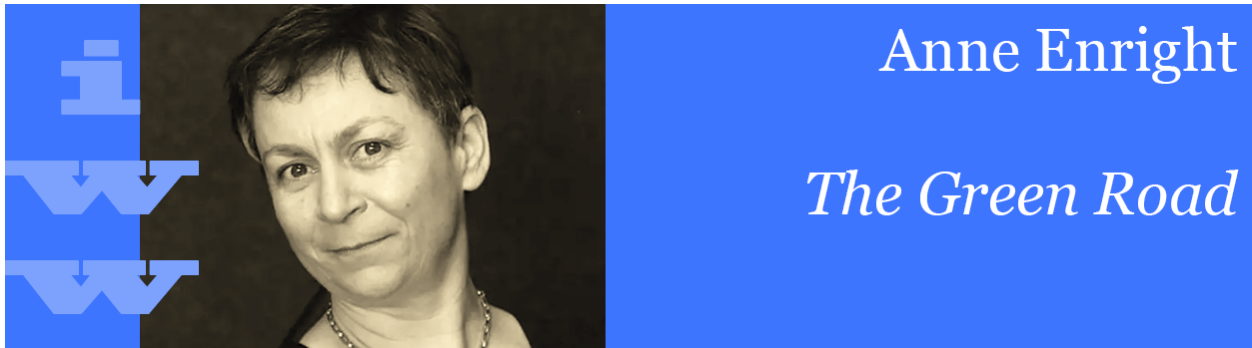


# Anne Enright, *The Green Road* (2015)

## Lecture 4 of 4



### Some Approaches to the Assigned Content for Lecture 4: Pages 236-End

**Selling Ardeevin** • On page 236 of *The Green Road*, Rosaleen makes her big Christmas Day announcement (even as the Brussel sprouts near “burning”): “I’m putting the house [Ardeevin] on the market” (p. 236). In fact, she owns both Ardeevin, her childhood home, near the local village, and “the **land at Boolavaun**” (p. 165), her late husband’s childhood farm — now set as **forestry** — in the countryside, near the **Green Road** (pictured to the right), which cuts across the limestone uplands known as **The Burren** to the Atlantic coast of County Clare. The hot **Celtic Tiger** property market renders Rosaleen’s timing excellent. (However, had she waited much longer, she might have experienced the “**market ... turning**” downwards, words articulated by Dessie, who diagnoses it as “[being] in a **massive state of denial**” [p. 302]). Much Rosaleen-centered family drama occurs in the short period between the matriarch’s declaration and her actually selling of Ardeevin — an outcome, when it comes, that her offspring consider “a surprise” (p. 298), in part because they had believed that she “could not take ... away from them” the “**walls’ into which their “childhood” had “soaked”**” (p. 239). In fact, on Christmas Day, Hanna protests to Rosaleen, “[I]t’s our house too” (p. 240). Hanna’s partner, Hugh, ends up “paint[ing] the place” for viewing, and it “[sells] in three weeks, close[s] in eight”; thus, by March 1, 2006 — **Saint David’s Day** — the Madigans have passed Ardeevin to “a developer” (p. 302). When “Rosaleen’s bank account fill[s] up with money” from the sale, she proves generous to her children, providing each with “a **significant amount** of money” (p. 302). Later, Constance drives her mother past the property, but “Rosaleen [does] not seem to notice the house,” its “**front windows ... boarded up**” and its “gate hanging open” (p. 303).



**Shauna Sings Mangan’s “My Dark Rosaleen” (I)** • One potential lesson to absorb from the deliberate letting go of the house is the importance of **family or national spirit, abstracted from material considerations**. Arguably, we witness the discernment and receipt — plus an articulation — of that spirit by the rising generation in an interlude of “[i]ncomparable” (p. 224) **postprandial** (i.e. post-meal) singing by the **red-haired Shauna McGrath, Rosaleen’s only granddaughter**. Of her own volition, Shauna chooses “**My Dark Rosaleen,**” a lyric derived from **Gaeilge** (the Irish language) by the poet **James Clarence Mangan**, a portion of whose Dublin statue appears in the image to the left. Specifically, Mangan worked with others’ English translations of the piece to craft his version of “My Dark Rosaleen.” The original — a political **caoineadh** or lament — was written by a

poet associated with the household of the Ulster chieftain **Red Hugh O'Donnell** of **Tyrconnell** (roughly, present-day County Donegal), who fought in Ireland's **Nine Years' War** (1593-1603) against the forces of **Queen Elizabeth I** of England before travelling, in search of military aid, to **Spain**, where he passed away. The poet ventriloquizes O'Donnell addressing Ireland, imagined as Dark Rosaleen ("dark little rose")— an instance of the **"nation as woman" convention**. Mangan's verbally rich "My Dark Rosaleen" first appeared in *The Nation* — the **Young Ireland** movement's newspaper — in 1846, an early year of the **Great Hunger**. Shortly after, in 1849, Mangan would die, aged just 46, in near-abject poverty, a victim of **cholera**.

**Shauna Sings Mangan's "My Dark Rosaleen" (II)** **John Mitchel**, the Irish nationalist most responsible for rendering Mangan a **patriotic touchstone**, characterized him as rebelling "with his whole heart and soul against **the whole British spirit of the age**." In a 1907 lecture, James Joyce (to whose fiction *The Green Road* often alludes) deemed Mangan "the **most distinguished poet of the modern Celtic world** and one of the most inspired poets of any country ever to **make use of the lyric form**" — high praise, given Joyce's skepticism towards much Irish nationalist propaganda. To the degree that the speaker in "My Dark Rosaleen" is supposed to be **Red Hugh ("red fire") O'Donnell** with "[r]ed lightning in [his] blood," it's notable that Shauna immediately follows her recital of the poem with a quasi-ceremonial act. Specifically, she "**light[s] the [traditional Christmas] pudding** [a kind of fruit cake]" by setting fire to some **whiskey** poured over it. Occurring in the dark — and causing Rosaleen to "rall[y]" in mood — the result is "**liquid fire**," the colors of whose flames "[match] Shauna's eyes for blue ... her hair for orange" (p. 244). In effect, the 16-year-old Shauna becomes, when singing "My Dark Rosaleen," a latter-day version of Rosaleen: figuratively transformed by varicolored fire from darkness into brilliant, virginal young womanhood. This conversion aligns with an Irish literary convention whereby the nation configured as an old hag is suddenly restored to youthful beauty (generally because of an Irishman's will to eschew home comfort — material wellbeing — and fight for the country's independence). Famously, **Lady Augusta Gregory and W.B. Yeats's 1902 one-act play *Cathleen ni Houlihan*** sees its title character, a "poor old woman" who has been "long on the roads since [she] first went wandering," undergo a transformation into "**a young girl**" with "**the walk of a queen**."

**Constance Causes Rosaleen to Become "Old Woman of the Roads"** • While the generation represented by Shauna McGrath and her brother **Rory ("red king")** appears capable of crafting sane futures "in the middle of all the **mad Madigans**" (p. 244), their mother (Constance) and her three siblings continue to harbor significant psycho-emotional baggage with respect to the matriarch, Rosaleen. Constance, the firstborn, destroys much of the intergenerational goodwill Shauna's singing has created by asserting that Rosaleen "can't live in [her] house," in a place called **Aughavanna**, once she sells Ardeevin "No. you can't. **You just can't**" (p. 246). Already, Constance's husband had suggested the possibility of Rosaleen's acquiring "**a little bungalow**" (p. 237); now, Constance insists that Rosaleen "would love" the "new and clean" ambience of any of the "**seventy little houses** getting built" in their part of County Clare: "You can have your own little house" (p. 246). Historically, Rosaleen responds by accusing Constance of intending to "put me out on the road" (p. 246), an expression that partially echoes her self-description as a daily walker: "the **old woman of the roads**" (p. 152). As Gregory and Yeats's *Cathleen ni Houlihan* demonstrates, the **dispossessed, wandering old woman** serves as a potent woman-as-Ireland figure; but what Enright has most in mind in the case of Rosaleen is the 1907 poem "An Old Woman of the Roads," written by **Padraic Colum** (1881-1972), which became an essential part of the national repertoire, taught to practically every Irish schoolchild. For a hand-press printing of the poem by the **Cuala Press** — operated by W.B. Yeats's sister **Elizabeth ("Lolly") Yeats** — **Beatrice Elvery** (also known as Beatrice Glenavy) created the illustration reproduced to the right of this paragraph. Having complained, "I'm weary of mist and dark \ And roads where there's never a house nor bush," the poem's speaker (its title character) concludes, "I am praying to God on high, \ For a **little house—a house of my own— \ Out of the wind's and the rain's way**."



**The Scarf and Rosaleen, Drama Queen** • The foregoing paragraph calls Hanna histrionic, and in fact one of her formative experiences was witnessing, “when ... ten years old” (p. 241), a performance (in “Ennis, maybe” [p. 34]) by Anew McMaster (popularly known as Mac”), an English-born theater man. Between 1925 and 1959, he and his group, the **Anew McMaster Intimate Shakespearean Company**, toured Irish towns and villages, bringing both Shakespeare and the Classical Greek dramatists (such as Aeschylus and Sophocles) to wide audiences. On the **night that World War II was declared** (Sep. 3, 1939), the girl Rosaleen saw McMaster in “**blackface**” (p. 34) perform the title role in Shakespeare’s *The Tragedy of Othello, the Moor of Venice* (c. 1603). Married to **Desdemona**, daughter of a senator from the Venetian Republic, the black-skinned general Othello ends up murdering his white-skinned wife, having been prompted by **Iago**, a soldier secretly angry with Othello for promoting a certain **Michael Cassio** over him. Iago manipulates Othello into a state of extreme, violent jealousy via the lie that Desdemona has been sexually unfaithful with Cassio. To make his case, Iago deploys a handkerchief, described as an “**antique token**,” that’s “spotted with **strawberries**” (i.e. that has a strawberry print). Othello had given it to Desdemona while courting her. Very likely, Rosaleen is jealous of Constance’s Celtic Tiger affluence, ostentatiously expressed in the **4,000-square-foot mega-home** (p. 87) from which she excludes Rosaleen, but also in the **hyper-expensive scarf** of many pink-purple shades that she presents to Rosaleen as a Christmas gift. Rosaleen finds herself “upstaged” by the scarf, a “beautiful thing”; and the outcome gives Constance the feeling of “[having] **won this time around**” in what, apparently, is an ongoing saga of mother-daughter tension (p. 234). In terms of winning and losing, it’s possible to draw an analogy between the circulating handkerchief in *Othello* and the scarf in *The Green Road*; and one wonders, in addition, if a link is intended between the names of **Othello’s wife, Desdemona, and Constance’s husband, Dessie**, addressed as “**Desmond**” (p. 93) by Rosaleen. The Rosaleen-Desmond relationship induces jealousy in Constance: “[T]hey were very think [close]. ... Sometimes Constance felt she was **actually in the way**” (p. 93). (A note about the poor-quality image to the left: Taken during a 1951-1952 tour of Ireland, the photograph shows Anew McMaster, seated, as Othello [not in blackface]; standing behind him is the actor playing Iago. That man is the London-born **Harold Pinter**, who would go on to become a **Nobel Prize**-winning playwright.)



Othello [not in blackface]; standing behind him is the actor playing Iago. That man is the London-born **Harold Pinter**, who would go on to become a **Nobel Prize**-winning playwright.)

**Rosaleen at Ballynahown** • In (what to some readers constitutes) a distinctly over-dramatic, emotionally manipulative fashion, Rosaleen responds to Constance’s refusal to incorporate her into her homestead at Aughavanna. Suddenly and without explanation, the matriarch quits the family’s Christmas gathering at Ardeevin, as if performing in a “**soap[-opera]**” (p. 187) of the kind produced for television by Ireland’s national broadcaster, RTÉ. (Hugh, the partner of Rosaleen’s failed-actress daughter Hanna, works on RTÉ soaps.) Rosaleen exits Ardeevin’s “**hall of acid blue**” (p. 160) and, having gotten into “her little **blue Citroën**” (p. 204) automobile, heads, under a moonless — a “truly dark” (p. 265) — night sky, to the end of the paved road at “**Ballynahown**” (p. 258), a townland (district) in County Clare, south of **Black Head** and very close to the Atlantic Ocean, with a view over Galway Bay that includes the three Aran Islands. Its name means “**townland of the cave**,” and (among other constructions of note) it contains “the remains of a **fort keeping watch on the Aran Islands**” (p. 258). Rosaleen is “so cross” with her “selfish children” that she hardly knows what she is doing: “the **car dr[ives] itself**” (p. 261). Upon arriving at Ballynahown, she leaves the Citroën and begins walking across that “wild place” (p. 265), following “the **strip of grass** in the middle of the [unpaved] road” (p. 258) — the “Green Road” of the novel’s title. While angry, she has enough presence of mind to acknowledge that “there [is] a cave somewhere near,” a feature she “[is] **afraid of**” (p. 264). In this coastal region of County Clare, called **The Burren** (“**great rock**”), the term *green roads* refers to pathways that date back around **six-thousand years**. They facilitated an agricultural practice called **reverse transhumance**, whereby cattle were herded across exposed-limestone land to **upland winter pastures**. For Rosaleen — 76 and, thus, in “old age” (p. 264) at Christmas 2005 — the area excites memories of being

courted by Pat Madigan “in the late summer of 1956,” not least an anecdote he relayed about a cow being “mounted” by a bull while having a “blue metal” (p. 262) bucket stuck over her head. As she walks, Rosaleen recalls that her “first kiss” with Pat happened “[s]omewhere along here” (p. 263).

**Rosaleen’s Walkabout** • The matriarch’s perambulation in the remote, exposed landscape — not “walking in circles,” but “in a linear way” (p. 275) through the cold darkness on a “clear night” (p. 277) — may put readers in mind of the Australian Aborigine ritual of Walkabout (also known as “temporary mobility”): a spiritually resonant coming-of-age journey, popularly understood as being undertaken by adolescent males along dream-tracks or song-lines (*yiri*) in the Outback or wilderness. Even as Rosaleen walks the Green Road, hearing snatches of the poem-song “My Dark Rosaleen” in her head, her eldest grandson — Constance and Dessie’s firstborn, Donal (“world mighty”) — is in Australia, experiencing a pre-university rite of passage. While his antipodean job is “work[ing] on a building site” (p. 202), the Christmas Day holiday sees him and a “gang” (p. 238) of Irish friends — made when surfing in the North Atlantic off Lahinch, County Clare — in Byron Bay, a South Pacific surfing town, in the State of New South Wales, Australia. Byron Bay has a 22,000-year-old Aboriginal heritage, linked with the Arakwal people, who call the location Cavanbah (place for “gathering” or “meeting”). They endured considerable dispossession under British colonialism, a regime blind to the ancient sacredness and oneiric (or dream) qualities of their landscape, stretching inland from the coast. During her solo walk, Rosaleen feels her late husband’s presence, serving as a kind of guide to the prehistoric identity of the coast-hugging Burren landscape, not least, a “mound” associated with “piseogs ... fairies” and “seventeen ancient forts” (p. 262).

**Hungry Grass** • Ultimately, the old woman’s outdoor efforts to “cleanse herself of forgetfulness and fury” (p. 265) — that is, to regain memory and peacefulness — become overwhelmed by the realities of bodily exhaustion and spatial disorientation. Fortunately, she happens upon a ruined domicile, a roofless “famine cottage of tumbling-down stone” (p. 278), capable of providing necessary shelter. However, it takes Rosaleen considerable willpower to enter it because of a longstanding Irish superstition, namely, that crossing the “hungry grass in front of the doorway” of such a building — a legacy of the Great Hunger of the 1840s — brings upon one a curse: “be[ing] hungry for ever” (p. 278). Despite the superabundance of food in Celtic Tiger Ireland (evidenced by Constance’s two Christmas Eve trips to the supermarket in the town of Ennis), a fear-infused consciousness of famine persists among Irish people: at least, those of Rosaleen’s generation. The notion of hungry grass — grass planted by fairies to mark a patch of ground as cursed — receives rehearsal in “Phelim O’Toole’s Courtship,” an 1834 short story by William Carleton (pictured on the right), part of his series, *Traits and Stories of the Irish Peasantry*. Given that her Green Road experience centers around Rosaleen’s retrieval of sexual memory — especially Pat Madigan’s courtship of her — Carleton’s well-known tale seems relevant, just by virtue of its title. At one point, addressing his parents during a time of small pox, Phelim O’Toole claims that he “thramped [tramped] on hungry grass” — “the spot [where] the fairies planted their hungry grass” — and, thus, became “wake [weak],” unable to “move hand or fut [foot].” Whereas at Ardeevin she had received from Constance a pricey scarf she deemed “[p]ink” (p. 234), in the famine cottage the radically weakened Rosaleen discerns “pink ... in the darkness” that turns out to be “toilet paper” (p. 279). Her body “shivering” and “shaking” (p. 280), signaling her condition as “frail, mortal, old” (p. 284), she tells herself that “[t]here [is] no such thing as hungry grass” (p. 280), but one doubts that she believes the claim.



**Life after Near-Death** • Eventually, as part of a community search party, Hanna discovers her mother’s blue car; and presently she finds Rosaleen herself, “lying on the ground” in the nearby famine cottage (p. 285), her body “rattling” and “trembling” (p. 286), most likely with hypothermia that has transitioned from clinically mild to moderate. Paramedics ensure Rosaleen’s delivery, by “ambulance” (p. 291), to the main hospital in Limerick City, where she recovers, having secured from Constance an assurance that “she could stay as long as she needed to ... in AUGHAVANNA” (p. 292). We encounter Rosaleen in her hospital bed on

the day after Christmas, “St. Stephen’s Day” (p. 289): the feast day of the first Christian martyr, whose stoning to death for his belief in Christ is narrated in the Acts of the Apostles, a New Testament book. In Ireland, St. Stephen’s Day is also observed as Wren Day, when, traditionally,



wrenboys or strawboys (males dressed in straw costumes [see the image to the left]) would hunt and catch a wren, a symbol of the passing year, and then bring it from house to house chanting, “Give us a penny to bury the wren.”

Both St. Stephen and the wren imply death; however, Rosaleen’s recuperation signals life snatched from the jaws of death, a fact underscored by a Roman Catholic priest’s act of “sounding his thanks for her deliverance at morning Mass” (p. 290). As a result of his mother’s ordeal, Dan reencounters an individual he had known during his New York days and assumed had died from AIDS. Via Facebook, he connects with Greg Savalas, now living in Mallorca, a Catalan-speaking Spanish island in the Mediterranean. Echoing the father’s words in Jesus’s parable of the prodigal son (Luke 15:24), Dan thinks, “Greg who was once dead ... was now alive” (p. 293). For his part, Emmet receives a missive (the following February) from someone important in his past: the Englishwoman Alice, who had been his lover-partner in Ségou, Mali. She is wrapping up a project in the Sri Lankan city of Kandy, home of the Buddhist Temple of the Tooth, a United Nations World Heritage Site. Given certain hints in the narrative, the reader may perhaps conclude that (notwithstanding Emmet’s sexual relationship with Saar) a possibility exists of Emmet and Alice’s reuniting and creating a new life together. Emmet’s Kenyan housemate, Denholm, advises that “he should have children” (p. 295), and such an outcome might help heal the unidentified mother-son trauma to which Rosaleen refers when, awakening in the Limerick hospital on St. Stephen’s Day, she makes an apology to Emmet, who has been keeping watch by her bedside: “Oh darling. I am sorry. ... I put you through the wringer” (p. 290). The apology has nothing to do with her getting lost the previous day; that escapade “[is] not what she [is] talking about at all” (p. 290). (Some critics have suggested that then matter may have been attempted incest, citing as evidence such passages as the one, close to the novel’s end, when Emmet must contemplate the “odd thought” of “[h]is [76-year-old] mother sleeping in his bed” [p. 309].)

**Paying — and Not Paying — Attention** • Named for the Irish political martyr Robert Emmet (1779-1803), Emmet Madigan has, like his brother Dan, engaged in “counselling” (p. 225) in order to confront psycho-emotional issues. As for the two Madigan sisters: Constance’s immoderate indulgence in both eating and retail consumerism and Hanna’s addiction to alcohol — not to mention her large sexual appetite (“serving [Michael] Stubby McGrath” [p. 224]; “stumb[ing] out with Ferdy McGrath” [p. 271]) — may be traceable to dysfunction in the household regime of their youth, over which Rosaleen presided. The sisters’ shared pattern of over-consumption may, in effect, constitute an effort to compensate for not having received a sufficiency of healthy maternal attention during childhood. Certainly, the novel’s final unit or chapter, which focuses primarily on Rosaleen, bears the title, “Paying Attention.” The text’s closing sentence is Rosaleen’s admission, “I should have paid more attention to things” (p. 310). One recalls that, as children, the four Madigan siblings regularly endured their mother’s “[taking] the horizontal solution, as Dan called it” (p. 13) — that is, her failing to pay attention to their needs and wellbeing by confining herself to bed for extended daytime periods. It is hardly a surprise, then, that the eldest sibling, Constance, ends up in the existential state of always “want[ing] ... to make people happy” (p. 96).

**Rosaleen’s Final Journey: to Dublin** • Having survived distinctly liminal outdoor exposure in the wild North Clare uplands on Christmas Day night — “hours on the dark mountainside” (p. 292) — Rosaleen becomes “happy for some time” (p. 290), valuing for a “few wonderful months” (p. 304) what life offers her, even (or especially) small gifts, such as “petrol [gas] station flowers” (p. 291; emphasis original). For Hanna, tension continues between “want[ing] a drink” (p. 300) and the possibility of consciously, attentively constructing a nuclear family with Hugh and Ben; while for Constance, the “smile” induced by her having “actually lost weight over Christmas” (p. 301) must become severely compromised, for she learns that “major surgery” (p. 308; emphasis original) for cancer is not only necessary, but urgently so. Constance’s cancer serves as a metaphor of sorts for Rosaleen’s constant disruptiveness vis-à-vis the social organism

that is the Madigan family. The matriarch’s way of dealing with her eldest child’s moment of need is — at least in the opinion of Constance’s husband, Dessie — to “**cause the maximum bother**” (p. 309) by staging, without notice or explanation, the stunt of driving across the island of Ireland, from County Clare to County Dublin. She intends to impose herself on Emmet and his unconventional household, which includes the adult Kenyan student Denholm. Rosaleen’s action means that Emmet finds himself obliged to both cede “his bed” to her and, more consequentially, “cancel” duties at work, where he is helping (from a distance) relief efforts in support of a “**hundred thousand people ... in Aceh**” (p. 309) — that is, **tsunami survivors** in the western Indonesian province of Aceh, displaced by the **Indian Ocean earthquake-tsunami event of Christmas Eve 2004** (see the image to the right of this paragraph). That tragedy killed over 170,000 people in Aceh alone and an estimated total of 227,898. Unsurprisingly, the province experienced a huge homelessness crisis over many subsequent years. Dessie complains, “**It’s all about her** [Rosaleen]” (p. 308), although the reader also likely recalls what **John Fairleigh**, the expert who led the mountain search for her, explained about “[o]ld age,” namely, that it “is **hard, emotionally**” (p. 276).



**Significance of Proper Nouns** • Denholm, who recently lost his mother to AIDS, is not encumbered by knowledge of Rosaleen’s past treatment of her children, and in Emmet’s kitchen he “[holds] both his hands out to her,” prompted by “a **rush of compassion**” (p. 307). Rosaleen’s hypothermia resulted from getting wet during her nocturnal walk: “plonked like a fool on her **wet backside**” on the Green Road, which “might as well [have been] **a river**” (p. 262). In response to her restoration, the priest invokes the well-known phrase “*walk[ing] through the valley of the shadow of death*” (p. 290; emphasis original), from **Psalm 23** (“**The Lord Is My Shepherd**”). One notes that the first syllable of Denholm’s name means “**valley**,” but the second syllable refers to a **dry rise or height** — a safe, **island-like place** on which to build, stand, or simply rest — amid the wetness of the valley floor. Regardless of her manifold flaws, there is (arguably) something profound in the interaction between Rosaleen and Denholm during the novel’s concluding episode; figuratively, her engagement with his hands (dark above, light on the palms) pulls her up onto a safe height: a pleasant or beautiful height amid her personal valley, always death-shadowed and often watery. Of course, the name of the matriarch’s original homestead, Ardeevin (***Ard Aoibhinn*** in Gaeilge), should be translated as “pleasant height” or “beautiful height.”

## 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 ten questions. 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

After Shauna recites “My Dark Rosaleen” at the Madigan family’s Christmas Day gathering, Rosaleen enjoins Dan to offer a toast in Gaeilge (the Irish language). In English, its first words translate as “That we all will be ●●●●●.”

(A) reunited • (B) sane • (C) content • (D) alive

### Reading Question 2

At Ardeevin, the Madigan family’s Christmas Day dinner dissolves in acrimony when Constance reveals her unwillingness to have Rosaleen move in, permanently, with her and Dessie. The scene causes Dan to escape into his boyhood bedroom, still decorated as it had been, not least by a print of “a naked girl leaning onto her hand” — a reproduction of one of the numerous (controversial) female nudes by the French-based, Italian-Jewish painter ●●●●●, friend of Picasso.

(A) Modigliani • (B) Rappetti • (C) Gambarini • (D) Liozzi

### Reading Question 3

After being rescued in the ruined famine cottage, Rosaleen receives treatment in the main hospital in Limerick City. She assumes that her nurse, an immigrant, is a •••••, the name given to a people found especially in the southernmost part of India and the nearby island nation of Sri Lanka.

(A) Khas • (B) Gurjar • (C) Tamil • (D) Jat

### Reading Question 4

The text may imply that Rosaleen’s shortcomings as a mother to her two daughters and two sons may be related to how her own mother raised her. In memory, the latter woman is especially associated with her •••••.

(A) “three hats” • (B) “big hoop earrings” • (C) “grey silk socks” • (D) “elastic knickers”

### Reading Question 5

Dessie McGrath’s brother, Ferdy, reminds Hanna Madigan that her paternal grandmother was his mother’s •••••.

(A) cousin • (B) godmother • (C) aunt • (D) foster-sister

### Reading Question 6

The Christmas night search party that assembles in hopes of finding Rosaleen is composed of the Madigan siblings, plus a group of former •••••.

(A) abusers of drink • (B) competitive Irish dancers • (C) abusers of cocaine • (D) championship camogie players

### Reading Question 7

Soon after the Christmas-dinner showdown between Constance and Rosaleen, Emmet seeks alone time in his parents’ room at Ardeevin, where he contemplates handing his late father’s •••••.

(A) “denim baseball cap” • (B) “rosary beads” • (C) “sensible shoes” • (D) “prayer cards”

### Reading Question 8

On Christmas Day in Ardeevin, Rory McGrath addresses his mother, who is at the kitchen sink. He hardly advances his request for €30 in beer money by pointing out that his aunt, Hanna, is really ••••• — that is, drunk.

(A) “locked” • (B) “langers” • (C) “rotten” • (D) “stiffed”

### Reading Question 9

While walking on the Green Road, Rosaleen recalls her late husband’s telling her about a place at the intersection of three townlands (districts) but belonging to none of them. A legend attached to it associated the end of the world with a •••••.

(A) pen (female swan) • (B) ewe • (C) jenny (female ass) • (D) cow

### Reading Question 10

The name Madigan means *little dog*, and Rosaleen remembers how her “little dog,” •••••, had been present when she and Pat Madigan, her future husband, first kissed, on or near the Green Road. The animal’s name may be a reference to a character in James Joyce’s 1922 modernist novel, *Ulysses*.

(A) Cissy • (B) Florry • (C) Milly • (D) Edy

••• ••• •••