just Don’t Want To Play Viola”; “Viola is not where I am at” (p. 241). Just as we should consider how understanding

The Yellow Peril from Leonard's *Da* might help us better fathom Hanna, so also should we attempt to "map" onto Hanna's biography and psychology Viola, the chief protagonist of Shakespeare's Christmas play, *Twelfth Night; or, What You Will* (c. 1601-1602). Viola's true name remains unspoken until the final scene. Shipwrecked on Illyria, she disguises herself as a **eunuch** (castrated male) called **Cesario**, only to soon find herself (or her male persona) awkwardly implicated in a **love triangle** that becomes yet more complicated with the arrival of her **twin brother, Sebastian**. In looks, Cesario and Sebastian appear identical! *Twelfth Night* contains several famous lines, not least: "If music be the food of love, play on" (spoken by Duke Orsino); Journeys end in lovers meeting" (Clown); "Better a witty fool, than a foolish wit" (Clown); and "Some are born great, some achieve greatness, and others have greatness thrown upon them" (Clown). Clearly, Hanna has not achieved greatness; her only "big screen" role to date has been that of a "maid," despite some having predicted that she would become Hollywood's "**Irish Vivien Leigh**" (p. 192). The British-born Leigh (1913-1967) — who (perhaps like Hanna) suffered from **bipolar disorder**) — is best remembered for two Oscar-winning portrayals: **Scarlett O'Hara** in *Gone with the Wind* (1939) and **Blanche DuBois** in *A Streetcar Named Desire* (1951). Her stage performances included Viola in a Royal Shakespeare Company production in 1955 (see the image to the right of this paragraph) and two Old Vic touring productions in the early 1960s. In hopes of making professional progress, Hanna — who "[does] not photograph well" (p. 197) — has exposed herself to **the "Grotowski" (p. 193) Method** of experimental theater, and she has also made herself sexually available to industry power-brokers. The latter strategy yielded only "**humiliation**" (p. 193). One notes that Enright is revealing the phenomenon of sex-for-roles in a novel that debuted in 2015, considerably earlier than the October 2017 reports (in the *New York Times* newspaper and *New Yorker* magazine) of sexual-assault allegations by more than a dozen women, several of them actresses, against the movie producer **Harvey Weinstein**. In 2005, the year in which Enright sets the Madigan family's Christmas reunion, the singer **Courtney Love** advised actresses in an interview (at a Comedy Central event), "If ... Weinstein invites you to a private party ... don't go."



Dan's Father? • The short "Shannon Airport" unit or chapter is the novel's first to present more than one Madigan sibling at a time; Constance drives her Lexus to the airport, near Limerick city, to pick up Dan, and as they make for Ardeevin she reveals to him that an extra-marital affair she once had "was like **landing in a fucking puddle**" (p. 204). Immediately after, they encounter their mother, driving slowly, possibly causing the reader to wonder if Rosaleen was ever unfaithful. We know that "Dan was **conceived in Rome**" in 1962, and the text may imply that one of "the **mysteries of Dan**" (p. 209) is his biological father's not being Pat Madigan. It is perhaps significant that the three other sibling's note Dan's "[sitting] in their father's chair" — as opposed to "his father's chair" — in Ardeevin (p. 217).

Neill Goold-Verschoyle as Prototype for Emmet Madigan in Celtic Tiger Ireland • In the "Co. Dublin" chapter or unit of *Coming Home*, we encounter Emmet, renting — "for an absurd amount of money" — an "insulated ...new" house, specifically, a "three-bedroomed semi-detached ... on a **housing estate [subdivision]**" in "**Verschoyle** [pronounced *Ver-Skoiil*] Gardens, Dublin 24" (p. 206) — "lovely, suburban Verschoyle Gardens" (p. 210). One origin story of the name Verschoyle in Ireland centers on members of a **Dutch family** who settled there in the 1560s, fleeing religious persecution due to their being **Huguenots** (i.e. Protestants). (Note that the "pragmatic, **team-spirited**" [p. 210] Saar, Emmet's "new LayDee" [p. 201], is Dutch; Saar is the Dutch-language version of Sarah, meaning "princess" or "noblewoman.") Known as Neil, one important descendent of the family, **Hamilton Neil Goold-Verschoyle** (1904-1987), may have provided Enright with a model for Emmet. Born in County Donegal in northwest Ireland, the eldest son of a household sympathetic to Home Rule (i.e. self-government for Ireland), he rejected his family's affluence, becoming instead what we might label a "team-spirited" **communist activist**, who lived in Moscow, USSR, for some years in the 1930s. Back in Ireland, he committed to **humanitarian service in Dublin's slums**, only

to have the Irish government (under Éamon de Valera) imprison him for leftwing agitation (such as lying down in the street in **solidarity with the unemployed**). In Dublin's #24 postal district, one finds a group of residential streets with the name Verschoyle: Drive, Park, Heights, Close, etc. (see the image to the left of



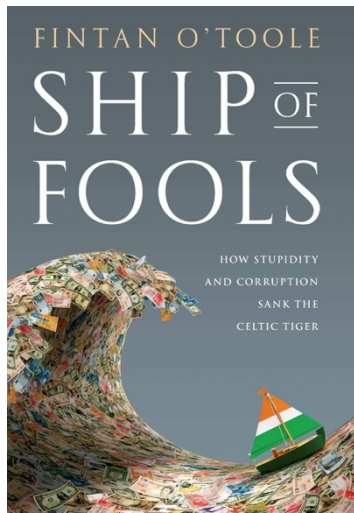
this paragraph), but no Gardens. These streets are in a district known as **Citywest**, originally developed as a business suburb around 1990. Emmet's high rent is symptomatic of the **property bubble** associated with Ireland's economic boom, known as the **Celtic Tiger** (mid-1990s through 2008), a period during which a **disproportionate number of workers** (around 12.6% of the labor force) were employed in the **construction sector**, from which the McGrath family directly benefits. In a pub scene, set in County Clare in 2005, Emmet learns that the sellers of a "house outside [the village of] Kilfenora," south of The Burren, decided to **up the asking price by "fifty grand"** (€50,000) only to realize "[w]ell over" (p. 225) double that amount. (Famously, in 2005 the Irish property developer **Seán Dunne** paid €53.7 million per acre for prime land in Ballsbridge, a district in south-central Dublin.) In 2000, the International Monetary Fund predicted the bursting of the bubble, noting that "no industrial country in the last 20 years had experienced [property] price increases on the scale of Ireland without suffering a subsequent fall." Respecting house prices in just 2006, the year after the Madigans share Christmas together in the soon-to-be-sold Ardeevin, Ireland's **Central Statistics Office** documented an annual national percentage increase of 15% (19.6% in Dublin). However, the year 2009, soon after the crash, saw a figure of -17.7% (-23.3% in Dublin).

Emmet's Dublin Life • In part, the "Co. Dublin" unit interrogates Ireland's Celtic Tiger culture, which Emmet disparages as "the latte thing, **the Aren't We All Brilliant thing**" (p. 206). Distinguished by "bag[s] of pre-washed salad" (p. 217), that culture is at least somewhat dismissive of Irish craft goods once considered luxuries, such as **Belleek pottery**, renowned for its iridescence or "**I]lustei**" (p. 218). Dan notes that "**it doesn't price well**" on "eBay now" (p. 218). To help meet his monthly rent bill, Emmet has a housemate, a Kenyan named Denholm. (The most famous son of the **Scottish village of Denholm** was the lexicographer, **James Murray** [1837-1915], who developed the **Oxford English Dictionary**. In the spirit of Murray — and much to his siblings' annoyance — Emmet displays knowledge of word origins, pointing out that "[b]oth [of the] words" **lilac and shawl** [as well as **orange and shampoo**] are "actually **Sanskrit**" [p. 235].) The "HIV positive condition of Denholm's sister and recently deceased mother likely informs his decision to depart from Kenya and study "International Development" (p. 210) at the certificate- and degree-granting **Kimmage Development Studies Center**, Dublin, founded in 1974 by the Roman Catholic Congregation of the Holy Spirit (or **Spiritans**). The Center's location, **Kimmage Manor**, is a striking eighteenth- and nineteenth-century building, which doubles as the Spiritans' Irish headquarters. Once, it was Ireland's largest producer of missionary priests, **specializing in African destinations**, such as Kenya and Nigeria.

Changing Demographics: Eastern European Immigrants, Plus Returning Irish • Emmet leaves Denholm at Verschoyle Gardens to drive to County Clare with Hanna. But even in rural Ireland, the Celtic Tiger asserts itself. As Ireland became prosperous, historic emigration to Britain, North America, and Australia slowed; in fact, significant numbers of Irish nationals determined to return home, hoping to benefit from the economic upswing. Among them are Hanna's girlhood friend, **Mairéad**, and her partner. In the pub near Ardeevin, Mairéad reveals, "We're up in Dublin. **Home [from Australia]** for good" (p. 220). Increased affluence saw Ireland become a destination for immigrants, especially from **Poland** and other **Eastern European member states of the European Union** (such as Lithuania, Romania, and Latvia). The newcomers provided blue-collar labor in construction, retail, health-services, and hospitality. (After English, **Polish is the most commonly spoken language in Ireland**.) Framing her revelation with the rhetorical question, "would you believe[?]," the 76-year-old Rosaleen notes that "**the Spar**" — the small-scale grocery store serving her County Clare community — is "run" by "an Estonian" woman, married to a Ukrainian, "[f]rom Kiev" (p. 215). For her part, Constance employs a housecleaner "from **Ulan Bator**" (p. 228), the capital city of Mongolia. *The Gathering* debuted in 2015, and Ireland's census of the following year revealed **17.3%** of

the country's residents as foreign-born. The number of Poles was 122,585, up from 73,402 in the 2006 census.

Celtic Tiger Guilt • The “Co. Dublin” unit presents its most developed critique of Celtic Tiger Ireland not with respect to County Dublin, but rather County Clare. That episode occurs after dark on Christmas Eve, when Hanna and Emmet exit Ardeevin to socialize at Mackey's, the local pub, which “in their youth” (p. 220) had “smelt of wet wool and old men” (p. 221). In the pub, indications of conspicuous consumption abound, not least, “[designer] scents” and “cocaine” (p. 221). A kind of national guilt about being able to “[show] off” (p. 223) over-indulgence — “[t]he shame of being rich” (p. 222) — is apparent in the insistence by a “young conveyancing lawyer,” Michael McGrath (a scion of the McGrath construction and real-estate business), that Emmet should accept around “four hundred euros” in cash as “a special intention” (p. 222) in support of “the missions” (p. 221) — that is, humanitarian work in Africa. However, it is the text's next unit, “The Hungry Grass,” that criticizes the Celtic Tiger most forcefully, emphasizing excessive retail consumption by Constance Madigan McGrath, whose credit card relies on the large sums her husband earns



in the house-building sector. These two matters — consumption and building — receive particular attention in the 2009 book-length study, *Ship of Fools: How Stupidity and Corruption Sank the Celtic Tiger*, by the *Irish Times* journalist and public intellectual Fintan O'Toole (see the image to the left) He explains that while Ireland did achieve solid economic growth through 2001, circumstances changed after that year: “Being prosperous would be replaced by feeling rich. Consumption would replace production. Building would replace manufacturing as the engine of growth” (O'Toole, p. 24).

Famine Substrate • Anticipating Christmas, not only does Constance purchase (as a gift for Rosaleen) “a thick silk scarf that was the same price as a new microwave” (p. 227), but also a huge haul of food from a supermarket in Ennis, the county seat of and largest settlement in County Clare. Although her acquisitions include “a case of Prosecco,” “eight frozen pizzas,” “a wooden crate of satsumas,” “pesto, chicken liver pâté, tubs of olives,” (p. 229), and much, much more, Constance forgets to buy the one food that, for a tragic reason, is most associated with Ireland: “She was on the road home [on Christmas Eve] before she remembered potatoes, thought about pulling over to the side of the road and digging some out of a field, imagined herself with her hands in the earth, scabbling around for a few spuds” (p. 232). The image could almost be from Ireland's Great Hunger (*Gorta Mór*) or potato famine of the 1840s, a human calamity truly worthy of the description, “Apocalypse” (p. 228), used to characterize the Ennis supermarket. During the Great Hunger, County Clare was among the worst affected of Ireland's tradition 32 counties: by 1849, the final year of the five consecutive years of the failure of the potato crop, a third of County Clare's population was in receipt of famine relief; furthermore, the last recorded starvation death in the entire country was in Ennis in April 1851. In fact, Constance's dark “hands in the earth” fantasy is an allusion to a passage in a letter, composed by a government official (an Inspector for the Board of Works), Captain Edmond Wynne, about a scene he encountered in County Clare on another Christmas Eve: that of 1846, the Great Hunger's second year. Wynne wrote to Charles Trevelyan, the chief Ireland-based British civil servant overseeing the famine crisis, “I witnessed the women and little children, crowds of whom were ... scattered over the turnip fields, like a flock of famished cows, devouring the raw turnips, mothers half naked, shivering in the snow and sleet, uttering exclamations of despair whilst their children were screaming with hunger.” Wynne declared himself “unmanned,” continuing, “I am a match for anything else I may meet here, but this I cannot stand.”

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 eleven 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 questions may also appear on that Exam, in addition.

Reading Question 1

The "Toronto" unit or chapter refers to Dan Madigan's "hypnagogic" experience, which involves "flashes of death and abandonment." The term "hypnagogic" refers to

- (A) the transition between wakefulness and sleep • (B) the state of consciousness induced by meditation • (C) the disorientation caused by sleep deprivation • (D) the period popularly known as deep sleep

Reading Question 2

Implicitly, *The Green Road* compares Dan's mother Rosaleen, a resident of the county of Clare, Ireland, with Ludo's mother (whose name means "rose"), a resident of the city of Montréal, Canada.

- (A) Zelda • (B) Raize • (C) Libke • (D) Golda

Reading Question 3

In 2005, Dan's mother is 76; and when at her kitchen table he "think[s] how much Ludo would like ... [her]." For her part, Ludo's mother is, living in the artsy Mile End district of Montréal.

- (A) 79 • (B) 81 • (C) 83 • (D) 77

Reading Question 4

When driving him from Shannon Airport, Constance considers revealing to Dan that her sons, Rory and Donal, are "having sex, now." Not having been in Ireland for "maybe five" years, Dan's recollection of the young men is as "boys." He remembers their "piercing purity," plus an attribute he considers "beautiful," namely, their

- (A) "desire for Kool-Aid" • (B) "country accents" • (C) "easy grace with the hurling stick" • (D) "pomegranate eyes"

Reading Question 5

When in Mali, West Africa, Emmet experienced a desert environment; however, his brother Dan has also spent meaningful time in a desert: the on the North American landmass.

- (A) Mojave Desert • (B) Baja California Desert • (C) Chihuahuan Desert • (D) Sonoran Desert

Reading Question 6

Hanna gives the name "....." to a vodka drink she concocts, imbibing it on various occasions, such as when she "push[es] the buggy in the sunshine" — i.e. when walking her baby outdoors.

- (A) Sterling • (B) Pure • (C) Innocent • (D) Lily-White

Reading Question 7

Dan considers purchasing made by Waterford Crystal, Ireland's premier manufacturer of high-end glassware. The pieces would be a present for his mother, on whom he bestows the fanciful title "Lady Madigan."

- (A) "whiskey tumblers" • (B) "champagne saucers" • (C) "brandy snifters" • (D) "beer tankards"

Reading Question 8

In the late-twentieth and early-twenty-first centuries, the Europeanization of Ireland was aided by the availability of cheap air travel between the island nation and the continent. The Dublin-based budget carrier that facilitated these trips,, grew into one of earth's largest carriers. We learn that Constance Madigan used the service in 2005 to make possible "a long weekend in Pisa," a medieval city in northern Italy.

- (A) MyAir • (B) REDjet • (C) Wind Jet • (D) Ryanair

Reading Question 9

Respecting her 1962 trip to Rome, Italy, Rosaleen recalls an exceptionally “handsome” man, whom she associates with a particular mode of transport: •••••. One wonders if that individual may be Dan’s father.

(A) a Ducati motorcycle • (B) a De Rosa bicycle • (C) a Vespa motor scooter • (D) a Fiat 500 micro-car

Reading Question 10

Dan reveals ••••• to be what he misses most about living in Ireland.

(A) “[c]hips” (that is, French fries) • (B) “[b]read and jam” • (C) “[c]risps” (that is, potato chips) • (D) “unsalted butter”

Reading Question 11

Due to her brother Bart’s being in Florida for the Christmas season, Rosaleen checks in at the Medical Hall after Mass on Christmas Day. Her mission is to visit •••••, in residence above the shop.

(A) “the young Slovakian family” • (B) “the two elderly sisters” • (C) “the Nigerian marine-science researcher” • (D) “the retired priest”

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Works Cited

O’Toole, Fintan. *Ship of Fools: How Stupidity and Corruption Sank the Celtic Tiger*. Faber and Faber, 2009.