

T587 MCC55732NC NC 0015679 5

THE NATIONAL COLLEGE OF ART AND DESIGN

<u>1</u>

MAEVE/FEMINISM/REPRESENTATION.

A THESIS SUBMITTED TO:

THE FACULTY OF HISTORY OF ART AND DESIGN & COMPLEMENTARY STUDIES

AND

IN CANDIDACY FOR THE DEGREE

FACULTY OF FINE ART

DEPARTMENT OF SCULPTURE

BY

JAKI IRVINE

MARCH 1989

## TABLE OF CONTENTS.

ILLUSTRATIONS	4
INTRODUCTION	5
CHAPTER:	
1	6
2	15
3	25
4 Summary and Conclusions	36
BIBLIOGRAPHY	4 <b>1</b>
GLOSSARY	հե
	INTRODUCTION CHAPTER: 1

### Invertibility of a state

1		•	•	•	•	a .			•	•		•	1		N (	•		<b>x</b> < 1	w.			•	8 9	1	•		7		v	k.		•							•	4				1							1	
2								6 10	•		• •		• •							• •	v	•		,	5				•		•		•				,		•								1					
																																														:					1L	
6		*	•	•	•	۰	•	•		ŝ	2	•		•	•		•	•	,	•	٠	•	٤	*	0	٠	e	,			•			6				e						ł	¢			•	ľ			
25 23	•	•			•	•	•			•	•		·	•	•		•	*	٠	•	¢		•	e	•	•	•	3	•	• •	•		•	•	•	r	•		¢		- 1	•	÷	¢	•	•	•	•				
23	•	1	e		а 	•	e	•	•	٠	e	•	•	•		•		4		•	4	۲	ŝ	•	•	č	8	•	•		-		•		•	•	•		a) 3	•		•	×	4		•	• •	•				
đĘ		4	•	•	e		,	•	•	•	2	,	•	•	v	2	•	٠	•	÷	•	•	•	•	ę										1				11	11		17							1			
1.1	,	e	,		·				•	•		•		•		0	5		۵	•		•		•	•			. ,					*	*	,	•	•		• •	٠		1 4	14							£ .		
									e i		•	•			94.C. C		•	×.	~	÷	•	•				. ,				i.	×.		•			<i>w</i> - 5		. ,			÷							12		2		

## 4

## ILLUSTRATIONS.

Plate		Page
1.	In another evocation of the struggle over the control of representation, Martin unloads his blank television sets under the orders of the British army	14
2.	Maeve and Roisin are ordered to jump as soldiers leer at their breasts	24
3.	Eileen, Roisin and Maeve on the Giant's Causeway, Co.Antrim	35

at fi

. Erem esu kointejste erenera to juzo as solelere l'en st "pole bretell ereneren

h. --lever, califa and doeve no tem Rien≴ld Cameri m. Cr.incif conservations. 5

### Introduction.

<u>Maeve</u> has been considered by many to be the first instance of feminist intervention in Irish Cinema. Bearing in mind that there are many different feminist positions and subsequent strategies of articulation I want to draw out and discuss that feminist position, or more accurately perhaps, those feminist concerns which might be seen to be articulated in <u>Maeve</u>, in order to more fully consider the implications thereof.

In 1988, Fionna Barber, an Irish feminist critic, wrote an article in which she identified the need for the development of a theoretical and critical discourse which could adequately support an emerging feminist art practice in Ireland. It is with this in mind that I intend to consider Pat Murphy's film <u>Maeve</u>, in an attempt to further draw out and discuss some of those issues related to feminism which although articulated in the work, I would argue have not been adequately discussed to date.

### CHAPTER 1.

Pat Murphy has said that <u>Maeve</u> arose out of her awareness of debates within the women's movement around the relationship between feminism and Irish republicanism and out of a concern to redress what, she argues, constitutes the misrepresentation of Northern Ireland and women which pervades both mainstream and independent film-making and television representation in Britain.<sup>1</sup> Speaking of B.B.C. documentaries in particular, Murphy has insisted that the form must be understood to be inseparable from the content, suggesting that this misrepresentation is not merely, "a case of B.B.C. manipulation of material because of politics, it was also something to do with the nature of documentary".<sup>2</sup> The concern here then is that content and form are not mutually exclusive but are inseparable from one another, the content being constituted to a large extent through its mode of articulation.<sup>3</sup>

Given this, the form of <u>Maeve</u> takes on a particular significance, especially since it is consciously pitted against dominant British forms of representation. In order to understand how this is the case and what the effects of this might be, it is first necessary to consider the form which dominant British cinema tends to take and how this contributes to the production of a particular ideological reading of the political situation of Northern Ireland.

P. Murphy has noted that, in England particularly, the majority of people are used to experiencing Northern Ireland over the last twelve years in what she calls "documentary language" which is characterized by "violence plus a kind of B.B.C. 'balanced' voice-over".<sup>4</sup> Many feminists who have analysed the address of documentary realist films have shown that it typically appeals to some kind of empirical conceptualisation of the visible as 'evidence', encouraging the belief in the viewer that "if it's on the screen, it must be there".<sup>5</sup> The image then, within this form of representation acts as evidence of the truth of the commentary, affirming the authority of the unseen commentator's interpretation of 'reality'. The camera here assumes the role of a supposedly objective 'window onto the world'.

### · . . . . . . . . . .

Receive the twee on with well by easy to be the first indust of fortation intermetics to brick finance, thereing 'n much i there are cany difference fortation and there is a subsequent of effect of antionlation I area to creat out and dimons that for pairing, or more non-mous general, there fortation to a which time to area to intermetical by <u>struct</u> to each no forty constant to intermetical body in <u>struct</u>.

15 1956, Fi and there are an initial formation formation, where Provide to and the time time time the close formation development and theretical and antitical starts as which added to be an energies factory there shows the first related. It is with a mind word I interface and an end of the lates. It is with a start word I interface to ensain the start of a first time [1979], in a enterpt to further the attempt a start of case from of force factors and the to featorism when alternation in the starts.

One of Murphy's major concerns was to challenge the apparent transparency of this form and other cinematic devices which work to produce the illusion of naturalism and thereby raise questions about the function of such a representational mode and its political implications. In order to achieve this, she used a number of devices which worked to foreground the materiality of the film itself, the intention being that film then could not be seen as a transparent reflection of an 'already given' reality, but as a system of representation wherein reality is seen to be actively constructed for the camera rather than merely 'given'. These devices draw heavily on Brecht's techniques of distanciation.

For example many of the scenes are obviously posed (i.e.constructed) rather than 'spontaneous', while the characters often address the camera directly. Whereas in dominant documentary form, the direct addressing of the camera is coupled with very mobile camera-work, thereby suggesting a 'spontaneous reality' revealed by the camera, the camera in <u>Maeve</u> and the characters speaking are both obviously controlled by the author, as suggested by the posed quality of the scenes. 'Reality' then is here shown to be a construction for the camera, rather than spontaneously and objectively revealed by it. This reference to documentary form within a fiction film further suggests the constructed/fictive nature of reality as represented in documentary realism.

Within dominant cinema both American and British, there is also a concern to produce an appearance of 'naturalness' and 'normality'. This illusion demands that the spectator understands the image as a truthful representation if not of reality, then at least of the story in question.<sup>6</sup> Central to this project is the illusion of a 'continuous flow' which works to construct - by ensuring that the cuts are as unobtrusive to the spectator as possible - the appearance of a coherent and seamless narrative space and time. The process of meaning production (by both producer and viewer) is thereby rendered apparently effortless and consequently invisible.<sup>7</sup>.

•

Fit we there as in that <u>large</u> areas ust of the thermost of denotes within the verse is introducer a subduct of the coord boose of a think out that he bolicaries and the the coord of the verse of a mean of calibrates be according to a fit are real think of an index of the according to a fit are real think of each of the verse of the contraction in the real to the set form of a site of the contraction in the fit are real think of each of the verse of the contraction in the distance the set of the according to the contraction in the distance the set of the set of the set of the contraction in the distance of the set of the set of the fit of the distance of distance of the set of the set of the fit of the set of the distance of the set of the set of the fit of the contraction is the set of the set of the fit of the distance of the set of the set of the fit of the contraction is the set of the set of the fit of the distance of the set of the set of the set of the distance of the set of the set of the set of the distance of the set of the set of the set of the set of distance of the set of the set of the set of the set of the distance of the set of the set of the set of the set of the distance of the set of the set of the set of the set of the distance of the set of the set of the set of the set of the distance of the set of the distance of the set of the distance of the set of the distance of the set of the distance of the set o

liven the, the form of <u>deve</u> takes on a problem the encodeth air of it is enterforwly situad areited dustant. Constant of representation. In the entry that reserve how that the onest need that the element of this mittes on, it is first and the resulter the form when the the situation of a first a the end new this the test to the the state of a article first of the is and the of the pulitical structure of a article of the is an inclusion at the transition of the test of

1. Lonsky bas solve that, but he servers is all dust, the usion by of paths are used and the constraint of paths with an end of the set of t

7

The of spectrum to a for general and the condition of a spectrum of a state of the spectrum of a state of a state of the spectrum of a state of a state of the spectrum of another of the spectrum of another of the spectrum of another of a state of the spectrum of t

eb count to a vy of the normer are obviduity asess
 (inequires react) restart the starter as forma-ectify which the dame
 often essence the event inequiry as formation become in the dame
 for , the linear education inequiry and the dame
 for , the linear education of the event of the dame
 for , the linear education of the event of the count of the dame
 for , the linear education of the event of the event of the education of the
 formate education of the event of the event of the education of the
 formate education of the event of the event of the education of the
 formate education of the event of the event of the education of the
 for the end of the education of the event of the education of the
 for the end of the education of the education of the education of the
 for the end of the education of the education of the education
 for the end of the education of the education of the education
 for the end of the education of the education of the education
 for the education of the education of the education
 for the education of the education of the education
 for the

 8 -

In Maeve however, the cuts are abrupt, intentionally working to frustrate and challenge the viewer's expectation of a naturalistic For example, whereas in dominant cinema, shifts from illusion. one frame of reference to another in either space or time are traditionally smoothed over and indicated by the use of dissolves, shimmer effects, etc. which both works to conceal the break and resolve any potential confusion for the viewer, Murphy uses no such devices. The viewer is thereby confronted with the materiality of the film which has clearly been juxtaposed. Furthermore, given that the usual techniques which signify a change in time or space are withheld, he/she is temporarily thrown into confusion and must actively construct the connections and relationships between the various scenes. The viewer is thus required to actively produce meanings suggested, but not entirely fixed in or by the film, rather than to passively and effortlessly consume meanings assumed to be already there/given in the text. Presumably the intention here is also that the spectator will ultimately recognise the process that he/she is engaged in and will subsequently reflect on and question his/her usual expectations of and consequent assumptions about the way one is addressed as a viewer and thereby positioned in dominant cinema.

It has often been noted that in dominant cinema the narrative form is predominantly linear. Many feminist theoreticians  $^{8}$ . have argued, convincingly I believe, that such a form is most conducive to the posing of oppositional meanings in terms of a problem or obstacle. It is the impulse to resolve this which, they argue, precipitates narrative movement.<sup>9</sup>. Here, as T.Elsaesser has noted,

> "contradictions are resolved and obstacles overcome by having them played out in dramatic-dynamic terms or by personal initiative: whatever the problem, one can do something about it". <sup>10.</sup>

Within this form narrative closure is dependent on the resolution of the problem, i.e. the recuperation of oppositional meanings back into the dominant ideological system. Despite the fact that this recuperation is often singularly unconvincing many feminists have argued that this 'linear and instrumental syntax' which is the dominant form of all symbolic discourses in the West, invariably priveleges 'masculine' meanings and works to shut down and limit all dissident meanings, particularly those of the female subject.<sup>11</sup> Consequently many different feminists have insisted on the necessity of developing a 'feminine language' which they argue, could be more open, setting up a multiplicity of meanings.<sup>12</sup> The feminine in this case is posited as a subject position, a marginal or dissident place which the user or the subject of language can occupy in relation to language.<sup>13</sup>

9

The structure of Maeve is particularly significant in this respect, given its rejection of a linear syntax in favour of what Pat Murphy has described as an 'episodic form', with each section illuminating/giving meaning to those around it rather than propelling one another forward towards a totalizing resolution of contradictions. Moreover, rather than having one coherent narrative form which finally recuperates all difference. Maeve is composed of a number of different narrative forms through which different concerns and perspectives are articulated. These consist of the dominant narrative mode situated in the present tense, through which is charted the return of Maeve, a young Irish feminist living in London, to her family who live in the Falls Road in Belfast, where she is to spend one or two weeks holiday. This narrative is fractured by flashbacks to her past which serve the function of charting Maeve's shifting relationship with her family and environment. While they ultimately culminate in Maeve's departure these memory-flashbacks also work to re-establish the bonds between the visiting Maeve and her family and environment. Both of these modes are punctuated by what Murphy has described as "political dialogues" in which Maeve's developing feminism is considered in relation to Republicanism, as articulated by her These dialogues gradually develop into former boyfriend, Liam. a situation where both feminism and Republicanism are pitted against each other. Finally there is a story-telling mode which pervades the film, all the characters resorting to telling

an all a state that is a state and show all is a limit general for so to fractive is and on lightly the struct is each institut (is a rail) Ellector, for example, what we in Schlads directs and is are of the entry of the to entry of entry of the feet of the factors of that is no the self a sector that have not be the shirt of the stim an efficine, eice e los hetro rist to mitorés. In the te mount and entry at and and a fer the states for the states. are architected. "Whe static is there is possible the still the ca a server of an and the of a fire of a structure of the state of the server of Street to be a static for a static sector and the static sector sector sector sector sector sector s structure with the state of a familiar and the contract of the state of the and many sublyment energiants that permentifants are period teache d sociality with all monormal interview and exactly tradicity surgers up a similar of the main surgers and the second term is also that the monthies will allow rowman the created with a constant with a o tas lo positettores fue o refute entrena (as as confirm around boos of the regions is the objective as a viewer and . Stable insultant of block last

14 have offers sever including to nonivary offered its rehouts is prove to anothe listers. Ready indicial re-energialities have requid, convincing it redieves, that such a form relacion on ductors build read in all convertions? Estimates in writes a problement of convertion in the provise in the set as the heat style. The respect reads in a convertion, there, we is heat style.

teorian a marikano adar dato anter anti desi edan barbara es energedene un erriter di este directo anti la de teorianiani, en da terman en erre e matagai interatorian esteriore a a contrator e presente este atalian estrui inte

stories at one point or another over the course of the film. P. Murphy has suggested that the significance of this is not only that it echoes the oral tradition of Ireland but it also reflects her concern with what she terms a "hidden history"... "stories passed on through mothers to daughters .... fragments of things found out .... a serpentine labyrinthine way of finding out".<sup>14</sup>

In Maeve moreover, the story becomes a site of struggle, a point of resistance and domination, the control of which and the implications thereof become a major question in the film constantly posed across the various modes and levels of articulation. On a formal level, the use of many different narrative modes suggests that the form is intrinsically bound up with the meaning produced, the implication being that any coherent totalizing narrative which purports to transparently represent the 'truth' does so at the expense of a welter of contradictions and oppositional meanings which have been repressed. In this way, the episodic form of Maeve works to challenge such illusions of 'reality', exposing them as signifying systems which work to support the dominant ideology. Within Maeve then, the viewer is not carried along by the movement of the narrative towards a 'satisfying' resolution, rather contradictions and questions remain, posed for the viewer to actively consider.

A. Gramsci's concept of 'hegemony' is I believe useful in this context as it provides a model by which to understand more fully the political implications of the struggle over ideology in Maeve. According to Gramsci, capitalist society is not held together primarily or automatically by economic force or political coercion. Rather the "spontaneous consent" of the masses must be won if the dominant group is to retain its power.<sup>15</sup> Consequently, relations of domination must represent themselves as a priveleged system of meanings. Whilst the dominant group enjoys ideological benefits from their control of production, Gramsci also stressed the importance of culture in consolidating the ideological privelege of this group. R. Williams, elaborating on this concept, has insisted on the unstable nature of what Gramsci termed a "war of position". Cultural hegemony, Williams has argued, is not simply given, but must be won or maintained

(theta this from recreptive cloture to never' or or the ranks of the pectlic, i.e., the requerements of strength and and and then the correctors (herical resher, if the the facthe third to be correctors that this 'licent and instrumental avathe interast term that this 'licent and instrumental avathering term energy that this 'licent and instrumental avatheir to be contents form an all prevaile the uncentrated avatoristical perior from the form and all prevails and the uncentration is called that the second contained instrumental avater interaction perior form and the results and the uncentrate and the contained form and all prevails and the uncentrate is called the to the second contained by any efficiency of the resting a contained to be a second to be another the correction of the second contribution is an advicted to a correction of the second contribution of the found the source of the second of the instrument' of the found the instrument of the source of the second at a contained of the source of the second of the there is the correction of the source of the second of the the found the instrument of the source of the second at a contained to the source of the source of the there are the count of the source of the source of the there is the count of the source of the source of the source the source of the source of the source of the source of the termine and count to end the of the source of the source

The curves of [\_\_\_\_\_ test ' test ' the first of the regrect, file of the refraction of a "face sourcex to five or ter but are in a described as the feateratic format, which each o Him Destandor versions of the deriver in west it real of the the state protion formed to constant a transfer an entitle at er e metalativas. Prestver, motter transita ene joho A separandi in file amberranger, wills in tains with estimates is pompared of a parter (fourifieren) aanvestive frinks tanua anies different screens and memory as antipulated. ente est no è d'acche estè entre tromiche ser la tetraire ser, s event barren et untra Graf de Maruna bi Marve, a una sent is a firing to been failed and the first war first fine for to protocol, where he is to shear the end of a local when the erne Sulema Devrineen by Saabrandes ti ken rvat weilik ern sa dalam diawang kunfon mulah bas mtakasin na kamalo Muladi na ka veri di sirtizion vinitzio rebi eligii . Seturnitze ins deverying there reached if the short also write to measured. en vola love viller i bra oreali intiliziv su recordo area 12월 - 오늘에 가 날만에 한 것으로 위한 것으로 해야 한 것으로 한 100 이 만에 있다. 이 원일 ೆದಲ್ ಇದರರಿಗೆ ಎಂಬ ಲೇಕರ್ಗಳಲ್ ದರ್ಶಗಳ ಗ್ರಾಂಗ್ ಗಳಲ್ಲಿ ಗೇರಿಗಳು ಗ್ರಾಮಿಗಳು ಗ್ರಾಮಿಗಳು ಗ್ರಾಮಿಗಳು ಸಂಗ್ರಾ d beh funites as a since for the stand. Constitute Stores a primero a service de la sector de la presidencia de ్రా క్రమిహారా లాగా సరాజానికి కొండాలు కోడి లుగు కోడింది. రాజానా లాగా లోకింది కా

through continual struggle. Consequently, he contends,

"A lived hegemony is always a process.... it does not just passively exist as a form of domination. It has to be continually renewed, recreated, defended and modified. It is also continually resisted, limited, altered and challenged by pressures not at all its own".<sup>16</sup>

<u>Maeve</u> then, I would argue, might be understood to be articulating a resistant position on one level through its challenging of the transparency of the dominant cinematic forms and their ideological implications.

In the next chapter I want to discuss what I would identify as the main narrative themes in <u>Maeve</u> in order to consider how those concerns implied on a formal level are further articulated on a narrative level.

1

Storie er oge wirt om er Born aven the Lever of the film, P. autoby has bullered which we unwillow of Life is not only bed to econe the onel amadiles of lectred but it cla pelletter on severa witz whit she terms a flitten history". Part is parsed on the ask a them, to restricters ..., from do of things fruct cat ..., a serregion forthetic birth of Stering out".

In Breve energy are shown beense a size of structe > reist of recisivere each % fration, the a strol of which b the indianal-menori increa a coincide deviation in the film classing a posel across the us have podes with levels (f and all ten is a formal lovel, the use of many different many norm, sucreats that the term is inurinsically bound as with association concerned, the includet on relat list any converse it ising merentive wijch war dela woormanscend the expressed th trinitie does no at the express of a weiter of contradictions ind and theory character shift have been departed in the say, the erisodic find of the roots to chillence such 114 a structure excession in the construction exercises and to surport the walk of frankers, since with the the dito real survised sizes by the same to drate economics in war tealisident resolution, eather contracted one and superiors and back the standard a state of the state.

A. Charactita berregated in example is habitove backets in the content of the model of the end of the content of the conten

#### Footnotes.

<sup>1</sup>Taped interview with Pat Murphy, Jan.1989. All other quotations are from this tape unless otherwise stated.

# <sup>2</sup>Mackintosh,H., <u>City Limits</u>, Dec.4-10, 1981, p.48.

 $^{3}$ However, I would insist on the recognition of a distinction between this understanding of the relevance of form to content and the modernist project which results in a conflation of the two. This concern is with cinema as a system of signification. It is influenced by the work of feminist theoreticians amongst others who, grounding themselves in an anti-essentialism, turned to psychoanalysis, structuralism and semiology in an attempt to understand the interrelationship of the subject, cinema and the social relations in which both are grounded. Laura Mulvey's "Visual Pleasure and Narrative Cinema" in Screen, vol.16, no.3 (Autumn 1975), and Claire Johnston's "Women's Cinema as Counter-Cinema", Screen Pamphlet, no.2, (Sept.1972), were particularly influential in this respect. I would argue that many of the strategies adopted by Murphy in Maeve can be seen to be very much influenced by Mulvey's insistence that a counter-cinema should "free the look of the camera into its materiality in time and space" and her concern that women's cinema should avoid a politics of emotions and should seek to problematize the female spectator's identification with the on-screen image of women in order to provoke in the audience a critical attitude of "passionate detachment".

# <sup>4</sup>Mackintosh, H., <u>City Limits</u>, Dec.4-10, 1981, p.48.

<sup>5</sup>See for example Kuhn, A., <u>Women's Pictures, Feminism and Cinema</u>, London:R.K.P., 1982, for a discussion of documentary realism in more detail.

<sup>6</sup>Joan Copjec points to some of the implications of this when she says, ..."as narrative claims to repeat events which have taken place already, it is possible to define it as it defines itself, as 'history', as a constitutive utterance which has its referents outside and prior to itself; it may also be considered a force which ensures the taking place of events....", Copjec,J., "India Song/Son nom de Venise dans Calcutta Desert: The Compulsion to Repeat", <u>Feminism and Film Theory</u>, Penley, C., (Ed.), London: Routledge, Chapman & Hull; 1988, p.232.

<sup>7</sup>See Doane, M.A., "Ideology and the Practice of Sound Editing and Mixing", <u>The Cinematic Apparatus</u>, de Lauretis, T., Heath,S., (Eds.), Milwaukee MacMillan Press Ltd., 1980, for a more detailed discussion of how these cuts are concealed in dominant cinema.

<sup>8</sup>Theresa de Lauretis has moreover argued that this narrative form is predicated on an Oedipal libidinal economy in the sense that it typically poses an enigma which through its movement will be revealed. Furthermore, she contends that this enigma can be seen to constitute the 'feminine space' in the narrative in so far as the meaning of the difference it represents must be penetrated by the protagonist and recuperated into the dominant symbolic order. In this system then, Woman is often seen to constitute the problem or obstacle. Here the meaning of her difference is often

Material and the state of a second second state of a second second

"Lityel response is alrege a choose... it does not junch resiving existance for of Moneston. It has to be continently remewed, formetter. Difense and multiple. It is also dentified resires, limited, often i and destinants by pressure withold all its own. to

Elevent from, i worde enclos, siectore dater rood to release lost a municipation as in the lower from the confluencing of transformer as the budrume almostic from a car that for imiliations.

In the black or other 1 werd to placed whet 1 would for as the relation function to dep in <u>items</u> to cruck in consider bin an appendation on a formal low 1 application on non-active low 1. gionine :

<sup>ie</sup> per brienview with, Bat Kurski, Jon 1066. – all diken Gueta leter yn ffer lifts jare uniest o'terrise ristor i

Theatletant, L., Star Stairs, Los. - M., 1081, 1.66.

<sup>1</sup> crower, i would indict to the examittion of a distribution that on the trace of one of the example of the kenter and the contents of one of the exiting to a probability of this exact to the end of the sectors of the citients of all the exact to the end of the analytic of the citients of each sectors the end of the analytic end of the citients of the content to the end of the analytic end of the to the content of the trace of the analytic of the off the content of the trace of the analytic end of the trace of the content of the end of the citients of the content of the trace of the citients of the citients of the citients of the trace of the citients of the citients of the distance of the trace of the end of the citients of the trace of the trace of the end of the citients of the distance of the trace of the end of the citients of the distance of the trace of the end of the citients of the distance of the trace of the end of the citients of the distance of the trace of the end of the citients of the trace of the trace of the trace of the citients of the trace of the trace of the end of the citients of the trace of the trace of the citients of the citients of the trace of the trace of the citients of the citients of the trace of the trace of the citients of the citients of the trace of the trace of the citients of the trace of the trace of the trace of the trace of the citients of the trace of the trace of the citients of the trace of the citients of the trace of the trace of the trace of the citients of the trace of the trace of the trace of the trace of the citients of the trace of the trace of the citients of the trace of the citients of the trace of the trace of the trace of the citients of the trace of the trace of the trace of the trace of the citients of the trace of the trace of the trace of the trace of the citients of the trace of the trace of the trace of the trace of the citients of the trace of the trace of the trace of the trace of the citients of the trace of the trace of the trace of the tr

<sup>1</sup>. restatuta, 3., <u>215. (1945)</u>, 5.a.,-4u, 1991, a.,<sup>1</sup>

fate for example for , ... here is the fate of a fate of the fate

a la destructiones de la company de la co Referencia de la company de Referencia de la company de

idem set align state or constants and part of the set of all the set of the set state of the set of the s 1.3

recuperated into heterosexual romance. Failing this the deviant woman might be symbolically punished or killed. This is particularly obvious in the films noirs (1940's), as is the difficulty in achieving a totally satisfactory resolution.

- <sup>9</sup>By 'oppositional meanings' I mean a world-view which is not in accordance with, or consciously challenges, that of the dominant hegemonic group.
- <sup>10</sup>Gibbons, L., Hill, J., Rockett, K., <u>Cinema and Ireland</u>, Kent: Croom Helm, 1987, p.151.

<sup>11</sup>See Kuhn, A., <u>Women's Pictures, Feminism and Cinema</u>, London: R.K.P.,1982, p.11., also de Lauretis, T., <u>Alice Doesn't:</u> <u>Feminism, Semiotics, Cinema</u>, London: MacMillan Press, 1984, for a further discussion of this.

- <sup>12</sup>Laura Mulvey, T. de Lauretis and Mary Ann Doane have, despite their slightly different perspectives all argued for this development of a 'feminine syntax'.
- <sup>13</sup>This theoretical position draws greatly on psychoanalysis, particularly the Lacanian influenced writings of J.Kristeva and that of L.Irigiray and Helene Cixous. This is dealt with in greater detail in chapter 3.

<sup>14</sup>Taped interview with P.Murphy.

<sup>15</sup>See Gramsci, A., <u>Selections from Prison Notebooks</u>, Oxford: University Printing House, 1986, pp.196-200.

<sup>16</sup>Williams, R., <u>Marxism and Literature</u>, Oxford: Oxford University Press, 1977, p.112.

<u>14</u>

Plate 1.

. Bolt Jack the the ball of the state of the er al little salv-il av a nore i insuler relaministration en provinces which, in the distance viscous and the second state of t t man all tables d

all uns. L., 111, J., Pockett, H., The Petry 1-7, 111

NIVA sentin i ser put i ser pri i s nami ser pri i ser pri ••

Micara Salary, C. S. Laweris en Clary and Aran Arane Seven en totan Alfertic or Director a content at the Alfert and I mercard for Val-devel caretor of a "Cranidar vyrkat".

<sup>1</sup> Marthemore usit condition decays are ally to asymptotical and clouderly the decay of hell sector behickness of the result of the level of the sector fail sector which he is and the result of the fail and four the Streps. This is produced as Contrato del administración de las

WIND I SHE WEIVER STRATE

ia" .coby0 :. in the second second



1 of 1

### CHAPTER 2.

In <u>Maeve</u> I would argue two main themes can be identified, the first being a concern to represent the personal as embedded in and inseparable from the political and the second, a concern with the place and function of ideology and myths both in society in general and more specifically in relation to women and the conflict in Northern Ireland.

Catherine McKinnon has noted that, "To feminism, the personal is epistemologically the political and its epistemology is its politics".<sup>1</sup> That is, feminism through understanding personal experience as inseparable from the social, works towards an understanding of the position of women as having a political rather than merely personal meaning. The importance of this is that women can thereby understand individual isolated acts of violence, oppression, etc. as part of a political-social history which has meaning and can therefore be challenged and changed, rather than as incomprehensible, meaningless acts emanating from an unchanging natural order. Pat Murphy's insistence on the personal as political can therefore be understood to be part of a feminist project working towards the provocation of a critical mode of understanding in the subject in relation to the position of women in society in order to ultimately effect a change in that position. An example of how this is the case might be helpful here.

Luke Gibbons has noted that the conventions of classical narrative cinema with their emphasis on individual characters as agents of narrative causality,

> "almost inevitably encourage the explanation of events and actions in terms of individual psychology rather than more general social, political and economic relations".<sup>2</sup>

The personal and political are here represented as separate and antagonistic. In British cinema this priveleging of the personal has led to a representation of violence which, separated from any political context is seen to be negative, destructive and irrational, explainable only in terms of individual deviance.

Such a representation of violence is moreover, as Gibbons has noted, entirely in keeping with the British establishment's refusal to consider or represent the conflict in the North as anything other than a problem of 'law and order', a righteous fight by the British government against senseless violence \_perpetrated and sustained by the Irish.

Murphy's insistence on the personal as political works to challenge and undermine such representations, demanding that political questions must be confronted and considered by the viewer as integral to one's personal experience and vice versa. This is suggested and worked through in a number of different ways on the narrative level.

Firstly, whereas a number of films have used Belfast as the expressive foil of documentaries or as a dramatic backdrop to an unfolding psycho-drama, in <u>Maeve</u> the political climate of Belfast and its materiality is seen to be inseparable from and intrusive in the lives of the people who live there. This is articulated most forcibly by the constant intrusion of the public into the private. In the opening scene for example, Martin, Maeve's father is suddenly interrupted by a British soldier banging on his door. Refusing to leave his home, despite the 'bomb scare', he puts on his coat and retreats into the kitchen a space traditionally associated with the feminine. Throughout the film moreover, Martin constantly tries to occupy what might be considered 'female space', interrupting his wife Eileen's storytelling in order that he might tell the story himself, interrupting Maeve's daydreams about the landscape they pass through in order to impose his own meanings on it, (and by extension on her).

However Martin never manages to fully usurp this female space. The kitchen is cold and unwelcoming when he goes into it, the women elsewhere. As he tells his stories and attempts to impose his meanings on his environment his authority is undermined by Eileen's angry silence and by the authorial refusal to allow him the authority of a voice-over. Instead, he must shout over the noise of the van to be heard and is fixed by the camera as Maeve slips away from him, obviously creating her own meanings.

E.

In the states is wold as gue two returbaness can be thereitied, the first being a concerns to reconsent the concerns as subsets in and inseminable from the pulitical and the second, a concerwith the since and substituted is and the second, a concerin groups and tope that itselfy in relation to would append conting for the them. Trefarly in relation to would append conting for the them.

and with a latent of the color cost and the factor of the part is eller colorated by the sufficient cost to address on the it rolliler. That is for indicing the recently second and externiouses as inservantin from the second, works to rectar n us embanding if the confidences when is seried to official restrict to as service or netral constraints. The constraints o alos bri " ni feccimio i ber an con terrint riso remevidado violance, chatesion, etc. as cart of a collin leaceful cis which has monatry and can there be set for more and should recebusion ago incontra ensícia, atención ago carlo esta trato so uncentited encoded. Hat "whethe in takene of th personal as solitional paosificantini persistenti da ha ter a freirist (reject versing treaming and sharedien ei a chit nore of anior barrier the the route of melanity to the sec cl warme in society to proper to shall bely affinate a pressure is tont whilling, the exercise of four this to the gaus whether o .erel 1.1efer

luke ultrick has mored that the convertions of cleasic normalize others with tools at itsels of beindard. Hanarie as so und of name-live namelity.

mainset interpretation contact the extignation
 reprets and soliday in the extignation
 reprets and soliday in the extignation
 repretations contact moments contribut
 repretation of end sate of classing

Compensated out clitical are here of reservor as reperchone contation. In Act the discus of a function of the hold located a representation of visionse which, expansion f contracted control is and on to comprise, contracted and contracted, exclored in only in thems of individual device

The home is however a fragile space in Maeve which can be violated at any moment. M.A.Doane has written that in the Woman's Film the window has a particular significance in terms of the social and symbolic positioning of women, representing as it does, the interface between inside and outside - the feminine space of the family and reproduction and the masculine space of production. <sup>5</sup> However these spaces are not merely sexually differentiated but, in Maeve, politically differentiated. This is very explicit in a scene where Maeve and Roisin (Maeve's sister) look out at the Orange Order march through the window and later as they watch the same march on television (thereby bringing it into the home), are intruded upon by a brick smashing through the window. What is suggested here is that there is no space outside, or untouched by social and political relations, or more specifically, there is no'feminine space' outside the dominant symbolic order.

The extent to which the personal is inseparable from the political is stated explicitly by Maeve when she says to Liam, "You occupy us like an army", (referring to dominant socio-sexual relations). Here Maeve attempts to suggest the political significance of relations between the sexes by posing the relationship in terms of a 'colonization'. However it is also suggested that women are doubly colonized in the North by a dominant order which is either alternately or simultaneously male and British. This is suggested through Roisin's story about a British soldier who, intent on raping either her or her friend, got into their bed, bringing his rifle with him. It is by wirtue of his possession of a rifle, with all its phallic overtones, that the soldier claims the right to rape the women. Here where both rifle and penis are used as weapons against women the soldier posits his penis as justification of his political domination, (saying he hadn't made love with his wife in so long, etc. - a familiar argument of the uncontrollable natural sexual drive of the male often used as defence in rape cases). Sexual and political violence and domination, it is here suggested, are inseparable, both being justified and maintained by a symbolic order in which the phallus is priveleged. See Plate 2.

Odd to represent the set was ended to the environment and Strikter' is a big performing to the entry with the following on enders to the reforming the ansature of entry to be don't by the restrict and stars entry might an entry the odd "Tow that on the entry to the field of the behavior stars to entry the odd "Tow that one of a static to the tog the behavior and the set and the state of the set of the tog the behavior and the best of the set of the set of the tog the behavior and the best of the set.

T

a making pang sa makin na Milan sa ka kara ka kara sa milan ana aldurate a na na carrele nan ita fini aviantina ara weige featuring on it was a site one according to an a atanu ol∎n noor ni terra is sa si natificana in addi tana au fijit The equivalence of the second second and the end of estications to terretain the transmission and the terretainen can the sets a construction of a large data for the large trace siz la privingi kana tan na tahun di tahun wa si pangingi s**ing**ang and the second of the second of the second is see about them now the form of a national factor reaching the ಕು ಸಚಿವ ಸರ್ಕಾರ್ಯ, ಸಂಸ್ಥಾನ 2 ರಾಶಗಳು ಎಗೆ ಸ್ಪಾರ್ <sub>ಕಾರ್</sub> ಶ್ರಾಂಶಗಳ ಸಂಶ ಕ್ರಾ be relationed from the construction of the state of the relation of the relati すうかいれい いさい かたい とうしょう しかくし かったい いたい ほうしょうがい an pair assaulter international velocity internation to a concerning a second to many second to the second to fail the Contra model a ma

Fourier could be the second of fully using this from a real link blocked is achiever. All this bit starts he wood it, the we applied the second of the bit start is soft act a from bit the second of the second of the bit start is soft act affects for the second of the second of the start is soft act with a first link back of the second of the substraing for affects in the second of the second of the second of the start affects in the second of the second of the second of the second affects in the second of the second of the second of the second affects in the second of the second of the second of the second affects in the second of the second of the second of the second affects in the second of the real field of the second of the se 17

Whereas this colonization occurs on a physical level Pat Murphy also suggests that one is also colonized on a psychic The place and function of myth is shown to be one area level. of key importance to this process. Roland Barthes' understanding of myth is useful here in order to understand how this might be the case. Briefly, Barthes argued that myth must be understood as a mode of signification which has an historical foundation, i.e. it is 'motivated' and serves an ideological purpose. A11 modes of representation - speech, photography, cinema, sport, etc. can be employed as a support to mythical speech, the major purpose of which is to give to an historical situation a natural and eternal justification through "transforming history into nature" as Barthes puts it. This justification takes the form "not of an explanation, but of a statement of fact".<sup>6</sup> Myth thus organizes a coherent image of the world which is comprised of unchangeable essences, rather than complexities and contradictions rooted in or caused by specific socio-historical situations and power struggles.

The implications and importance of mythic speech is explored through a series of different although interrelated incidents in <u>Maeve</u>. For example, the soldier uses the myth of the natural sexual drive of the male in order to justify his raping of the women - both to the women and to himself. In this way the essentialist myth of the biological nature of the male or female is used to privelege the male.<sup>7</sup>

Richard Kearney, drawing on the writings of Levi-Strauss, has shown that in the I.R.A. myth serves as an ideological strategy which invents symbolic 'solutions' to problems which remain irresolvable at the socio-political level.<sup>8</sup> This mythic attitude hinges on the dual concept of 'tradition' and 'martyrdom'. The function of the myth of tradition is, he suggests, to represent history as a continuous flow. The individual can thus conceive of him or herself as, "an agent of ancestral continuity carrying the past into the present".<sup>9</sup> In the case of the I.R.A. the individual can thus posit his/herself as acting on behalf of those dead generations of Irish nationalists, thereby merging past and present in a meaningful flow towards Ireland's sacred destiny as a free country. Ireland is moreover characterized

The bare is have been to the fire fire an and in the relation of with the set teached of the factor was antitated for the 195 bi templin 18 telepiter a put yourd, and official second of the social and environments reaction but of we are used of to en it bes, su the from brown signifiers subside and subside langer and the second the second and the second to the second states.  $\pi$  is a second pression.  $\mathbb{R}^{2}$  for real theory  $\pi$  of the second artails sitterentiated be. In <u>area</u>, auitoitails differen The second of the scene arms here and the last many of the side was a book ou set i mean i mean i state a do dool (meanis whill have in the smooth much means on televition discre n Substanting the proving and statements of a substant of the error dedited at mentation data to the set of the barrend state and bet that the triper without the data in the lifetime set of t setterne terre a griteria liter si stadi. Erffatilitzeta estante e . 20113 of or eve mean heads

the steam started the recenses of inserversize for i bi to 8 da ene privarier ed sintenii in herau si solation enione control to tolenciarlation de ASIE en condo cot subtrives, thus he says at strategies as a contract to the stategies. sit is to be of the former of an interaction to second in the edulations is include a columnia. Preserve it is s sé ditan test né provincies victors com to ou tari intercons destront proet which is eligent alternately on stellthouses 化丁基 医卡尔里氏试验检尿道 化二乙酰胺 医胆酸 医胆酸 医胆管 化化化化化 化化化化化化化化化 ender and the setting of the state of the setting a state of which will a set of solid container and any like of are viewed a still a reader a first of a refer of the site of state sa afi esperat l'obte e tronche e chiere d'alor d'al se substance Three where out initia and new a dree way we would be instead džion ritit polocalizmut us entre situ turn meltin ent ఇండి తోరిగా లోతో బోర్జా చెందిన బోడుకు వూరి "తిరాయంలో ఎంటి ఆరోగాలు e isotow with the company of the end of the sector is . Cuesto energi estatu a lettino constante di la ster eren uperer et al di un protección por activite l'activite de las treations for her control light field and real trained by a proc ." call each , each planted pelling of upies in boo

18

Werens this colorismille pocurs on a systemi level in elaby of a net beaution of fail and sect cares up eafs time The case of a case of the field of the source to be and metre "audita fect" di ... sense alda di menderovi gat i at a state and provide to around a send interpolation in ೆಲ್ಲಾ ಮಾರ್ಷ್ ಸ್ಟ್ರಾಂಗ್ it a new of simil ration write must be bidterical fear-relie , nother fails to the server and tester is to all the redes of remerentation - stread , teast renty, aloue, ener the standard as a something in the standard area as beneficed of for better 15 to en or som bet som ter at state to a terrer and Terms . Autoficestas through a reaction include interview income an mali and are to collect in all above the testion of the en explored up, bar (1.8 bis seent of the U." - Pate tree c A management is an of the work of the compression is a second of since another the solution to be a set of the factor for the set of the set o se la losa en úrochte for rocht-se citore siltée, \* (d'illiven 1≩ 

ſ.,

"Le unplications and accemptence of motols areach in the sothe signal and of the entry allocates the solute of <u>advice</u>. For monols, the actual of the spirit of the marke defering the of the rais is actually and the actual entry to the weaks and op consols. In this way the constraintiat opth of the adving for make is an this way the to the too to the marke adving for make is an the sole of the the too is a trivelery the main.

Altored Nations, affecting an the writings of levi-tone is not forwrithic in the Lett. optic serves as an introducted measury writed intereds are this 'ning to predient write measing interestion by an assolv-position' level.<sup>6</sup> (the write right and in the dual of an interediated and 'sard measing binders and the dual of the side of 'structure', and 'sard many binders and the set of the side of 'structure', and 'sard a moder of the spirie of the side of 'structure', and 'sard many is the of the spirie of the side of 'structure', and 'sard a moder of the spirie of the set of 'structure's and the set with binders and the structure's are structured and the set with a total of the spirie of the structure's are structured as a set in the set of the structure's are 's and 's are structure's as a the is typical of the structure's and 's and the structure's action is a non-set matter of the structure's and the structure's action is and the set in the set of the structure's the structure's action is and the set of the structure's and the structure's action is the set of the structure's and 's are structure's action is and the set of the structure's and the structure's the structure's and the set of the structure's and the structure's the structure's action is and the set of the structure's action of the structure's the structure's action is the set of the structure's action of the structure's the structure as female in this ideology, dependent on her sons to fight for her. What Kearney calls the "cult of martyrdom" is also he claims, a powerful ideological tool in this context,

> "evoking a tradition of death and renewal which works to provide justification for present acts of suffering by realigning them with recurring paradigms of the past and thus affording these acts a certain timeless and meaningful quality".<sup>10</sup>

Such an attitude is epitomized by P.Pearse's claim that, "bloodshed is a cleansing and sanctifying thing", or, Kearney suggests, by a Maze prisoner's statement in 1980:

> "I am one of many who die for my country ... if death is the only way I am prepared to die".<sup>11</sup>

Moreover such martyrdom has powerful political consequences. For example after the hunger strikes Sinn Fein support grew both in the North and South of Ireland.

The place and power of such myths in the lives of Catholic people in the North can be seen to be explored in Maeve. In a scene on Cavehill - the place where Wolfe Tone and the United Irishmen pledged to rid Ireland of the English - Maeve and Liam argue about the place of myth and history. Liam argues that these myths are a source of strength which have fuelled his father all his life. Maeve however, sceptical of the mythic attitude, argues that he has been controlled rather than strengthened by them. This is further suggested in the text itself as the mythic legacy is shown to weigh heavily on Liam; he is derided by his father in an earlier scene for not having taken part in any I.R.A. activity: "The trouble with him (Liam) is, he's one of those revolutionaries who doesn't want to get shot". Here martyrdom is represented as something to be embraced. Moreover it also takes the form of the prison sentence which his father simultaneously boasts about and goads Liam with. The power of this myth is suggested by Liam's later internalizing of these

as founds in this freak or, annerbert on her scale of firmt f here. Thes Kearcoy colls the folds of nontyear of is else he claims, a powerful theo onion' fool in this context.

> "everyone a tradition of death and tensors) which work is provide Austification for the cent acts of equiveles in modificies then with every incompanying at the fish red thus other ing tensor according time each we appreciate the fight.

Sob an estimate ta estrecto dity Liperre's olde thet, "oloritres is a cleanilar act scendifying tolos", or, hear actemate, by a base ocirco arts stateacot in 1340:

> ", an the of curving die for no contry ... if lexts is the coly say I at stronged to the "

Normever each martyries ins anwerful offitical desendences ber exumple arreating busished birs into aurose arm beth in the comb and frank of JP-1862.

The place and cower of each ration to the lives of Call

anale in the first cas in sear to release that a concept in a perse co duventil - the pisce where of a Tope of the H ics even 4 - Hailtac ends to conford and of 6 there exercise some that is no call with the distance of which has been a list and the ti is infinite even doing strangt for applies and a two end a every state if the second every state in the second s and in their . "Alls in 6. then survey ind in the training the right frace is ender to write iscuint on List; to is n o hai matved son och i mae häfter og de bavtet stater. \*AS . AL (MARS) wild still a Powerst of " systematics .A.S.L weat and prove partic strandors and the second at the event straight. an approximation of a schemest to a memory a first state of to share there bere by the part of the second a tot of. Ar atesticted to be added a sector of an a rectangle with. an to metal formation by Linddo Backer to see and a set of a

20

values. On Cavehill he says how he admires his father for having been in prison for 'the Cause', reproaching himself at the same time for not having followed in his father's footsteps. By the end of the film moreover he has moved back into his father's home and is carrying on the tradition.

Means housens and the

.

Maeve however, rejects these myths of "purity and death" as she sees it, arguing that within these myths and this version of history women are repressed, predominantly defined as subordinate or absent. This is further emphasized in a later scene where Maeve, as a schoolgirl, is required to recite P.Pearse's poem "The Mother" in which a mother offers up her three strong sons to God for the sacred cause of Ireland. She is not a hero however, merely the long-suffering passive patriarchal image of Woman as Mother-Ireland and the Virgin Mary, Mother of God, but not God herself. Maeve significantly has not learnt the poem or the lesson therein, assuming the fight for freedom to be hers also.

At this point she fights against the British army, but later comes to understand these nationalist myths as inseparable from the nationalist cause and consequently rejects the limited freedom offered therein. In her final meeting with Liam she says that if those women who fight for a free Ireland are not free after the battle is won, then they will recognize men as the next enemy to fight. Such an argument reflects debates within the women's movement at the time (Maeve was being made in the late 1970's) which centred around questions regarding the place of women's rights on the political agenda of the republican movement, and the suspicion that women would gain little if, having fought with men against the British army their specific aims were ignored in a United Ireland.<sup>12</sup> Whereas at the time Maeve was made these debates were taking place outside the republican movement, from the hunger strikes of 1980 onwards, many women and feminists came to see de-colonization as an absolute necessity. Consequently many of these debates now come from within the movement and the terms have shifted in so far as the question becomes for feminists in Sinn Fein not either republicanism or feminism, but how best to work for both.<sup>13</sup>

Myth then in Maeve is represented as occupying a central place in people's lives. Whereas Maeve herself argues that the dominant myths of the Catholic nationalist tradition are based on a repression of Woman she also recognizes the power of myth as an ideological tool and consequently does not reject it but attempts to appropriate it for her own ends. For example, on the way home from Cavehill where she has been telling Liam that traditional nationalist myth and its version of history leaves no place for women, she tells a story, very much in mythic form. of a woman whose drowning gave rise to four rivers which fertilized the countryside. Here, a myth is being used in a different way, as a parable which ultimately questions the value and richness of a culture based on the repression and oppression of women. Significantly, Maeve's name harks back to a mythic character in pre-Christian Ireland who was considered to have been the greatest of all pagan Irish queens. What is at stake here seems to be the necessity of developing new terms of reference which do not pivot around the phallus as measure of desire, but allow a space in which the desires of a female subject might be articulated. 14

21

In the second the second has addressed by the terms of a testing have to missed the terminant, no course of the testing to be the set to do the follows the the test occurs for the course the film terms were in the testing of the following of the film terms of the test testing of the the in the terms of the terms of the test test.

Segna to aver, indicate press of the three of the formation and calls as all to aver the real of the value of the terms of the ord this value of the term varies recording a three to the ord the ord and all to the order reserve. This is the term varies to the term access three to very the second of the term varies as the terms to the very terms of a school of the term of the terms. Record to the term of the last terms to the terms to the terms to the term of the last terms to the terms to the terms to the term of the last term of the terms of the terms there is the term of the last term of the terms of the terms there is the term of the last term of the terms of the terms to the term of the term of the term of the terms of the terms to the term of the term of the term of the terms of the term is term to be some to the terms of the terms of the term terms to be some after.

ad arra with the partma arrival is not in the same erene ou subor de llas fines perut contract eu su munerer e ರೇಶ್ವ ಶಾಸ್ತ್ರಗಳ ಬೆಂಗ್ ಹೆಚ್ಚು ಸಿರ್ವಾಮ್ ಸ್ವಾಗ್ ಹೆಚ್ಚು ಬಂಗಿಗೆ ಸಿದ್ದಾರೆ. ಇವರು ಮಾರ್ ಮೇಲ್ ಗೆ ಸಿ e mail estimation of ison of the bail of a state of a set of the state of ison n ens analisat estí a sul a l'é alerator a stati la fest ever new estimates flux tool fort .coversi of the aut rolls root efected allocations in the second contract of the contract of u na biť pav <u>erectí)</u> entre course entre da efektra o u la rada te de las 1-701e) alitan nèmera arene marutasa ne accir e fr is same a inaffetar ...' on each in alternation build of the tra birne several producter e i che stander producteres vana dali'ne om secale on dik unung museus chafte s fi \_\_\_\_\_anderC stated # nt ren of the notion's billiouse se rent con compute non 11 ègarem structure de 14 G ారవా యూపోగాలి. బ్యాంకు ఈ మూరారాలు సారాణి కార్లి కారాలు e en rocht im mit he maar offining waar fill wit noorde, in talber n the state of the second state of the rest of have shall a factor. last i sal keja di tean wak int amin'ikal musika finasa

Enstaña i l'immendo da bernagerian el manté al bera Byd and current light event account is seen a formal formations the follows, eviden of the Controllo netional of the determinent ter e a representeu of legal abe also recognized the component as an identical tool and concentratly fore for more but attained to on eaching it for new evaluation for others entingent men her was meda Ifideral prei e od yew ede po het teal. ord ant coeffet myre and its version of slearn lever as place for wenge, sh tolls a surry, vers ruce in av forc, of a wiren where promine have nice to frum mixing which the life of the aduation of the second state is bring to a final Historral may, as a party of fee oltimately manifont the ve userber bes ruissenten of, en logsi erutite alle servit in use terro s of special second stave register of the Solar to the Solar Solar Solar Solar Solar Solar Solar Solar So ected and the provide Trainal and the second standard of a second the president of all particularity of the transformer of the state inc energies to the nee shit of developing were terms of prese which a state the shell with a state of draine of aller a place is which for defines of a fearly subject minit b ( ta) t

#### Footnotes.

<sup>1</sup>C.McKinnon, quoted by T.de Lauretis in <u>Alice Doesn't, Feminism</u>, <u>Semiotics, Cinema</u>, London: MacMillan Press, 1984, p.184.

<sup>2</sup>Gibbons,L., "Romanticism, Realism and Irish Cinema", <u>Cinema and</u> <u>Ireland</u>, p.150.

<sup>3</sup>See eg. <u>The Outsider</u>,(1979). Here the political context of the protagonists actions is rendered unimportant, the deaths of Hennessy's wife and children being given a purely psychological significance.

<sup>4</sup>This is particularly noticeable in a scene where Martin and Maeve are in a stone ring fort. As Martin tells another rambling story Maeve walks around the walls of the fort, at the edge of the frame, obviously not listening to Martin.

<sup>5</sup>Doane, M.A., "The Woman's Film, Possession and Address", Gledhill, C., (Ed.), <u>Home is Where the Heart is, Studies in Melodrama and</u> <u>the Woman's Film</u>, London: B.F.I. 1987, p.288.

<sup>6</sup>Barthes,R., "Myth Today", <u>Mythologies</u>. London: Paladin, 1973.

<sup>7</sup>Moreover many feminists, recognizing that the oppression of women stems from and is based on an essentialist understanding of the 'nature of women', have argued that essentialism can only serve to privelege the male in one culture. In this sequence, the 'nature' of the male sexual drive is used as both cause and justification of the abuse of women.

<sup>8</sup>Kearney, R., "Myth and Motherland", S.Deane, S.Heaney, R.Kearney, D.Kiberd, T.Paulin (Eds.) <u>Ireland's Field Day</u>, London: Hutchinson, 1985, p.66.

<sup>9</sup>In <u>Transitions, Narratives in Modern Irish Culture</u>, Kearney cites the 1916 Proclamation "Poblacht na hEireann" as an example, the opening lines of which read: "Irishmen and Irishwomen: In the name of God and the dead generations from which she derives her old tradition of nationhood, Ireland, through us, summons her children to her flag and strikes for freedom". See <u>Transitions</u>, p.210.

10 "Myth and Motherland", p.66.

<sup>11</sup>ibid. p.67.

<sup>12</sup>The position of women in the Republic of Ireland adds weight to this argument.

<sup>13</sup>See "Fighting Women: Women in the Republican Paramilitaries", Fairweather, Eileen; McDonagh, Roisin; McFadyean, Melanie; <u>Only the Rivers Run Free, Northern Ireland, the Women's War</u>, London: Pluto Press, 1984, for interview with women directly involved in the I.R.A. Here it will be obvious that whilst their experiences differ widely, the questions and problems regarding the position of women remain. To this extent the arguments which Maeve voices in the film are valid although not to be taken as the only feminist perspective on the issue. For example both Bernadette McAliskey and Nell McCafferty argue that despite the contradictions, feminists must recognize British

occupation of Northern Ireland to be of crucial importance. See interview with Nell McCafferty in Spare Rib, No.192, June 1988, and interview with B.McAliskey in Outwrite, Women's Newspaper, Issue 71, Dec. 1988, p.7., for their understanding of this issue.

23

<sup>14</sup>This argument is based on the writings of those feminists influenced by the psychoanalytic theories of J.Lacan. T. de Lauretis for example has argued that "in the frame of reference of cinema, narrative and visual theories, the male is the measure of desire, quite as the phallus is its signifier and the standard of visibility is psychoanalysis". Consequently she argues, "The present task of theoretical feminism and of feminist film practice alike is to articulate the relations of the female subject to representation meaning and vision and in so doing, construct the terms of another frame of reference, another measure of desire". de Lauretis, T., Alice Doesn't: Feminism, Cinema, Semiotics, p.68. M.A. Doane and L. Mulvey both arrived at similar conclusions. It is this position which I would suggest might be seen to be reflected in Maeve's struggles around representation and myth. See also Glossary, p.44, for further account of Lacan's concept of the Phallus.

•20100403

is offered, union by Inderlandous in align citized and a second state of the second second second second second

are and a settional keepiins and interaction of a settion of a

'se er ministr's βrm.(1379). Pere tin pelètica αις est est of rès erea Est Eestions is requered animol'act, the nestra of Pourerschartie aud officerer belog ,treb a murele reyanc out

http://www.sec.org/y.pre.co.able\_in\_assoce.winere\_Wardig\_ard intering\_antering/thet. As Part of the content ber sectory of a sector sector to all of the form. By the sector the free. protocoly or light-file. To Martin.

icher, ist and recented Fills, formersen ein Fills, formersen ein Fills, formersen ein Fills, formersen ein Fil Auf der Auf der Auf der Aufstein eine Fills of der Auf der Aufstein ein Aufstein ein Aufstein ein Aufstein ein A

real allowing the second and the interval fail-dia, they

terestario en Marco, stato en su transferencia de la secteria de la secteria de la secteria de la secteria de 19 marco de la secteria de la secteria de la transferencia de la secteria de la secteria de la secteria de la s 19 marco de la secteria de la secteri

keun mit (. "Svou sud Keelericant, K. 136a, N. Gaarey, I. Keen Luittarii, E. Brits (. er., Loni, Classificiti, Keen Gotebleren, Cost, E.

o - Post of the second second in the second second second second second - Post of the second - Post in the second - Post in the second - Post in the second - Post in the second - Post in the second second

ufaine abha healerí is altír al ar i an si earne in saile i eis

. Makin pilikanan amilikan paké na mana anahir kara saké na

n elementar ar an en elementar en elementar el composition de la composition de la composition de la compositi El managentar de la composition de la co El managentar de la composition de la c

serie e entrodicitare, de la sustante recordantes

.t'.s.,tor- e Storthes o-≉et

N. ...

Plate 2.

T



recented of the second to be the formation of the second of the to review with all it. at the second state of the last dense in the latery's a signal as the second state of the second state in the factor of the book state, the second state as stated as the second state.

and a constant of a constant of

to fair a cost by the remove solver to treater a single control of the control of medamenta en al area de ante ante a su a contra a su contra a su en al su en al su en al su entre a nedamenta en alt dimenta contra cara vi estal directivat, contra en al 1 - "ny seatare af contra contra ante a sistema en al su farence", france contra en al su en al su en al su entre a contra contra en al en al sistema en al su estal su en al su entre 

25

### CHAPTER 3.

The problem of articulating a dissident position and creating one's own meanings within a dominant order in which one has already been positioned as 'Other' is posed and explored in <u>Maeve</u> in terms of language, both verbal and cinematic.

In the first scene in which Roisin (Maeve's sister) appears she is surrounded by three British soldiers on a street. There then ensues a struggle over definitions, or more precisely of the right of the British soldiers to impose their meanings of "Roisin" - as both Irish and female - onto her. For example when she says she's been working late one of them smirks, implying she's a prostitute, to which she angrily retorts "I work in a pub". Α second soldier, not listening properly as she tells him her address, insists that her home is not her home while a third makes her spell her name and asks, "What's that the Irish for?", suggesting that an English version preceded the Irish. However Roisin refuses this presumption saying "its just Irish". Moreover when one of them asks if she has any identification with her she tells him, "I don't need identification, I know who I am". Here the struggle is very much about the right to produce one's own definitions of self on one's own terms, rather than in a form necessarily understandable to the dominant group.

The use of the Irish language as a means to distance oneself from the colonizing force has been described by E.Said as a form of nativism which he suggests is often part of an assertion of, "a native past, history or actuality that seems to stand free not only of the colonizer but of worldly time itself".<sup>1</sup> He further argues that while it may well form a crucial first step towards a resistance of colonization it is not sufficient in itself, aspiring as it does to a return to a pre-colonized state which can never be achieved. Instead he argues that it is necessary,

> "to seek out, to map, to invent, or to discover, a third nature which is not pristine and prehistorical ... but one which derives historically from the deprivations of the present".<sup>2</sup>

This argument has much in common with feminist debates about women's place in language, and precisely the possibility of articulating dissident meanings in order to disrupt the priveleging of the bourgeois male whilst working within the very symbolic order which it is suggested is founded precisely on this inequality.

On a cinematic level for example, many feminists, drawing on psychoanalysis and semiology, have argued that classic narrative cinema is founded on structures of voyeurism and fetishism, the feminine as both image and spectator, being theorized as 'lack' and 'absence', repressed within this system. Here the female body is seen as a site colonized by masculine meanings, existing as a sexual being for male gratification. In Maeve such theories obviously inform Pat Murphy's representation of the women, particularly noticeable in the scene where Roisin and Maeve wash in their bedroom. Murphy has stated that she had believed the scene would be less problematic given that the camera was directed by a woman than would have been the case had a man attempted to do the scene. She used devices which were intended to de-sexualise the women's bodies in order to articulate different meanings which women may attribute to their bodies. For example, as Maeve washes, she and Roisin speak about health issues related specifically to women's bodies and their sexuality a woman who had a pelvic infection due to pregnancy, how their mother had helped a girl who had got pregnant to get an abortion, At one point, Maeve, lying on the bed, is obviously posed etc. for the camera, which she looks at directly, the intention clearly being to make the viewer aware of his/her position in relation to the images, actively addressed by, rather than merely passively consuming them.

How far these devices work to offset the traditional meanings accruing to the female body is debatable, given that the spectator may well be already predisposed towards one reading rather than another. Moreover these devices are subtle rather than blatant and one could easily consume the images without necessarily considering these issues at all, without consciously recognizing the position one is ostensibly occupying in relation to the film.

· .....

1

the problem is brildered ingle clarity of a state of and creation each charter saish a side of an in which due bas already spect of the construct on "Cabor" is posed and expl in <u>state</u> to send of lancatory foto verbit and clarable.

20

to the first coupy is the total Prints (lacke's sister) and sterns a marrie of the sector at the starters of a street. s (lectory is as as includent directory contact, a summer add nint of the solid sector is inverse the train of the ారంజుడు ప్రముఖులు కార్ పారా చెంది ఈ రెడ్డికి సమారాలు కా their been working this of them without from their cherter. prostituit, in this education without an education is well in a multi-రాష్ ఇదే ఈ సార్పుడు భోరావులుగా ఆజరాలుకులోకి నాడా. గార్ప్రేషులు చెందిన ත් පළමුව සිට් බැට මොට් ලොම මොටා හිති සිටා විට වඩාට මොටාන්න් සිටා බස කිටා මැලිසුවාවී the more attack air add that starts" as an of a normal s i na visi si maaka na salahi si padabera abigan sa Brada Ka a nema anvironali ", remini trad, e an palver raiar se e ridd Protesses if she are included the she was she in the The state of the second states of the state of the second states of the is very and, arous in infort the removed bar and policitic t times earn chaile ei deur mallier anchail ach a's a d' a such better to the colleant choice.

(A) and of the frish larges is a control to distance of react the example include in a president to k. Taud as a set to the example. The summation is also control of the example is the summation of a constitute that energy an other of the time of the summation of a constitute that energy an other of the other of the summation of a constitute that energy an other of the other of the summation of a constitute that energy an other of the other of the summation of a constitute that energy an other of the other of the summation of a constitute the other of the constitute of a constitute the sum of a state of the constitute of the sum of the table of the formation of the summation of the table.

"n soo na to cook, at invest, on to bastower, a bird strutt thick is not referite and treedate ... He to the dath of basen the a bills from of the crear the

However, this argument is also predicated upon the assumption that the spectator is occupying a masculine position in relation to the film, whether male or female. I would suggest that the female subject's relationship to these images is quite likely to be very different. For example, rather than adopting the position of a 'controlling masculine gaze', many women may well identify with those representations of women which figure the interrelationship of health, sexuality and female subjectivity. The question then is if the female body which has long been a site of masculine meanings can be represented at all differently for or by women without running the risk of recuperation. While this scene is particularly problematic in this respect, as Murphy has herself acknowledged, it does on one level illustrate the problems inherent in assuming that merely by speaking as a woman one can necessarily produce meanings for/of the female subject. The feminine position then, is one which is consciously adopted as a strategic position in relation to language, not necessarily authenticated by the speaking subject being female. In other words, although it may be used by the female subject it is not a natural position but a consciously constructed relational one which is moreover not necessarily dissident in and of itself.

The positions that Maeve and Eileen occupy in relation to language is I would argue precisely that of the 'feminine', despite their different political beliefs. Before discussing how this might be the case and the implications thereof, it is, I think, necessary to first consider some key points of J.Kristeva's theory of the female subject in relation to language, which, I would argue, is of particular relevance in this context.

J.Kristeva has accepted Lacan's positing of the mirror phase as the subject's first step into the symbolic/language. She sees this entry into language as a question of positioning along the lines of gender primarily. Necessarily, the pre-Oedipal phase with its lack of differentiation between the sexes must be repressed if the subject is to take up his/her position in language, a symbolic order which priveleges the masculine/ bearer of the penis. The traces of the pre-Oedipal Kristeva terms the 'semiotic'. For Kristeva, the symbolic is not, as Lacan has argued, a rigid monolithic structure. Moreover the

This area with the more the process sign femiles of enter where attering all real a reactions, and arealisely for constitution of are ideal atter the subject paralelers in cluer to discript the ariselers and the bount site mate whith the working within the Arry dynetic and the shire it is suggester in fources or close on \$21. Inter with.

TTTT

The closer to beyed or examine part Berthlere, drawi en andreast consistence. Analatine bet sim Parender a th rimesive dimension faminal an pirotunes of viver right and nulla protectarena ana mani dire nan metrojaren sel unatenturo theorized a "leok" and 's andce', reeven i ditain this sy dens ties frante Pauly in easilies a star schement ty castric seroduce, existing on a small prime to the scilling store 16.16 second the states are induced in the state of the second to t of the sever, ore iddition within the second residence was deand Kreen was to their tain the March Provider at bed and in literal and see from another provided with where was introduced by a subject of the way in the way are able er dollas des la liberra son legens entre esta or a está cuela a for other the treasmal tare on the only of the treasman of the A Phad is teach of outputs that your gourned and for stars that mean AN Ph to -xerole, so harre we seen the church franks could affeld and ixaa mirin u a u fest almostruk effecti ivest ua sien asum. ut work composition and reflected civiled a behavior early n de des histans ena inn brit will a siber fed had traitar e a. At one coint, Maave, Inter an the nor, in payfounty p fun bur cumere, which be is seen as limectly, the interstion o befortion that place memory of Fishing exciting the help b the an effected of the state of the state of the state of the state of the

en permit filmed a for province and second end and the formulation of the second of the second end of the second en

27

which this represent the site of the second state of the second le concelle additioner a difference e concelle addition and the difference of the differee of the difference of the diff the fills, well as a large to define a second to we all and elevale of Louis investor on the on the second to the last elevate be your determined in a fair of and the track of the w Must an its Maar with the construction of the active well is in residence. to exclude mixture to be backed to first of which the which the Related the still of a liter country and for its shift interior the the effective last the character beauting the little loss of anomalic density a paper of anomales all a figure in to a the standard manufact for state of the call and the second to the e The set and a set of a subscription offer the building of second an tears Di Secol control faire de la secol di secol de secol teresent to accord a tractic teresta to a bio teresta interestate ad ensured in the set of the set into the set of the se presiden rochtere tree, in ere o les la raceieus societes stransport of an additional and the statement of a second strain and the statement of a where a final is the set of the set of the first state. The set n and the durable allow of the state of the state of the state of the second state of the second state of the s na Sharibi alina u namulatan nilaw tanan a su katatahan Ingtuna Der unt transmissionen i sternte same transmissionen er anne er sternte sternte er sternte er sternte sternte e

The monitor a clot Loove and dialary transvious language is 1 would encure created within of the Combinel, gespibe to it diference within Collets. Parametricous: cold bis within the cene and the influence brance, it is they are dialar to the dece and the influence brance, it is they are dialar to the set of the influence beam of the statement of the free of and free to refer to the to the of the free of and the set, but to refer to the factor of the could the of the free conditions for warder to the dialar dualars.

exactly and the environment of a state of a partition of the elder of ender de the environment of the constraints are monthly interested of a state which the interior and do a prescript of constituend the formation of the term of antilly. Secondary, the track is the formation of the term of and other ender the term and the formation of the term of and other end of the form and the formation of the term of the term of the term and the formation of the term of the term of the term and the formation of the term of the term of the term is the term of the term of the term of the term of the term is the term of the term of the term of the term of the term is the term of the term is the term of the term is the term of the term is the term of the term is the term of the term is the term of term of the term of term o 28

semiotic is not and can never be totally repressed. Instead it constitutes a source of disruption, appearing as contradictions, meaninglessness, silences, absences and non-linearity. Her contention then is that any strengthening of the semiotic (which knows no sexual defferentiation) must necessarily lead to a wakening of the dominant symbolic order and consequently of gender divisions. While J.Rose and Parveen Adams have argued that Kristeva's associating of the semiotic with the feminine is essentialist, Toril Moi has argued that the feminine and the semiotic are associated only in so far as both occupy a marginal position within the dominant culture. The feminine then, is a marginal position which men can also occupy.4 Whilst both the feminine and the semiotic are marginal Kristeva has insisted that they are both still within the dominant symbolic order. For her, there is no 'other space' from which to speak instead the female/ feminist subject must use language in a new way in an attempt to disrupt the Symbolic Order. "Women's strategy", according to Kristeva.

> "... should be neither to adopt masculine modes of power nor to flee encounters with the symbolic, but to assume a negative function: reject everything finite, definite, structured, loaded with meaning, in the existing state of society".<sup>5</sup>

Maeve's'feminism' is I would argue greatly influenced by this theory. For example, in the scene on Cavehill as the camera pans over the city of Belfast, Maeve's voice is heard saying,

> "A centre, a landmark, laying a foundation, giving a ground, grounding ourselves, clarity about what happens, about what's supposed to happen, a space for things to happen, a technique, a way in, a way out, a celebration, a guide, a release, a lie, a truth, a lie that tells the truth, a projection, a memory, a way of thinking, a way of not thinking".

Rej

in later the start of sever as the severe start of allowing contributes a commence of diarty bion, a maniferran porter to the set \_\_\_\_\_set include the set of the estimation than to busy as a condition of the performance While on search of beneficiting instances and the formers wideright of the institute dy holid defer and contracts of the energy divisions in the second base and have a substantial terms this construction of the state test of the second of the second state of the st the applitude ont term but the and the first the software and ar a vuebee dist as ist as at the term of the east bridges Post of a which a the decimant in burns of a for in the second married pertits. <sup>2</sup>.ended are are and entry.<sup>2</sup> testaire and the principal relation frint we had testime 59 . Telefor in the to develop of the light of the other set work their provided where or to be worth the second discount of a second Peripist Sprivot mark use langer of the new way in an either ushimaase in maxaa sin sashi shekri abiqabadi oo damadi .svetsin!

\*... should be pointer the adars when the medea of recent such is the eventy one with the problet, but for a such a periodice faration; esteat evenythics contraction succlured, loaded with reading, in the rest to reace of extrem.<sup>1</sup>

Morressifestrics for reals argue meatly influenced events. She events, to the the conce on Suchill as the page even incloity of 9 Ther, Nerve's voice is bedriching in

"A centre, a landnary, laying a fournetice, siving a proving erastine careatives, clarity should what is a tout what's environed to prices, a stage for telling to barger, a termingue, a variat, a any out, o personation, a wit's, a variat, a the a truth, o the that tells, the fruct, a truth, of the that tells, the fruct, a section, a memory, a sug of thicktor, a work of birding". 29

These words, on one level can be understood to refer to the function of the film itself, as well as reflecting its formal structure with its broken syntax, open endings, repetitive and accumulative rather than linear structure. Moreover, through them Maeve is given the means to impose her own meanings on the city and landscape she grew up in. These meanings are however openended and obviously subjective rather than pretending towards the closed authoritative definition often signalled by a voice-over in dominant documentary. The subjectivity is reinforced by the camera's pan finally coming to rest on Maeve herself.

Maeve's primary function in the film is to challenge the beliefs of those around her, posing as a negative term - an exile temporarily returned. Whereas Roisin insists on the right to define herself, Maeve insists on the right not to. For example when Liam, arriving in her flat in London tells her, "You don't know what you're doing here", Maeve replies "I have the right not to know. I have that space". This is entirely in keeping with Kristeva's insistence that women should not be defined since such definitions have long served to curtail women's freedom and rights. At another point Liam says to Maeve, "What you're proposing is no story at all". This is emphasised by Maeve's questioning of many of the stories told to her. For example, she challenges the two men's story in the republican club, eventually knocking over their drinks, having rejected their definitions of her mother. The negative position which Maeve occupies is reinforced on a formal level also. For example, Maeve, the protagonist upon whom the narrative movement depends is most often displaced to the edge of the frame. She is however in a priveleged position in relation to knowledge in the film, i.e. the viewer has less knowledge about Maeve than she has and is dependent on her presence in order to have access to this knowledge which is neither totally coherent or resolved but is in a state of flux, giving rise to contradictions and problems which remain posed.

The viewer thus becomes aware that what is presented is a fragmented account of Maeve's story rather than her whole life or an illusion of this, (for example most of her existence in

Note works, or realized use by analysiss of the effects to the function of the file itself, as well as methedias its form structure with its access spains, coord methed, esercive a coundative mether than linear solar use. Moreover, the bird isove in two the cases to isover for the self and the isover in two the cases to isover for the self and offy and lasted as a state of the bird is the self and constant the formation is adjective reter them will availed and aution is adjective reter them will also available and aution is adjective reter the method available of the isolation of the self action of the self of the self action is a self as a self at the self of the self and a the method of the self at the self of the self as a self as a constant. The self of the self of the self action is a self at the self of the self at the self at the self of the self of the self at the self of the self of the self of the self at the self of the self o

Neeve's off-act function in the fill is to cuslies of t bolieis en recao ermari le ". cosibir so a quebi**v**e trus - e es le terrerarity returner. Arerees Scient Logicts de Lo press to destroy and a feater factors and the start for the First scheroliter, emerged of the best flit to he who f f" anither swead ."enter tempt en unvil vis vord place to to and might wit to beau. I nave that surger, "Als is ent in keelike wite omisionis inclusion toot wamen onshid no defices states and exchanges have love served to contail weapers (rearies and manages. It and have point him says a duce chiefd: . Classe mais the street solution and company date." or pre-role attraction of party of the story is that a Mourse and districts afree out unt as children on a light nish, -versue.ly knocking coop their drives, notice reject e saltians exites a firster. The security has the dell ..... level farmet a printing a forman level Steve, but provential when when the narrative buyers to Exercises of effects thesi the folget of the second s and weak tooks the less manufactor about haeve then. ert is success of any minimage is orter by here socies t e beviewer matchateñon vilgter menter af dater erieter. a stort of 1.0%, dvin might to contractions and noolle. • 601 j. ....

int winder in a beauty near that where the shear in the interie as a destinant likere's stary marger than her whele a state and the off is, (for example most of her existence London is left uncharted). Consequently one gets the feeling that those fragments that were represented have erupted to the surface as it were, and cannot constitute a finite definition of Maeve just as she herself (and Kristeva) refuses such definitions. It is in this sense that I would suggest that Maeve's feminism can be seen to be largely informed by Kristeva's writings.

It does not however exist in a vacuum but is applied to the conflict in Northern Ireland. As I have suggested, her negative position opens up a questioning and challenging of the beliefs of those around her. One result of this is a questioning of what Seamus Deane has called "the mystique of Irishness", the dissolution of which, he and others have argued, is a necessity if any lasting solution to the conflict is to be found.<sup>6</sup> On one level this is specifically the function Maeve serves, provoking questions and suggesting that other solutions are possible, although these she does not pose. Deane has further argued that:

> "To accept the mystique of Irishness is to become involved in the spiritual heroics of a Yeats or a Pearse, to believe in the incarnation of the nation in the individual. To reject it is to make a fetish of exile, alienation and dislocation in the manner of Joyce or Beckett".<sup>7</sup>

Significantly, Liam tells Maeve in one of the final scenes that he saw her in the bookshop hiding behind Joyce and Beckett.<sup>8</sup> Maeve, in rejecting the politics of identity fuelled by an Irish mystique, has adopted a world-view which is based on an internationalist, and some would argue, inherently Eurocentric perspective. Maeve however in returning to Belfast is in a sense trying to work through these contradictions, or more specifically, she serves the function of posing these contradictions which P.Murphy addresses over the course of the film.

The relationship between the women is particularly significant in this respect as it is very much posed on one level as a Louis is interviewers. Comencerly not only the Seclin 2.3 b clote from works that were retreased to an emotion for a static sear it were, and connect constitute a finate while drive of state just ar she berief? (and Srigter.) to she are. 2.5 billing (and Srigter.) to she find a fightline. It is in this search tent for all connect that 2.5 sevels for it is in this search to be largely information by intervto i.c.

It has not conserve estimate a necessional to access to the condition in "combern invitant. As I never the multipution destive restrictes needs to a questioning end which is a quest feithes of the loose test term. One multiplies this is a quest of which hange from the coller "the multiplies of Initio star". Linellation of whites, we and which is a modes in any feation solution to the end "have on the is necess in any feation solution to the coller flort is to not found level this is an efficient of the formation of the start of starts and the start of the formation of the start is any feation solution to the coller flort is to no found. Nevel this is an efficient of the formation needs to the start of starts and the flort of the formation needs to the start of the starts and the formation of the start of the formation of starts and the start of the start of the start of the starts and the start of the start of the start of the starts.

> The accept the month or of Internania to mesore involves in the actional bactor of a Years on a intrase, to "Afteve is to increase in the setter for the individual, is renear it is to make a feath of calls, with all a wat distanting in the marker of Joyan or hour th.

classificar far, if a coll (levys in correct the first connect cs are been to desception of the constraic Conce are depended. Some, if a chartery is condition of identity facility factors by as i exertable, is a complete a configuration of identity factors by as i matrice if is, and the world are configurated in the level of a is a case worlds. Note the event of recter into the Proceeding case and the set for the the continue to are into in a sector to be any the theory in recter into to are into a set of the set of the set of the set of the into the case areas the set of the theory of the recter into the areas if a set of the context of the set of the context of the set of the set of the set of the set of the context of the set of the set of the set of the set of the context of the set of the set of the set of the set of the context of the set of the set of the set of the set of the context of the set of the set of the set of the set of the context of the set of the set of the set of the set of the context of the set of the context of the set of the context of the set of the context of the set of the context of the set of the context of the set of the context of the set of t

He effects there at an use of the solution of them with a particular and an use in four smar at it as inclaim the s31

confrontation between feminist and non-feminist women, within the family unit.

Over the course of the film it transpires that both Eileen, Maeve's mother, and Roisin resent Maeve's emigration, although for slightly different reasons. In order to understand this better it is first necessary to consider recent feminist theorizing of the position of the mother and motherhood in society. Many feminists have argued that within patriarchal culture motherhood is constantly repressed. Kristeva for example argues that,

> "... the vagina and the jouissance of the mother are disregarded and immediately replaced by that which puts the mother on the socio-symbolic community - childbearing, procreation in the name of the father." <sup>9</sup>

While Eileen is represented as occupying this space in <u>Maeve</u> she is shown to disrupt this in a number of ways, firstly by her tendency to retreat into angry silence, e.g. when Martin interrupts her storytelling; when Maeve attempts to confront her in relation to a woman she sent to stay with Maeve, etc. Secondly she evokes throughout the film what might be considered to be the pre-Oedipal intimacy and power of the phallic mother. This is explicitly suggested in a story Roisin tells about her mother's defiance of a "wee lad" in a mask who stopped the taxi they were in, and ordered them to get out. At first Eileen just sat staring straight ahead in defiant silence and then she jumped out of the taxi, shouting at the masked man, "You should be at home in bed. You're only out of nappies. If I were your mother I'd pull down your pants and slap you 'till you were raw".

At another point Eileen tells a story about Maeve's suitcase which, on her first departure to Britain, burst open on the bus, embarrassing Maeve and the soldier who had intended to search the case as all her underwear fell out of it. The intimacy of Eileen and Maeve at that time is suggested by the fact that it was Eileen who had bought all Maeve's underwear, moreover she tells the story as a shared memory, in a sense to re-establish the bond between them. Maeve however insists that she cannot

remember the incident, which Eileen obviously interprets as Maeve's rejection of the intimacy, also as she bitterly reproaches her for not looking back even once as she left.

In psychoanalytic terms it can be argued that what is being replayed here is the process of individuation which in a patriarchal culture is predicated on the repression of the mother. Mary Kelly has explored this in her work Post Partum Document, suggesting among other things the difficulty the mother has in coming to terms with the loss of the phallus. The emigration of Maeve might be seen to be the final stage of this individuation which, as J.Rose suggests, leads "if not to violence, then at least and of necessity to psychic pain". <sup>10</sup> Eileen moreover has not accepted Maeve's departure. She continues to maintain the parlour as a sacrosanct place which she had dreamt of as a place where her daughters might bring their boyfriends. She intimates that this room is as much for Maeve as for Roisin. In this way her daughters' lives and dreams might act for Eileen as an extension of her life and hopes. Liam suggested this to Maeve on Cavehill saying of his father,"Its not like it is with women. He can't extend himself through his body". Eileen's dreams for her daughters are however caught up in the same mythic system as Liam's father's, with their religious connotations and the emphasis on the traditional role women must play therein. This is suggested by the religious pictures which mingle with the ornaments and her ritualized maintenance of a room dedicated to heterosexual romance. Moreover Roisin tells Maeve how her mother dreams of them both having families and living near her. What seems to be at issue here is that Eileen, having accepted although not without conflict, the role assigned to her in patriarchal culture, has a stake in that ritual which Maeve cannot accept if she is to retain her independence. This is then a large contributary factor to the tension represented between Eileen and Maeve. i.e. a tension between those women who have accepted or embraced motherhood for many different reasons and feminism, for many feminists have criticized the place of motherhood as repressed, etc., but in so doing have often also criticized those women who are mothers. In fact it has been argued that feminism is founded on a rejection and repression of the mother.<sup>11</sup> Not surprisingly then Maeve's feminism is understood by Eileen to be a rejection of her life

mulmon time between 20 infect and non-fected to the end, frei the factly only.

Cost the gourse of the fair fortheorized of the Loth 35 Provis retrot, and held's reagent Knoweld entrotton, alter for allebily different resource. The count of the stand the bidter 1b is first to a seary to act the recent the inforin origins of the gould'rea of the total of a construction soluter to the forthists from they not the the school duitable of the distribute from the resource for colution of the distribute from the research. Schools for another to the state from the research. Schools for colution of the distribute from the research. Schools for another these formation of the research. Schools for -

\*... the vertical heal the jords whole of the valuer are distributed and the orderaly real and by their vertain one the orderal the scale-event lig creating - and interval a composite is the reason of the interval.

2.1.2. Mileso is expression to eccurving this intended in [acression is the standard of the

At we then point offers tells a story about from a solution that, as both fires sectarized to found it, a set appended for equivariant of the about to take the story of the solution asset of the four to the end of the story of the fire story of the four to the story of the story of the fires and have at the the the take a story by the four that and the story of an income the four of the story of the story of the story of the story for the story of the the story of the the story of the the story of the the story of the s

and values.

Roisin, who has accepted many of Eileen's values, is also bitter about Maeve's departure. She is consequently suspicious of Maeve who has obviously rejected her values. This is explicit in the bedroom scene when Roisin understands Maeve's smile to be derisive of their mother and begins defending her, breaking the intimacy between them as she moves away to get dressed. Her storytelling acts both to re-establish the bonds between them it is also through Roisin's stories that Maeve re-discovers her mother - and to insist that Maeve's solutions are inadequate for Roisin in so far as it does not take into account and deal pragmatically with her lived reality. For example when Maeve tells Roisin that if she gets pregnant she will help her so that she doesn't have to get married Roisin looks at Maeve in disbelief and says, "sure who would I be getting married to? Its hard enough to find a man at all around here". Roisin is here suggesting that Maeve's feminism is out of touch with her lived experience and therefore cannot presume to provide solutions to her life.

Such a criticism is in keeping with a growing dissatisfaction of various groups within feminism itself about the presumption that a movement which was originally named and shaped by the concerns of predominantly white middle-class women can deal with the lived contradictions of other women's lives. Jackie Stacey has argued forcibly that this problem must be confronted by feminists, insisting that Western feminism is founded on, "a startling ignorance of questions of age, race, class and sexuality"<sup>12</sup> This she suggests is a consequence of the parameters of feminist politics, practices and subjectivity being defined by a small number of politically active women on the Left. Kristeva's book About Chinese Women is in fact a case in point, having been rejected by many women of colour as an instance of Eurocentrism.<sup>13</sup> Maeve's adoption of an internationalist feminist perspective is not, I would argue, unrelated to her understanding of London as a "centre of energy", particularly if one bears in mind E.Said's contention that one of the effects of colonization is that all meanings are seen to emanate from the centre or seat of colonial power. It is in part Maeve's feminism that leads her to accept

1.1

resider the indicent, which is snow o visually interpreted as Noter to partoo of the intimopy, also as the bitterly tebr her for not looking the nove as she loft.

is havebore vie turns if each be arrupt rive what is b It bland runs in the process of including the writer in a stational sufface in prodicess on the permassion of the c berry Keills and moleced this is him work fort lively under s k malinas sub a faaldill aun miste ar taa aan bibbaa ar control to teach with the loss of the evention. The referre of Marrie 1 a state to the first of the second of the state with the shida, at alinae sur stal laeva fit een na visin den shere Burt the effective to have to read the stant. " Affect shows rot scened in walk descention. If a condition of inclusion no as backness is such the end the end to and the end to as a where see manuations which had on a line permitted as the line of the second states of the second states of the Net this name is as and for Norw- we have hit is . In this the second benefit and the training for the Pitcher State ( a thread of her lith and remeas. I let on-ertical with the en fan de Friederijke strikte de fan de ferende en ferende en No oracity parameter of a second community of the sound of the second second second second second second second fewer of each way is with a first sea each start was seen in an a Service the contract of the service management of the service of t . Person the target all fator level of an atak ever and the formal statement and the second statement of the start for salising the start is the second for the second se NEW STREET, I DEPENDENT OF A DEPENDENT HERE AND A PROPERTY OF AND A WAY AND A PROPERTY AND A WAY is the set is the second of the set of the second s were find form that is at man by berning of a relation of the n al sub li toppis construction d'al marchiel second if d'un la m Alash widden and an a first state of the second state had been a et al. 1 . William State (1 and 1 vis atolaine? varia all probable inclaimente a bright proor this device a sub-case of the task monosept, end, but n acap ana ama per as semini and side a selected as a second second second second second second second second s demonstration apprend the bounder of the form of the first second second second second second second second sec

vers constantischer seit <sup>pr</sup>annstannen für Passensse pes Einen sinder enternen sinder eine seiter seiter seiter sinder einen sinder sinder sinder sinder sinder sinder s

this while Liam rightly points out that London has become so powerful precisely due to colonialism, "on the backs of places like Belfast". In this context then, the dominant discourse of feminism itself, with its basis in academia, might be understood to be part of a colonizing impulse.

This is not to suggest by any means that feminism itself is oppressive per se, but to recognize that it has evolved as a system which has often imposed meanings on women's lives without full consideration of their historical specificity, and has consequently often merely acted to further compound their oppression. This conflict has often been dismissed by feminists as the 'false consciousness' of those women who do not or cannot accept their philosophy. However I believe Pat Murphy is here articulating the necessity for a re-examination of the dynamics of the relationship between women and feminism, specifically in Northern Ireland, but also in a wider context, for they are conflicts which unconfronted, results in feminism being a preserve of the few. Significantly, Maeve leaves her working class family for a more 'upwardly mobile' lifestyle which she does not however fully belong to, (she is minding the flat for someone else). Her feminism has moreover cut her off from her family and friends in Ireland. The question then is whether feminism can be really valid if it does not attempt to address and reconceptualize the situation of women as lived in all its contradictions and complexity. The representation of the relationship between the women in Maeve works, I believe, to foreground this question, representing contradictions which remain largely unresolved in the text and are consequently posed to the viewer. The final scenes of the three women, (Eileen, Roisin, Maeve) together on the Giant's Causeway 14 works to suggest that it is both possible and necessary to overcome these contradictions without ignoring the differences between them. Significantly they are drinking whiskey (Irish Spirits) as they fantasize about throwing the Loyalist man into the sea.

solutos en comert i serviri destriculaçãos da s bittor. S. Bauve's Amarnare. Da in consequencer advit in the moves speceration of the control Marve's antile sension and the relation of a literation data of the entrance for A . Northwey in the total second state as in the post of the Hard sterytally a start to transfer the start of the transfer the the solution available to some of the solution of the vertex of the Yother - and to innici that hards is notication, are instruct For in an in the set of a set of the set of the source to the set of the set and in the first of a research of the forten so that Securit have a complete to the security of the second structure. are corrected and would be retried and the corrected the condiand al pinter . Terrat shows firsts cars a set of shows so matter costionarie S clause is cet of proc. with her 1 exteriorse and thereadere variant processes up pro $r_{
m L}$  as solution 1111 1 AP

and a clibble to the second situation with a plantic of varies, that is the first might in the source of another date reacted with stratediate of every activate to Tear replaying the off the solider without related to general the liver much firstens of a constants threat when the ve un terbiere un siter reference clies sees virierel net en se Southing a. Contactor that " arend for him to Muncher and to star 1.5 i.e. parts of rearrings of the prace, class and und to east-matter of the established a similar of the other isee a vi brothei heter stirtee, te bes sense million and he steeds to be the response of the formation of the formation of the second states of the secon resignizes straight a solution of the colors, revision n come he constanted the as the fool to at the water we which her a literature e destruitado de 17. establemento do esta do está o en estas en o served 10 tol Hamber Hold of the feature control if the issues relations is exected in the formation is the course to managers. s is simple public that is not a site within the reflectment rhaa hii filaa ah waxaa ku mmaf waxa na mila ku amila ku ka k and the state of the second state in the state of the state

<u>35</u>

Plate 3.



and the second second

It the welle the signiful conto out test louice but but one of the welle the signiful conto out test louice but but one of network to the look of the control of the control like believed. To this wenter the the contrant disocure is not to the tis best in equation with the united on is be as the to sole defers to the.

to conclusive remove ration redoctions that it has evolved a the sould stand up realizer of had a distance of the states and the evaluation of the in bighter according to the ervariations (\$19 militar to delly notical for fermines) allowed to be this orthold is a studied bree electrony feelblate at the ' repart to the second with a star of the second to ubilou chy. Forement, builtate Cat Aunsity (a Leng Brilouin the procession of preservice tion of the symetrics of the r I national abytications , eine a south to that the line is a the art alto in a right sontext, the tay for articlet, which i fromtes, results to rectains being a nergerive of 51 10%. steel "teastive items formations of working ofers brilly form towersolv as the life state sales to deep or he even for nte (abs to minutat the first curract openator). Her faile norferig al a centri bea china n' invit n' stati di brend inter am arman question then is stories instates a new norty valid if i nd Mitself is address bid insomercus) fre the study time as after to and the concreasing the conclexity. The concount the est times of action the even in <u>greyn</u> works, ber kerke. Du fore-gour sids guadich, mozenchild, aunoed a jei chosia ina 27 un -26 Non in 21. teva ani ana occenta and a to the victors. The local scene of the three weaters (Tiben, Nible, Freve) to chemic (the Giantia Canaeway) erevalit graat oon the africation and dat it rates wat the advised seda enconanaltir noti golaren Lanset-turreta interna ortakoa eserria es (allting reing) velator provins on steat (doited the sites) is a main of the second of the legalized and in the state.

### Footnotes.

<sup>1</sup>Said, E., "Yeats and Decolonization", <u>Field Day Pamphlet</u>, Derry: Field Day, 1988.

<sup>2</sup>ibid. p.12.

<sup>4</sup>Kristeva cites the work of James Joyce, for example, amongst others, as such.

<sup>5</sup>Marks and de Courtviron, French Feminist Thought, 1980, p.166.

<sup>6</sup>Deane, S., "Heroic Styles: The Tradition of an Idea", <u>Ireland's</u> <u>Field Day</u>, 1985, pp. 57-58. E.Said also suggests this.

7<sub>ibid.</sub>

<sup>8</sup>Significantly, Kristeva argues that Woman is, "an eternal dissident in relation to social and political consensus, in exile from power and therefore always singular, fragmentary, demonic". Quoted from <u>Polylogue</u> in "Talking about <u>Polylogue</u>", an interview with Kristeva by F. van Russum-Guyon, Toril Moi (Ed.), <u>French Feminist Thought</u>: A Reader, Oxford: Blackwell, 1987, p.113.

<sup>9</sup>Kristeva, J., About Chinese Women, London: Marion Boyars, 1986, p.26.

<sup>10</sup>Rose, J., Sexuality in the Field of Vision, London: Verso, 1986, p. 160.

- <sup>11</sup>Annette Kuhn for example, referring specifically to American feminism has argued that feminists "come to the revolution as daughters, not mothers", even if they themselves are mothers. While there has been a greater concern with the position of women as mothers in European feminism, there is still conflict around the issue. For example, while J.Kristeva seems to suggest that women are only truly fulfilled at motherhood, Mary Kelly has argued that motherhood is the final stage in the positioning of women in a place of 'otherness' - see <u>Post Partum Document</u>.
- <sup>12</sup>Stacey, J., "Desperately Seeking Difference", Gamman, L., Marshment, M., (Eds.), <u>The Female Gaze, Women as Viewers of Popular Culture</u>, London: Women's Press, 1988, p.180.
- <sup>13</sup>By 'Eurocentrism' I mean the imposing of meanings from a European perspective on another culture. For example, in <u>About Chinese</u> <u>Women</u>, Kristeva develops her theory about the position of women in relation to the Symbolic Order, drawing on the psychoanalytic writings of J.Lacan. In the second part of the book she considers the position of Chinese women in the light of this model, for the benefit of a Western audience.

<sup>14</sup>Significantly, this is the first time that the three women are together in the frame.

### .asuncin é

"raid, 2., "Ynaft and Decelesization", <u>Paid '' y Lempilet</u>, 1 "Leid Bey, 1966.

sr.g.eldi

<sup>3</sup>Kristewa dites the work of Jacos acycl, for ex cole, anong as such.

The Assisted Countrylands, <u>Country</u>land in Light in Light, 1969, p.

lenne, 5., "comora avi de Localadon el de local (male Els'a dels fotos par Verto de controles el presa sona.

10171

%simultionsile, Keinters armaes thet creating, Annousen, at is relevant or reduction political conservas. To Anche i relyiched = "Tolking cignedies, for record, and the structed = "Tolking cignedies". (Construction for structed variation for 1 (Construction cigned contracted variations for 1 (Construction cigned).

anaya, nagasi ili nul propi seadil number paatan.

sand' control, for the Market of Market, i. . . . . .

11. 12. Provide Kurne Corrector, reference constraints and the constraint of the first of the first of the first of the constraint of the first of the constraint of the c

Particles, J., M. Areantela Destina Difference, Annab, L., A., D. A.A. C. M. Mersheld Strandstrated in the strand Development of the strandstrate.

<sup>1</sup> Py to recreate and to each the transity of the meaning firms to be a set of the encire of cost and, there example, it is need to be a set of the encire of the cost and the ency and the failed of the to the space encire, the wind the transform interaction of a set on a the second in the light of this heat, the offs of a restern statem.

re-elregativ, unis er tin filmer tiga trei tha there would be the the source.

CHAPTER 4.

Finally I want to tentatively consider some of the possibilities of pleasure available to the spectator of <u>Maeve</u>.

I have already suggested how <u>Maeve</u>, drawing on avant-garde and feminist film theory and practice, works to frustrate and challenge traditional audience expectations. Part of this impulse was to deny the vicarious pleasure which a viewer might obtain for example from random violence; emotional investment in characters (via identification) or in a traditional priveleging of heterosexual romance (this is displaced in <u>Maeve</u> by a political discourse); through the passive apparently effortless consumption of a coherent and resolved narrative which it is argued, leaves the viewer feeling satisfied and passive. Murphy was working to deny these pleasures in <u>Maeve</u>. What then is offered in place of this?

Clearly one of the most obvious pleasures in Maeve is an intellectual one, occurring on what Mulvey has called the level of "passionate detachment".<sup>1</sup> This is available to those viewers, both male and female. who are aware of or interested in debates regarding either avant-garde and/or feminist film theory, and/or the political situation of Northern Ireland and the position of women therein. How far non-initiated audiences might enjoy this pleasure is however debatable. For example many of the political dialogues might well, (and have often been) interpreted as didactic, the form confusing and consequently alienating. 4 Murphy herself has said that while she had intended the film to be available to a general audience it tended to be categorized as an arthouse film, which one critic claimed would be "entirely its own fault". 3 Obviously then this kind of film-practice is to an extent circumscribed. However given that such work is I believe, both important and necessary, I would like to further consider it precisely in terms of its limited - although not by any means fixed audience, and ultimately I would suggest that the meanings of the film are dependent to a great extent on the context in which it is shown and that consequently the criticism of the film as merely 'preaching to the converted' does not invalidate it by any means.

Moreover such a criticism is based on the notion that there is



one feminism and feminist aesthetic to be produced and consumed by feminists. There were however many different reactions to the film, due to the historical specificities of the viewing subjects. For example many feminists criticized <u>Maeve</u> precisely for its refusal of an easy identification with the protagonist due both to the distancing devices used, the negative and difficult character of Maeve herself, and her particular feminist perspective. These feminists then were saying that <u>Maeve</u> offered them a merely intellectual pleasure which they found to be inadequate.

However for some feminist viewers <u>Maeve</u> offered the pleasure, if not of identification, then certainly of 'recognition'. For example, Pat Murphy has noted that many Irish women and feminists living in London reacted favourably to the film. Consequently identification is not necessarily with a female character per se, but is bound up with the recognition of a set of circumstances both intellectual and emotional - the conflict in Northern Ireland, one's position in relation to this, the tension, pain and intimacy within the family between mother and daughter, feminist and nonfeminist, etc.

J.Stacey, drawing on Freud's later discussions of the difficult path to heterosexuality for female children, has suggested that the re-enactment of a pre-Oedipal desire for and identification with another woman (the mother), which is an experience of all women, might also constitute one of the pleasures of spectatorship for the female viewer. The dominant narrative in <u>Maeve</u> can moreover be seen to be motivated by Maeve's desire to re-establish the bonds with both her sister and mother. Consequently one might suggest that this pre-Oedipal re-enactment, especially as it works to reconcile feminism with the betrayed mother is also one of the pleasures of <u>Maeve</u>.

Finally I would argue that there is pleasure to be had for many feminist viewers in the ready availability of feminist meanings in the film - the unusual pleasure of reading with, rather than against, the grain of a text. It is moreover at this level that I would suggest this thesis might be seen to function, in so far as I have attempted here to further draw out those meanings in order to consider some of their implications for feminism itself,

N. N.

one finition and technician thereto be be produced and occas or finition. Share were towever many different reactional the fin, due to be become inspectivities of the view is addected. For each leave feathing contribution of the view is for fits refuel of an easy formation with the product be due both to the distancian contribution with the product be due both to the distancian contribution with the end of our as the of Saeve reset f, and new particular feathing ben formation of Saeve reset f, and new particular feathing ben due for interaction that the view of the fact of the second of the fact of the second of the fact of the second of the both to the distancian contract of the second of the both to the distancian contract of the second of the fact of the second of the fact of the second of the fact of the second of the second of the fact of the both to the distance of the second of the second of the of the fact of the second of the fact of the second of the distance of the second of the second of the second of the distance of the second of the second of the second of the distance of the second of the second of the second of the distance of the second of the second of the second of the distance of the second of the second of the second of the second of the distance of the second of the second of the second of the second of the distance of the second of the second of the second of the second of the distance of the second of the distance of the second of the second of the second of the second of the distance of the second of the distance of the second of the distance of the second of t

Note ver the secontembles viewers they offered the charactic tradition from certainly of trees also to the character, the optimization, the destroy is a summer of the second that many is an wore and the living is low to the center of the destroy of the living is low to the constraint will be the character of the living is a second to the constraint of the constraint of

3.Statey, inselve on Crearis later classicss of the acts to be devoted itsy for facels children, has supervised and encoded of a pro-Gelical positive for an identifice with servic reases the notion's which is an exercised of none rate all constitute one of the pressures of appets for the facile wither. For decides that infine to re-satable core be seen to un totioned by Carvaly infine to re-satable to read that the state of the other. Conservently can a source that the rescioned by Carvaly infine to re-satable to read that the set of the other. Conservently can a decided that the rescioned by Carvaly infine to re-satable at read that the rescioned by Carvaly infine to re-satable to read that the rescion of the barrayed active is also use allowed to the rescion of the barrayed active is also use of estates of barray of the barrayed active is also use of estates of the rescion of the barrayed active is also use of estates of the construction.

straight 1 could - cout the test is files the files of the here score traiding view cents to use conder over couldity of the inter monething to the file. - the content of execute of test view of the times, the analysis of a test. It is contern who that the times and each bill uses to the test of the time of the time of each is well and each bill uses to the time of the time the time is the time of the test. The time of the time the time is and the time to the time of the time of the time the time is and the time time time of the time of the time the time is a state of the test. The time of the time the time is a state of the test is the time of the time time the time is a state of the test is the time of the time. in the light of the complexities of the political situation in Northern Ireland.

\* \* \* \*

E III

In conclusion, I would contend that Maeve can be understood on one level as the testing of a feminist perspective very much derived from psychoanalytic theory in the context of the political situation of women in Northern Ireland. This perspective is personified by the character Maeve. It is significant in this respect that she poses as a negative term in the film, questioning the values and assumptions of those around her, but also unable to cope with the situation as lived. It is also suggested that whilst this negativity might lend itself toward escapism it may also be a useful transitional phase, allowing the space for a challenging of the dominant understandings of the situation and a re-conceptualization of this in different terms. What is ultimately being proposed here is I would argue, the necessity for developing a new feminist understanding of the position of women in the context of Northern Ireland. Such an understanding would be neither imposed from without nor based on an acceptance of the myth of a golden past which might be returned to, but, to quote Said, "is derived from the historical deprivations of the present" 4 in all its complexity. Maeve, I would suggest, might be seen to be a tentative step in this direction.

In Som Dight of the Doublemating of Remarking Landarder inschere impage.

In prestantion, I would recommend that "programme an entropy such and "term of the incluse of a Communication of the entropy such that is a invarion of the contrary is a constructed the molificital simulation of the contrary of the entropy such that is a contrary that have a contrary of the entropy is an interval of the base measures of the very of the strait (to is a contrary that have an entropy of the very of the strait (to the the factor of the base measures of the very of the strait (to is a contrary that have non-strain the very of the strait (to is the factor of the base measures of the very of the strait (to entropy the factor of the contrary to be strait (to entropy the factor of the contrary to be strait (to strait to the strain of the strain of the strait (to the strait strait is the strain of the strain of the strait (to the strait strait is the strain of the strain of the strait (to the strait strait is the strain of the strain of the strait (to the strait strait is the strain of the strain of the strait (to the strait strait is the strain of the strain of the strait (to the strait strait is the strain of the strain of the strait (to the strait strait is the strain of the strain of the strait (to the strait strait is the strain of the strain of the strait (to the strait strait is the strain of the strain of the strait (to strait is the strain of the strain of the strait (to strait is the strain of the strain of the strait (to strait is the strain of the strain of the strain of the strait is the strain of the strain of the strain of the strain strait (to the strain of the strain of the strain of the strain strain of the strain of the strain of the strain of the strain strain of the strain of the strain of the strain of the strain strain of the strain of the strain of the strain of the strain strain of the strain of the strain of the strain of the strain strain of the strain of the strain of the strain of the strain strain of the strain of the strain of the strain strain of the strain of the strai 40

### Footnotes.

T

See Mulvey, L., "Visual Pleasure and Narrative Cinema".

<sup>2</sup>See for example David Simmons' review of <u>Maeve</u> in <u>In Dublin</u> magazine, 16/10/81, or Barry McIlheney's review, <u>Hot Press</u>, Nov.19, 1982, or Derek Malcolm, <u>Guardian Newspaper</u>, 13/8/81.

<sup>3</sup>See Malcolm, Derek, Guardian, 13/8/81.

<sup>4</sup>Said, E., "Yeats and Decolonization", <u>Field Day Pamphlet</u>, Derry: Field Day, 1988, p.12.

### BIBLIOGRAPHY.

- Barthes, R., <u>Mythologies</u>, Selected and translated from the French by Annette Lavers, London: Paladin, 1973.
- Benhabib, Seyla., Cornell, D., (Eds)., <u>Feminism as Critique</u>, Oxford: Polity Press, 1987.
- Benjamin, W., Understanding Brecht, London: Verso, 1966.
- Comiskey, R., "Maeve at the Irish Film Theatre", Irish Times, April 14, 1982.
- Daley, D., "Living with the Troubles", <u>The National Times</u>, March 6-12, 1983.
- Deane, S., Heaney, S., Kearney, R., Kiberd, D., Paulin, T., Ireland's Field Day, London: Hutchinson, 1985.
- Dixon, S., "Mixed Heritage", RTE Guide, May 27, 1983.
- Doane, M.A., Mellencamp, P., Williams, L., <u>Revision: Essays in</u> <u>Feminist Film Criticism</u>, Los Angeles: The American Film Institute Series, Vol 111, 1984.
- Fairweather, E., McDonagh, R., McFadyean, M., Only the Rivers Run Free: Northern Ireland, the Women's War, London:Pluto Press, 1984.
- Gallop, J., "Psychoanalytic Criticism: Some Intimate Questions", Art in America, Nov., 1984.
- Gammon, L., Marshment, M., (Eds.), The Female Gaze, Women as Viewers of Popular Culture, London: Women's Press, 1988.
- Gibbons, L., "Lies that tell the Truth: <u>Maeve</u>, History and Irish Cinema", <u>Crane Bag</u>, Vol 8, no.2.
- Gibbons, L., "The Politics of Silence: Anne Devlin, Women and Irish Cinema", Framework, no.30/31.
- Gibbons, L., Hill, J., Rockett, K., <u>Cinema and Ireland</u>, Kent: Croom Helm, 1987.
- Gledhill, C., (Ed.), <u>Home is Where the Heart is, Studies in</u> Melodrama and the Woman's Film, London: B.F.I., 1987.
- Gramsci, A., <u>Selections from Prison Notebooks</u>, Oxford: University Printing House, 1986.
- Greene, Gayle., Kuhn, Coppelia, <u>Making a Difference</u>, <u>Feminist</u> <u>Literary Criticism</u>, London: Methuen, 1986.
- Heath, S., Questions of Cinema, London: MacMillan Press, 1981.
- Heath, S., deLauretis, T., (Eds.), <u>The Cinematic Apparatus</u>, Milwaukee: MacMillan Press, 1980.
- Johnston, C., "Maeve", Screen, Vol. 22, no.4, 1981, pp.54-63.

• for the second second

s a service of a service reach service of the service for the service of the serv

. Greensleeding Jeres, <u>Georging</u>, Aldeler.

fordull. Membrikani sapolerizeciler, <u>Faslulian (an.1165</u>. -Dellu Lagu 1614, a.1 .<u>1</u>.1.192

- 바이라이 않는 않으면 <u>이 있는</u> 것이 있는 것이 안 없어지도 않는 것 이 나온 것이 있었다. 이 네 안 1977 - 이 관리는 것 후 한 것이 가지만 않는 것이 있는 사람이 있다. 수 것이 있
- sent only were a story of the story <u>"estrated in Kerkings</u> Orace with the story free
- Productions in Paretries (1), 1961 (1), 1967 (1), 1967 (1)
- and sand groots and affir darbait was in the control of the state into the second state of a firm
- istory by Alfebra affactors (hereborn), <u>Storfeed (1986)</u> Mareo es a lette
- where, A., De mole, ..., a set where, b, Eddewell, D., a solitor, T. [http://mail.org/10.14\_1\_14\_\_\_4
  - Dram, T., K. and Constrant, M. Ling, Apy 27, 1967.
- 100 en 11. én les en les constructions de les de les constructions de les constructions de les constructions d Les constructions de la construction de la construction
- Rainseensen (1919), Kohenson, Laskonsenson, K. (2019), 1919 Deen Dongen (1919), ender Stein (1919), som konstantingen (1919)
- Gelica, J., Miroubsenil, de detaiciei estinen (otheste isest <u>1951 to regimp</u>, iew., iro
- Hennes, L., 71 he that bill the contest <u>longs</u>. Elsterny and Clearty <u>Stort, and</u> Tot L. M.P.
- 9'Frame.t., "for "filling of Silones: the revise, some a dimens", [S 1 work, 19].
- gibboxi, 1., 111, 4., Kevisit, 1., <u>(1.229-200-100)</u> hor Creasi Man, 1.2
- ni estis (...) free en poeti (...) esti (...) Elle (...) L'estis (...) estis (...) estis (...)
- ant shalaya <u>a shine sa 1995 i shine shine</u> shine sheresh Felavor shine sa tari
- Provessional Action of Action of Action and Action and
- ాలుగించి ఇవస్త్రువంతిన ఇస్ట్రీ సిల్లు కోష్ క్రినికర్ కోష్ ఇంటింగిని ఇంటింగిని ఇంటింగిని ఇంటింగిని కార్లు

- Kaplan, E.A., Women and Film: Both sides of the Camera, New York: Methuen, 1983.
- Kearney, R., <u>Transitions: Narratives in Modern Irish Culture</u>, Dublin: Wolfhound Press, 1988.
- Kristeva, J., About Chinese Women, New York: Marion Boyars, 1986.
- Kuhn, A., <u>Women's Pictures: Feminism and Cinema</u>, London: Routledge, Kegan and Paul, 1982.
- de Lauretis, T., <u>Alice Doesn't: Feminism, Semiotics, Cinema</u>, London: MacMillan Press, 1984.
- de Lauretis, T., (Ed.) <u>Feminist Studies/Critical Studies</u>, Indiana: Indiana University Press, 1986.
- Leland, M., "Maeve: a film of moving moments", Cork Examiner, 28/9/81.
- McAliskey, B., interview, <u>Outwrite: Womens Newspaper</u>, issue 71, Dec. 1988.
- McCafferty, N., interview, Spare Rib, no.192, June 1988.
- McIlheney, B., "Girl from the North Country", Hot Press, Nov. 19, 1982.
- Mackintosh, H., interview with Pat Murphy, City Limits, Dec.4-10,1981.
- Malcolm, D., review of Maeve, Guardian, 13/8/81.
- Mitchell, J., Psychoanalysis and Feminism, London: Penguin, 1975.
- Moi, T., (Ed.), French Feminist Thought: A Reader, Oxford: Blackwell, 1987.
- Moi, T., <u>Sexual/Textual Politics: Feminist Literary Theory</u>, London: Methuen, 1987.
- Mulvey, L., "The Image and Desire", Desire, ICA documents, 1984.

Murphy, Pat, "Letter to Circa", Circa, no.35, July/Aug, 1987.

- Murphy, Patsy, interview with Pat Murphy, Irish Feminist Review, Dublin: Women's Community Press, 1984.
- Myers, K., "Pasting over the Cracks", Desire, ICA documents, 1984.
- Penley, C., (Ed.), <u>Feminism and Film Theory</u>, London: Routledge, Chapman and Hull, 1988.
- Pribram, E.D., (Ed.), Female Spectators: Looking at Film and Television, London: Verso, 1988.
- Rose, J., Sexuality in the Field of Vision, London: Verso, 1986.
- Said, E., "Yeats and Decolonization", Field Day Pamphlet, Derry: Field Day, 1988.
- Sandford, G., "Will Irish films make a Comeback?", <u>Sunday Tribune</u>, 4/10/81.

je 1 Jan

- wold particular to a second data institution of the product of the second s

- And a set of the set o
- te Leurades, in res<mark>igning esta das datas de contense.</mark> Gendenas presignings
- tel a ser birder e fit et sevier e reacter (<u>bair se fei</u>ter eest street in terretes, is t<u>e tot for terrete (bair setter</u> i see ore. fit.
- Do astronom, D., Doman See, C<u>. mar. 2</u>. no.128, Component. Dollars y, B., Paloo teker the Parta is accept. <u>Entitles o</u>n Sectodoca, E., Elanomi a with Feri Durmay, <u>Clar C. 11.</u> Ger Dolocia, J., Entronomic<u>, Esc. 2007</u>, 1017, 01.
- (a) A set of the se
- ner "balfylik "d**.a** (<u>1911</u>, "endle statet, "PS "vered
- and a structure of the state from the source of the state o Automatic from the state of the state of the state of the state.
- and and an first bar bar the Charles (<u>Adder</u>, 102 developed the second start</u>) and the second start of the second second start (Second second se
- aanse mans belief. Mais. Maarde de die Nather Marke stream stream Maarde Ste
- ne en la companya de la companya de

43

- Sandford, G., "Times Remembered", Sunday Tribune, 13/12/81.
- Simmons, D., Review of <u>Maeve</u>, <u>In Dublin</u>, 16/10/81.

- Stoddart, P., "Year of the Irish", Broadcast, 28/3/83.
- Tisdall, C., "Memories of a Survivor", The Guardian, 22/4/82.
- Williams, R., Marxism and Literature, Oxford: Oxford University Press, 1977.

Larringro, L., Claus Angers root, <u>Erick Kaller</u>, '2/10/61, Gissen, L., Erick Kaller, <u>Kaller</u>, <u>Kaller</u>, '-/10/93, Stocies, E., Trick G., Stock, Stock, <u>H. Stock</u>, <u>H. Stock</u>, '9/0/63, Grada J., G., Stockrigs of a confirm <u>Electrony to Confi</u>ct Firsk G., Stockrigs of a confirm (Electrony to Constraint) Stocks, 1996, <u>Stockright Confict</u>, 1996, 1996, 1997, 1998, <u>44</u>

### <u>Glossary</u> Lacan's concept of the Phallus:

Basically, according to Lacan, the child's entry into language (Symbolic discourse) is dependent on the infant recognizing itself as having a separate identity from its mother's. This unity/ wholeness with the mother is broken partly by the mirror phase, with the child's recognition of the mother as a separate image/ entity and of himself as an image (ego-ideal), creating the structure of the "divided subject", and partly by the introduction of the Father as a linguistic Third Term, breaking the mother-child dyad. The child meanwhile embraces language in order to fulfill its desire to re-establish its lost unity with the mother, the pain of which is repressed. Hence language is always predicated on desire. This wholeness with the mother is described as the phallus. Given that, at the point of entry into language, the subject loses this sense of unity forever, the phallus then, represents lack. At this stage both sexes define themselves in relation to the phallus. However, according to Lacan, the boy in having a penis has that which lends itself to the phallic symbol. The girl does not have a penis. What she lacks is not a penis as such, but the means to represent lack. This is a crucial point because, as M.A.Doane has noted, "what is being suggested is that the boy's body provides an access to the processes of representation while the girl's does not" (See Doane, M.A., "Woman's Stake, Filming the Female Body", Penley, C., (Ed.). Feminism and Film Theory, London: Routledge, Chapman & Hull, 1988). Consequently the male body/ phallus becomes the priveleged signifier against which all else is defined, necessarily in terms of a binary opposition: penis/no penis, presence/absence etc. Within this context Woman becomes determined by her exclusion from the symbol. Drawing on this Laura Mulvey has argued, "Woman ... stands in patriarchal culture as signifier for the male other, bound by a symbolic order in which man can live out his fantasies and obsessions through linguistic command by imposing them on the silent image of Woman still tied to her place as bearer of meaning, not maker of meaning". (See Mulvey,L., "Visual Pleasure and Narrative Cinema").