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Faculty of Philosophy

Languages and Communication

Marika Adams

Representations of Culture and Trauma through Intertextuality
in Joseph O'Connor's *Star of the Sea*

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TABLE OF CONTENTS

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Author:	Marika Adams
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TIIVISTELMÄ

Tämä tutkielma analysoi kulttuurin ja kollektiivisen trauman käsittelyä intertekstuaalisuuden keinoin Joseph O'Connorin *Star of the Sea*-romaanissa. Romaani sijoittuu siirtolaislaivalle, jonka Irlantilaiset matkustajat ovat paenneet 1840-luvun lopun nälänhätää. Tämän nälänhädän aiheuttamaa kollektiivista traumaa, ja nälänhädän aikana vallinnutta kulttuuria käsitellään romaanissa intertekstuaalisuuden keinoin. Tutkimuksen taustalla on mielenkiinto nähdä, miten intertekstuaalisuutta voidaan käyttää kirjallisuuden keinona traumakirjallisuudessa, ja miten kulttuurista taustaa voidaan valottaa lukijalle sen avulla.

Lainauksia on tutkielmassa lähestytty Gérard Genetten paratekstuaalisuusteorian pohjalta. Teoriassaan Genette painottaa niin epigrafien tarkoituksia, kirjailijan vastuuta lainauksen valinnassa, kuin lainauksen alkuperäisen kirjoittajankin merkitystä. Näihin asioihin on siis erityisesti kiinnitetty huomiota tutkielman analyysiosassa. Tutkielma sisältää myös teoriaa intertekstuaalisuustermin merkityksistä, intertekstuaalisuudesta traumakirjallisuudessa, sekä kollektiivisen identiteetin ja muistamisen ilmiöistä. Tähän viimeisimpään teoriaosaan on myös selvennetty kollektiivisen identiteetin ja muistamisen, sekä kulttuurin merkitystä Irlannissa, johon tutkittavat lainaukset suurelta osin viittaavat.

Analyysin kohteiksi on tässä tutkielmassa valittu lainaukset julkisista alkuperäisteksteistä, sekä niistä yksityisistä kirjeistä, joiden kirjoittajat ovat jääneet Irlantiin, sillä välin kun joku heidän perheenjäsenistään on lähtenyt siirtolaiseksi Amerikkaan. Tutkimus osoitti, että intertekstuaalisuus kokonaisuutena peilaa trauman kokemusta, ja yksittäiset lainaukset puolestaan kertovat tuon aikakauden kulttuurista, ihmisistä, julkisesta keskustelusta, sekä kyseisen trauman sivuvaikutuksista. Näissä lainauksissa esille tulevat niin patriotismin, stereotypioiden, syyllisyyden, empatian, kuin uskonnonkin teemat. Suurimmaksi teemaksi silti jää kulttuurisen trauman teema, josta osa näistä ilmiöistä on myös saanut vaikutteita. Valottaessaan tätä kulttuurista taustaa lukijalle, nämä lainaukset myös haastavat lukijaa näkemään samanlaisia ilmiöitä tässä ajassa.

Avainsanat: intertextuality, cultural trauma, collective remembering, group identity

1 INTRODUCTION

> What cry is this upon the winds that's falling on my ear?
> Are the yeomen at their work again, that fills our minds with fear?
> Or do they weep because they're slaves in this island fair and green?
> No, it is the wail of thousands hungry in the town of Skibbereen!
>
> (quoted in Zimmermann 2002: 16)

The Great Irish Famine, between the years of 1845 and 1852, is a very important part of Irish history. The potato blight that had emerged in Europe the year before caused a disaster in this rural country that had, since the seventeenth century, become almost entirely dependent on the potato crop both as subsistence food and a cash crop. As a result of the famine, the population was reduced by one third in just ten years due to the deaths of around a million people and another million emigrating to Britain and North America. (McLean 2004: 2) The famine also left a permanent mark on the Irish folk memory, poems and tales (Zimmermann 2002: 16) and had an impact on the re-formation of the Irish national identity and consciousness (Kurdi 2000: 17). In Scott Brewster and Virginia Crossman's (1999: 42) words, "[t]he Famine scarred Ireland's psychological landscape as deeply as depopulation altered the physical terrain".

The potato famine as a cultural trauma has had an enormous effect on the collective memory of the Irish. When defining trauma, a clear difference has to be made between trauma experienced by an individual, and cultural trauma. Ron Eyerman (2002: 2) speaks about this distinction and stresses, that where a psychological or physical trauma of an individual refers to a wound or an emotional experience of that individual, cultural trauma is better defined as "a dramatic loss of identity and meaning, a tear in the social fabric, affecting a group of people that has achieved some degree of cohesion".

Cultural trauma can be further described in Neil Smelser's words as

> a memory accepted and publicly given credence by a relevant membership group and evoking an event or situation which is (a) laden with negative effect, (b) represented as indelible, and (c) regarded as threatening a society's existence or violating one or more of its fundamental cultural presuppositions (quoted in Eyerman 2002: 2).

According to these definitions, the famine can well be considered a cultural trauma as its effects touched an entire society, and the dramatic loss of family members and countrymen through death and emigration left its mark on the collective identity, as well as affected the social structures of the nation.

The memory of the famine has affected Ireland's folk traditions and literature from the 19th century down to our times (Kurdi 2000: 17). It could be claimed that what cannot be properly understood is repeated over and over again. Dramatically changing history, "the Famine seems to arrest all possibility of meaning and to resist notions of retrieval and restitution" (Brewster & Crossman 1999: 42). Anthony Easthope (1998: 31) defines traumatic experience as something that is continually worked through because the subject cannot come to terms with it, and this appears similarly to be the case on the level of cultural trauma too. Eyerman (2002: 1) also talks about cultural trauma as a "cultural process" which is "mediated through various forms of representation and linked to the reformation of collective identity and the reworking of collective memory". Thus, the reproduction of the famine narrative can be similarly seen as a cultural process, too, because it is seeking a form for the collective trauma of the famine. Also the remembrance of the trauma recreates it for the following generations.

In this thesis, I study Joseph O'Connor's *Star of the Sea* as a trauma narrative. The novel presents the cultural trauma of the potato blight in various ways, and in this study, the intertextual material that appears in the epigraphs of the novel and some of its chapters, is of special interest. I claim that intertextuality as a stylistic device in *Star of the Sea* is used to mirror the cultural trauma of the famine and to add a sense of historical reality to the story, whereas the specific instances of it, namely the quotes from the newspaper articles, public statements and letters, have additional functions within the novel. I aim to find out how the author represents the cultural setting of the novel through the intertextual material and points out certain attitudes in that cultural setting to the reader without going into detail about these aspects in the story itself.

1.1 Material

Joseph O'Connor is a contemporary Irish author whose work has been published in twenty-seven languages. His novel *Star of the Sea*, first published in Great Britain in 2002, became an international bestseller in 2004, selling over 800,000 copies in one year in Great Britain alone. The story of the novel is set on a famine ship full of Irish emigrants, sailing from England to America in 1847, in the time of the Great Irish Famine.

Star of the Sea is a story about the people in the first class of the famine ship and the characters connected to them. The title of the novel is the name of the ship in question. The title is slightly ironic because the ship in question is no star, in fact, it is on its last journey, just like many of its less well-off passengers and one of the main characters, Lord Kingscourt. Through flashbacks, letters and memories presented throughout the story, the reader discovers the connections between the main characters, who at the beginning do not seem to be connected to each other, but whose stories are threaded together through these accounts. Through these memories the reader also learns about the characters' personal problems and struggles that drove them to emigrate.

The main characters are Lord and Lady Kingscourt, their maid servant Mary Duane, Dixon, who has been Lady Kingscourt's lover, and who is also the main narrator of the novel, Captain Lockwood and Pius Mulvey, who is not a resident in the first class. The novel occupies an in-between space in the life of its characters which is also expressed by their physical setting, the ship. Psychologically, the characters are going through the experiences of transition, departure, estrangement and separation and their physical exile intensifies these experiences. Only one of the characters in the novel, the narrator, is not going to exile but is rather returning from it, at least physically.

Though most of the main characters are from rich or well-off conditions, there are also two of them that are not: Pius Mulvey and Mary Duane. Through their life stories, and the stories of people around them, the reader also hears about the difficulties that the ordinary people of the era experienced. While the reader discovers the various twists in

the stories of the main characters, he or she also gets glances to the lives of the steerage people, the poor. Their personal lives are not significant in the story and are not revealed. Yet, their deaths and diseases become a reoccurring topic in the novel, as the captain records these in his logbook throughout the story. Through these reoccurring accounts of people dying and the intertextual devices that the author uses, the experience of the poor becomes an important theme in the novel. Representing society in its various forms and classes, the ship becomes like a microcosm society, and thus a powerful metaphor of the world and similar phenomena around the world.

What is meant by the intertextual devices used in this novel is the number of quotes and references that the novel contains. These quotes are from old immigrant letters, from letters of people left behind in Ireland, and from newspapers, as well as old ballads and pictures that are taken from old sources, and in the novel they are presented as authentic material from the era in which the novel is situated. They bring a sense of historical reality to the novel, showing the reader the reality of the background setting. They also invite emotional involvement from the reader's part in showing the reader that the experiences described in the novel could have been a reality in someone's life, and that people really did live, and die, through this awful time.

A notable thing about these quotes and pictures is that even though the storyline focuses on the lives of the main characters in the first class, nearly all of the quotes and pictures are from the lives, or refer to the lives and experiences, of ordinary poor people. They seem to break the story, to remind the reader between chapters that what the people in the steerage experienced was, in fact, the real experience of most Irish at the time. Thus, there is this opposition in the novel: the story seems to focus on the lives of the first class people, but what is emotionally perhaps even more significant for the reader is the experience of the poor. It appears in the stories of Mary Duane and Pius Mulvey, who are not really "first-class people", but who are, nevertheless, very important characters in the story. This experience also appears in the glances one gets to the lives of the people, whose real letters can be read throughout the novel, who were suffering and starving in reality. A voice is given to the silenced, which is an important feature of trauma fiction (Whitehead 2004: 83).

Though very interesting and visible, the quotes and references are just one of the ways in which cultural trauma is represented in the novel. In fact, the form and symptoms of trauma itself can be seen in the stylistic devices that the author has employed, that is repetition, intertextuality and polyphonic narration. These devises seem to echo the structure of trauma; its belatedness to the experience itself, the collapse of chronology, as the experience often return in the form of flashbacks and nightmares (Caruth 1995: 9, 152), and the way in which cultural trauma is constructed through individual experiences within the same historical situation. Anne Whitehead (2004: 3) has pointed out in her study on trauma fiction that novelists often have found that the only way to adequately represent trauma and the impact it has, is to mimic its form and symptoms in the texts they create.

In his study on *The Contemporary Irish Novel*, Linden Peach (2004: 41) describes modern Irish literature as a "haunted" literature. In the case of the characters of *Star of the Sea*, their present lives are haunted not by ghosts as such, but their own pasts. The things they have witnessed and the actions they themselves have undertaken. Peach (2004: 44) suggests that "Irish writers are preoccupied with haunting, spectrality and ghosts in so far as they are harbingers, manifestations, or reflections of what has been 'encrypted'" or concealed into the memory. Just as these painful events in the characters' lives have made them what they are in the moment of narration and formed their links with each other, the same way, one could claim, the Great Famine has had its part in forming the Irish national identity and consciousness. The novel deals with something that could be best described with Peach's (2004: 48) words: "a cultural identity, based on an ancestry marked, (…), by loss that has never permitted any sense of closure."

In the novel, the cultural trauma caused by the potato blight is reproduced in the form of fictional stories of fictional characters as well as the instances of intertextuality. Intertextuality in the novel consists of quotes from old immigrant letters, letters to immigrants, newspaper articles, political street ballads and direct references to Charles Dickens and Emily Bronte's *Wuthering Heights*, among other things. In this thesis, I

will study two types of quotes in the novel: the ones from the letters written by people who were left behind in Ireland while a member, or members, of their families emigrated, and quotes from newspaper articles, public documents and statements made by important historical figures.

I have chosen to study the quotes from the newspaper articles and public statements because as public documents, they represent the official discourse of the time and affect the narrative of the blight and stereotypes of the other at a collective level. They mostly refer to the poor population of Ireland, or to their rulers, and, in this, affect the remaining population of Ireland more than the emigrating part of it. The quotes from the letters, on the other hand, form a powerful contrast to these public, collective stereotypes and myths in representing the individuals remaining in Ireland. They are also a source of interest because, while giving a voice to the previously marginalized and the "ordinary" people of the time, they seek to affect the reader and the reader's opinions and stereotypes today. Thus, the approach in this thesis seeks to be similar to the one taken in the novel: the representation of cultural trauma in two discourses, the collective and the individual intertexts and the reconstruction of interpretations of the potato famine through these texts.

1.2 Method

In studying these quotes I will concentrate on their placement within the novel in as much as it indicates something about their purpose. I am also interested to see if they disrupt the story in any way and analyze the possible functions and purposes they have within the novel and in clarifying the themes of the novel. In order to analyze the aims, purposes and functions of the quotes, Gérard Genette's theory on paratextuality, and especially the functions of epigraphs, as well as theory on collective modes of thinking, trauma fiction and national identity will be used.

In demonstrating the way in which the self and the other, or we and they, are represented in the newspaper articles, public documents and statements, the author

seems to both present and challenge the world-view and stereotypes that have been created and used around the era. Through these quotes the author also demonstrates the interpretations that have dictated the famine discourse up to this day, that is the debate over whether the famine is to be blamed on God, the English or the Irish themselves, whereas, while quoting the letters, he seems to be giving voice to the previously silenced or marginalized people and seeking and encouraging empathic identification from the reader.

Also the intertexts may give the author of the novel a certain distance to the subject of death itself, as he allows the authors of the letters to speak for themselves. As Stuart McLean (2004: 1) states in his study *Event and Its Terrors: Ireland, Famine, Modernity*: "To speak of death is always to speak of the gratuitous, the excessive, at once symbol-laden and unsymbolizable". Brewster and Crossman (1999: 42) state that many books and articles about the famine express a similar attitude; can the experience of famine be properly described in all its horror? Thus, intertextuality serves also as a device to represent the unsymbolizable, the misery of the famine in real people's lives, to the reader.

By explaining how national identity, collective memory and public opinions are formed and affected, I wish to demonstrate how important of an impact the newspaper articles and public statements quoted in the novel have had on the public opinion of the time. These public narratives that are quoted in the novel have molded the interpretations of the famine and had an effect on the union of Great Britain and Ireland by influencing the collective thinking. Also O'Connor, having demonstrated the impact of public narratives to the collective opinion, offers a narrative that challenges the interpretations of the famine and the stereotypes that have been influenced by the famine, by placing them next to each other. By doing this he seeks to revisit the trauma and draw his own interpretation of the collective memory of the famine.

2. INTERTEXTUALITY

Traditionally, it has been thought that in the process of reading, it is the reader's task to interpret the message that the author has placed in the text. In contemporary literary theory, however, it has been argued that no text has an independent meaning separate from other texts, traditions and cultural codes. A text is surrounded by other texts, and its meaning is formed within the relationship it has with them. (Makkonen 1991: 10, 16) In other words, "every text constructs itself as a tissue of quotations, absorbing and transforming material from other texts" (Whitehead 2004: 89).

This chapter will, first, briefly describe the origins of the term intertextuality and the main directions that the use of the term has taken. Gérard Genette's theory on paratextuality will then be explained, because the intertextual material studied in this thesis is situated in a paratext of the novel. This theory will also be used in describing the quotes in the analysis part. After Genette's paratextual theory, the emphasis will be put on how intertextuality is generally used in trauma fiction, which *Star of the Sea* represents. This will give the reader an idea of the ways in which this stylistic device is used in the novel discussed.

2.1 Origins of the Term and its Current Usage

Intertextuality has been studied ever since Julia Kristeva first brought the term to light in the 1960s in her study *'Word, Dialogue, and Novel' and related essays*. Originally, Kristeva sought to combine Saussure's semiotics on how signs derive their meanings from the relations in a text with Bakhtin's dialogism, the study of multiple meanings of a text or a word. (Allen 2001: 3–4, 15) For Bakhtin, a word is never free from the contexts in which it has been used, but it enters the context of the speaker from other contexts and is, thus, already inhabited by the meanings others have given it in these different contexts (Bakhtin 1984: 202). Thus, the meaning of a specific word in a literary text, for example, is formed in a dialogue between its current context and the contexts it has been used in before.

For Kristeva, what Bakhtin describes in his theory on dialogism forms the basis of her definition of intertextuality. She defines intertextuality as a "transposition of one (or several) sign system(s) into another" (Kristeva 1984: 59–60) so that "every signifying practice is a field of transpositions of various systems" (Kristeva 1984: 60). So intertextuality, for Kristeva, is taking a word or a text from one context to another so that in every act of finding a meaning of a text or a word, there is a collection of words or texts that have been used in several different contexts before and are defined by these contexts. Thus every signifying practice, be it a literary text or a speech, is an intertextual practice, because all the words or texts within it derive their meanings from previous contexts from which they have been transported.

Kristeva's definition contains the idea that the meaning of a text or a word is formed in a dialogue between the author, the reader and the cultural context. The dialogue is both horizontal, between the author and the reader, and vertical, between the current cultural context and the past. (Makkonen 1991: 18–19) It also implies that there does not have to be a visible subtext within the novel, or another type of text, for it to be intertextual, but that every text already is intertextual. A text is always intertextual because it is influenced by the culture and the era in which it is created and contains echoes from other texts and cultural practices, just like the word, for Bakhtin, already contains the echoes of the previous contexts, where it has been used.

Intertextuality as a method of textual analysis rather than a philosophical concept, that it appears to be for Kristeva and Bakhtin, has been developed by structuralists such as Gérard Genette and Michael Riffaterre, among others (Makkonen 1991: 22). Genette defines intertextuality as one type of *transtextuality*. Transtextuality, for Genette, is "all that sets the text in a relationship, whether obvious or concealed, with other texts" (quoted in Allen 2001: 101), which is also what is generally understood as intertextuality. Since intertextuality, for Genette, is but a type of transtextuality, it is obviously defined more strictly than Kristeva's intertextuality. For Genette, intertextuality is "a relationship of copresence between two texts or among several texts", so it is "the actual presence of one text within another" (quoted in Allen 2001: 101).

In his "Foreword" to Genette's *Paratexts, Thresholds of Interpretation* (1997), Richard Macksey clarifies Genette's division of transtextuality. The five types of transtextuality, for Genette, include *intertextuality*, that was discussed in the previous paragraph; *paratextuality*, which contains all the elements framing the text, that is everything from titles or epigraphs to afterwords; *metatextuality*, which is typically a critique of a novel; *hypertextuality*, "the superimposition of a later text on an earlier one" (Macksey 1997: xix), such as parody or imitation; and *architextuality*, the link between a text and the discourse that it is taking part in (Macksey 1997: xix). The definition Genette gives of transtextuality is a very practical one in analyzing texts because it is so concrete. For him, transtextual references are concrete references and links, which are precisely the kind of devices that the present study is especially interested in.

Riffaterre, on the other hand, stresses the uniqueness of literary texts and states that "the text refers not to objects outside of itself, but to an inter-text. The words of the text signify not by referring to things, but by presupposing other texts" (quoted in Allen 2001: 115). According to him, it is the reader's task to form the meaning through not only the texts that have preceded the text but also those following it (Makkonen 1991: 22). The message of the text is what is unique, and by triggering culture bound associations in the reader, the author may reveal the deeper meaning of the literary text to him. This is to say that the author does not only borrow from other texts but both adds to their meanings and triggers associations through them.

Pekka Tammi (1991: 63) states in his study "Tekstistä, subtekstistä ja intertekstuaalisista kytkennöistä. Johdatus Kiril Taranovskin analyysimetodiin" (About text, subtext and intertextual connections. Introduction to Kiril Taranovski's method of analysis), that Kiril Taranovski's subtext analysis can also be useful in analyzing the functions that the different subtexts may have in a particular text. According to Taranovski, a subtext is a pre-existing text that is reflected in the new text. He stresses that the use of these subtexts is always motivated and has to be interpreted. The interpretation starts from the detection of an intertextual connection and moves towards analyzing the significance of that connection. Any subtext can open up into a vast study

of the subtext's whole context, the author, perhaps even the author's whole previous production. In case of a quotation, one single quote can be there to represent the whole subtext and its themes. (Tammi 1991: 63–78)

Today, there are two different groups of intertextualists; the progressives and the traditionalists. The progressives are a more philosophical group of intertextualists who, according to H. F. Plett (1991: 4) have "never developed a comprehensible and teachable method of textual analysis". They tend to quote, interpret and refer to the works of Kristeva, Bakhtin, Barthes, and other scholars. The traditionalists, on the other hand, are mainly a group of conventional literary scholars who tend to use the concept of intertextuality and apply it to their own fields of study, e.g. genre studies, translation studies or media studies. (Plett 1991: 3–4) In fact, the term is used very differently depending on whether it is used as a method of textual analysis or as a theoretical term (Makkonen 1991: 10).

Intertextuality, as seen above, is a broad concept and can include anything from every word being considered as intertextual, having been stated somewhere previously, to direct quotes from and references to other texts. In the present study, the definition of intertextuality is adapted from Chris Barker (2004: 101), who states that "[o]n one level the idea of intertextuality refers to the self-conscious citation of one text within another as an expression of enlarged cultural self-consciousness". Like Taranovski, this present study recognizes that the intertextual references in this novel are motivated and their significance to the novel has to be interpreted. Thus, a practical standpoint in analyzing a text is preferred. This is why the so-called traditionalist method will be employed and intertextual theory, as well as Gérard Genette's theory on paratextuality, is going to be applied in this study's area of interest. This area of interest is the study of the formation of collective thought, which also includes phenomena such as collective trauma and stereotypes.

2.2 Gérard Genette on Paratexts

As explained in the previous subchapter, Genette divides transtextuality into five groups, of which intertextuality is one. Another form of transtextuality for Genette that is of great interest when analyzing the quotes in this present study, is paratextuality. This is important, because the quotes analyzed here could be defined as intertextual material that is situated in the paratexts of the novel, in the epigraphs to the novel itself and to its subchapters.

Paratextuality, for Genette, consists of everything that surrounds the actual text or story of the novel. Genette (1997: 5) divides it into two categories: the texts within the novel, the *peritext*, which includes features such as the title, epigraph, dedications, preface, etc.; and the *epitext*, elements outside the novel, such as interviews, for example. This study considers the quotes that are focused on in the analysis part, epigraphs. They are, thus, part of the peritext of the novel. According to Genette (1997: 149), the most usual place for an epigraph is between the dedication and the actual text or preface, where it is an introductory epigraph. The epigraphs of chapters are placed at the head of the chapters, before the chapter titles. The approach Genette takes in analyzing the paratextual elements is descriptive: he studies their location, the date of their appearance, their substance, that is whether they are verbal or not, their pragmatics and what function they serve. (Genette 1997: 4–5)

When studying the pragmatics of a paratextual element, Genette (1997: 8) focuses on "the nature of the sender and addressee, the sender's degree of authority and responsibility" and "the illocutionary force of the sender's message". This illocutionary force of the paratext's message that Genette (1997: 11–12) mentions, can be to communicate a piece of information, to reveal an intention or to invite a certain type of interpretation, communicate a decision, a commitment, an advice, or perhaps a command. The quotes studied in this thesis both present the author's interpretation of the historical situation, and invite a particular interpretation from the reader. In drawing the reader's attention to the public opinions and stereotypes right from the beginning of the novel, they invite the reader to focus on the cultural attitudes or myths about the

other in these two cultures from where the quotes are taken.

In the quotes studied in this thesis, the nature of the sender and the addressee, like Genette defines them, are quite clear: the sender is the author of the novel, not, for example the publisher, and the addressee is its reader, because the quotes do not appear to the characters of the novel. The author's degree of authority is not very significant for this study, because for the reader, he is mainly a contemporary author among others. The author's responsibility, on the other hand, is important, because by selecting the particular quotes that he has chosen to represent the public opinion and mode of thought of the time, he is presenting his interpretation of the reality of the time to the reader. In some cases he even changes the quotes to make them fit the context better, and to get his point across. Also, the original authors of the quotes, their original senders are very important to this study, because the original sender may bring certain authority to the statement or even change or accentuate the meaning of it.

In the case of epigraphs, Genette (1997: 151) calls the author of the novel the *epigrapher* and the original author of the quote the *epigraphed*. He states, that the epigrapher is most often the author of the novel, but may well be the publisher, or in more extreme cases, he may appear to be the narrator-hero of the novel. In the case of *Star of the Sea*, the epigrapher seems to be the author of the novel. Epigraphs are mostly allographic, meaning that they are not written by the author of the novel, but are quotations. They may be authentic, which would mean that the epigraphed has genuinely made such a statement, or they may be false. This fictiveness may appear in several ways: the epigrapher may make up the quotation himself and attribute it to someone who may or may not be real; the epigrapher may also attribute the quotation to another author than the original one; or he may modify the original quotation, either in order to fit the context better, or because he is writing it from memory. Another alternative to an intertextual epigraph would be an epigraph written by the author himself. (Genette 1997: 151, 153–154)

The functions of a paratext, according to Genette (1997: 12–13), are always tied to serving the novel in some ways and are very different depending on the type of paratext

in question. For this study, his description of the functions of an epigraph is important. Genette distinguishes four different functions for an epigraph. The first one of these is to comment or justify the title or in reverse, to change the meaning of the title. Secondly, an epigraph can comment on the text, to specify, clarify or emphasize its meaning. This function, according to Genette, is the most canonical. Usually this commentary is slightly puzzling and is only revealed when the whole novel, or the following chapter, is read. The third and fourth types of functions are more indirect. For the third function, the importance is not in the content of the epigraph but in the author of what is quoted, and for the fourth, the importance is in purely having an epigraph. (Genette 1997: 156–160) One could say that the importance of the last two types of functions is mainly to give authority to the text, invite the reader to consider the views and status of the epigraphed, or to arouse the reader's interest.

Genette's definition of paratextuality, and especially the functions of the epigraph, will be used as a basis in analyzing the quotes studied in this thesis. In the case of *Star of the Sea,* the epigraphs and the intertextual material in them can be seen to serve all these functions. When studying the first and second type of functions of the epigraph, mentioned by Genette, important questions for the analysis are what is said in these quotes, and what they communicate in general. This will be discovered by comparing what is expressed by the epigraph with the themes of the novel, and in the case of the epigraphs of the chapters, the epigraphs will be first considered in connection to the chapter titles, and then, to their themes and subject matter.

In studying the third function of an epigraph, the epigraphed will be especially focused on in the case of public quotes, because as public figures, the epigraphed may trigger associations in the reader. In this case, the public image of the epigraphed may serve as part of the function of the quote and so the views and position of the epigraphed become important themes in the analysis. The fourth type of function, that is mainly to have an epigraph, can be found in connection to the usage of intertextuality in trauma fiction in general. The mere appearance of epigraphs, and intertextuality in them, throughout the novel mirrors the experience of trauma and, thus, the fourth function, the "epigraph-effect" (Genette 1997: 160), becomes important when considering the overall theme of

trauma and the cultural background of the novel.

2.3 Intertextuality in Trauma Fiction

In order to understand how intertextuality in a fictive text can parallel the experience of trauma, intertextuality in trauma fiction will be studied further in this subchapter. In trauma fiction, like in postmodernist fiction that it has emerged out of, conventional narrative and stylistic techniques are brought to their limit to stress the natural limitations of narrative in describing a traumatic event and the impacts of it. The key stylistic devices used to mirror the notions of belatedness and haunting are intertextuality, repetition and fragmented narrative voice. (Whitehead 2004: 82, 84)

Whitehead (2004: 29) points out in her study that "[t]he notions of belatedness and trans-generational haunting have been utilized by a range of contemporary novelists as a powerful and effective means of exploring, and representing, the lasting and ongoing effects of traumatic events". These notions of collapse in chronology and haunting are paralleled in different ways. They can constitute the themes of the works of fiction, but also what is very interesting for the present study, is the way in which these experiences can be mimicked through the use of stylistic devices, such as intertextuality.

All of the stylistic devices mentioned – intertextuality, repetition and fragmented narrative voice – are used to some extent in *Star of the Sea*. Intertextuality in trauma fiction can mean anything from quoting a text or a part of it to borrowing the plot, characters or images of other narratives. It can be used to mirror, in its disruption of temporality, the way in which in the experience of trauma, past events surface in the present. (Whitehead 2004: 85, 89) Although the story of *Star of the Sea* is set in the past, it is, nevertheless, a new narrative. The old texts in it disrupt the present text.

Intertextuality may also be used as a mode of reflection or critique (Whitehead 2004: 3). This is done through forming a critical dialogue with the source text or the author of the source text. As Pekka Pesonen explains in his article "Dialogi ja tekstit. Bahtinin,

Lotmanin ja Mintsin virikkeitä intertekstuaalisuuden tutkimiseen." (Dialogue and texts. Bahtin's, Lotman's and Mints' ideas for the study of intertexuality.), the world formed by citations tests the world where the citations are taken from. Through the means of intertextual parody, all the texts in question are put to test in which their boundaries and values are considered. In the end, intertextuality presents a great dialogue between the text, the novel, and the culture. (Pesonen 1991: 51–53) This way the author uses intertextuality in a novel to point out something that was not fully realized at the time of the source text, giving voice to "unrealized presences" in order to "powerfully disrupt received modes of thinking" (Whitehead 2004: 91).

In addition to criticizing the world where the quotes are taken from, Whitehead (2004: 85) states that trauma fiction, like post-colonial fiction that it overlaps with, uses intertextuality "to allow formerly silenced voices to tell their own story". This function signals "the ethical dimension of trauma fiction, which witnesses and records that which is 'forgotten' or overlooked in the grand narrative of History" (Whitehead 2004: 86). This is done to demonstrate how the grand narratives of history are haunted by the voices of those who have been marginalized or written out of them.

Also, the classic literary texts have often formed a stereotypical or even racist picture of the colonized cultures. Thus, in a post-colonial context, intertextuality parallels the way in which those formerly colonized take control over or reclaim their own stories. (Whitehead 2004: 89–91) Similarly, in trauma fiction, those whom the grand narrative of history has ignored or put into an insignificant category, are allowed to share their own stories, and are no longer reduced simply to the Irish peasantry of the time, for instance. In this narrative, the peasantry is telling its own story with its own voice disrupting the fictional story. Thus, the voice of the poor echoes in the background while the story of the first-class people is being read.

Intertextual trauma fiction is also a very "self- conscious" (Whitehead 2004: 92) form of fiction. The author is fully aware that he has not himself witnessed the traumatic event and has no personal experience of it. This can result in a certain unease in dealing with the subject and the "self-conscious use of intertextuality can introduce reflexive distance

into the narrative" (Whitehead 2004: 92) and offer a device to represent the unsymbolizable. Also, the representation of the trauma is "filtered through literary sources" (Whitehead 2004: 92) and consequently is no longer just the author's representation of the event but a combination of his story and the stories of others. The way in which an author is able to connect his story to the stories of the people who have experienced the trauma, manifest the power of empathic imagination (Whitehead 2004: 92).

Whitehead (2004: 94) also points out that the use of intertextuality can "highlight the role of the reader who acts to fill in the gaps of the text and to actively assemble meaning". The intertextual novel forms a gap between the source-text, its representation and the actual story of the novel, and often it is the reader's task to assemble the meaning from these parts and make sense of the novel (Whitehead 2004: 93). In trauma fiction, intertextuality is used in a number of different ways, and in the analysis part of this study, the aim is to discover some of the functions of intertextuality in this particular trauma narrative, and the meanings the intertextual material in it seeks to convey.

3 COLLECTIVE MODES OF THINKING AND NATIONAL IDENTITY

This chapter focuses on the subjects of collective modes of thinking and more precisely, those of collective memory, stereotypes, and that of national identity. The aim is to determine how collective memory, as opposed to the grand narrative of history, as well as national identity and stereotypes are constructed and establish the role of narratives, both oral and written, in this process. Memory will be approached more as a social and cultural phenomenon than in its psychological aspect. After discussing the general ways in which collective memory, national identity and stereotypes are constructed and communicated, I will move to the case of the Irish national identity and Irishness, as it has been seen in Ireland. The aim is to establish, together with the analysis part, how these notions are used in *Star of the Sea,* and how this novel also seeks to take part in the discourse on Irishness, in its past and present form.

3.1 History and Collective Memory

Remembering is widely considered an individual exercise. Yet, it is also self-evident that people remember things together, share memories, and through conversations about their memories, they can reinterpret and discover new ideas of the past, which in turn affects their future accounts of these memories. Collective memories are the versions of a particular event that have been the most successful ones over the other possible versions. This public memory consists of the oral accounts and testimonies that people give of the past, and that can be quite subjective. Yet, they are the basis of conversation and the context in which the conversations and forming of new collective memories take place. (Middleton and Edwards 1990: 3, 7, 26, 31)

It is important to distinguish between what is meant by history as opposed to cultural or collective memory. Nicholas Miller (2002: 8) makes the distinction by stating that "the historian's task consists in bringing to light what definitively occurred, explaining causes and effects and, in general, giving the past the narrative form in which it can be known: 'history'", whereas "[m]emory's goal, on the other hand, is never a

comprehensive and final knowledge of the past or its preservation, but a process of continuous renegotiation of selfhood in relation to that past". Memory is "a sort of cultural pathology" (Miller 2002: 26). When a specific culture builds its own image of the past, it is always in terms of the present time and how that past relates to it. Here, not only collective remembering but also the omission of events and notions, collective forgetting, becomes important.

Collective memory is also significant socially: it holds an essential role in constructing the identity of a community. Communities remember the past together by teaching the children and adults the important things about it and also choose the things to keep silent about, the things to ignore in these recollections of the past. (Middleton and Edwards 1990: 8) How an event is presented in narratives, such as literature, music or film, is essential to the formation of collective memory and identity of following generations (Eyerman 2002: 10). Our ideas of the past have much to do with the ways in which they are told and remembered by our communities. Thus, collective memory, just like individual memory, is not objective but depends on the point of view of the collective. As Eyerman (2002: 9) points out, "the past is not only recollected, and thus represented through language, it is also recalled, imagined".

Pesonen states that for Bakhtin, the novel is a significant social document that can reflect cultural memory. Like the novel, also cultural memory combines the past and the present. Through the novel and other cultural texts, a culture can create a myth of itself, to define itself in its different stages of development. From the chaos of texts, through quoting them, transforming them, or parodying them, a particular text creates order. (Pesonen 1991: 52–53) The textualization of history, on the other hand, according to Miller (2002: 26), "produces an ideal narrative to commemorate or memorialize a past that is in itself unrepresentable". What Miller is seeking to explain here, is that history can never be fully represented through words, but that the narrative we read of history seeks to be the ideal representation of it. In fact,

> history's crucial truth lies not in a lost, objective past that must be captured and accurately rendered by the historical gaze, but in memory itself, a text which in all

its protean volatility must be continually read and unread, remembered and forgotten (Miller 2002: 31).

Thus, both history and memory are narratives in themselves, since they represent the past in a narrative form.

3.2 Nation, Nationalism and National Identity

The idea of the nation was invented by scholars and intellectuals in Europe during the eighteenth century. Three important elements of human experience; "a form of social organization", "a form of political order" and "a narrative of historical identity" (Smyth 1997: 11) had entered into crisis around the era due to the pressures that were placed on the traditional forms these elements had taken, namely dynasty and religion. The concept of nation was invented as a response to this lack of the important elements. (Smyth 1997: 11)

Currently the concepts of nation, nationalism and national identity are used in similar ways, and they often appear as different sides of the same phenomenon. In his study on *Englishness and National Culture*, Anthony Easthope (1998: 6) notes that "there is a widely held belief that nation is a form of ideology, that is, a way of thinking designed to promote the interests of a particular social group". If nation were defined this way, it would appear more like nationalism, which is precisely this type of ideology. Easthope (1998: 22) continues later, though, that the nation is in fact an effect of "the collective identification with a common object", a notion, which includes the national identity as a constructive force of the nation itself. In Benedict Anderson's (1996: 6) terms, a nation is "an imagined political community". Thus the "unity of identity is an imaginary consequence of the symbolic process which produces it" (Easthope 1998: 22). The process of national or a collective identity formation is symbolic, but forms the idea of a nation, which in turn gives rise to nationalism.

Smyth (1997: 12) points out that the temporal location of a nation is uncertain, since it at the same time "appears to exist in the past, as a point of mystical origin from which all cultural and political legitimacy derives; but also in the future, as the utopian destination of all nationalist activity". What can be concluded from these descriptions is that nation is the – sometimes absent or distant – notion which gives birth to nationalism in its seemingly mythical origin of the connection between the people, and at the same time, their destination which their nationalist pursuits are aiming at. In constructing this mythical origin of the nation, what becomes very important is the narratives which form the cultural heritage of the nation and consequently prove the existence of a common origin.

Barker (2004: 131) defines national identity as "a form of imaginative identification with the nation-state as expressed through symbols and discourses". Yet, further on he also points out that the nation which one identifies with is not necessarily a state, as there are several national or ethnic identities, such as the Irish, that are not tied to a specific location, but an inheritance (Barker 2004: 132). Again, underlying it all is a myth of a common origin (Petkova 2005: 17).

Indeed, an important part in forming a national identity and identifying with it is a shared history, shared meanings and experiences. This shared narrative of the nation is presented and reproduced through folk stories, literature, popular culture and the media. (Barker 2004: 132) Anderson (1999: 141) would call these examples of "cultural products of nationalism". He also stresses the importance of these shared narratives in identifying with one's imagined community (Anderson 1999: 145). Thus, even while studying a contemporary novel, such as *Star of the Sea*, one is studying something which both represents and produces this collective narrative of a nation.

Easthope (1998: 5) defines national identity "as an identity that can speak us even when we may think we are speaking for ourselves". Thus, he claims that the notion of national identity works on an even deeper level than "simply the *content* of the various overtly national practices, narratives, discourses, symbols and tropes through which national identity is conventionally presented" (Easthope 1998: 5). Easthope (1998: 15, 18)

further points to Freud's study on the subject, which suggests that collective identity, such as national identity, is formed against the other, that which we are not based on the construction of difference according to our culture, race or language, for example, and adds that an individual's identification with this national identity is an active process.

According to Ashcroft et al. (2000: 171) othering is "the process by which imperial discourse creates its 'others'". Thus, within the colonial discourse, both the empire and its subjects are defined through the process of othering. In the novel studied in this thesis, the Irish are seen through the eyes of both, the colonizers and the nationalists. So, it is not only the empire that defines itself and its subjects, but also "nationalism in its popular aspect necessitates the creation of an 'other' against which the nation and its people define themselves", as Edward Lengel (2002: 1) points out in his study *Irish through British Eyes: Perceptions of Ireland in the Famine Era*. That is to say, the conceptualization of the self and the other are essential in the process of forming a national identity or a discourse of nationalism in the colonized culture. This discourse of nationalism unifies the ethnic collective against the other ethnic collective in pursuit of independence from it.

3.3 Stereotypes

The result of the type of othering referred to in the previous subchapter is often the formation of collective stereotypes. These stereotypes are collective in the sense that they are usually held by a collective about another collective, e.g. the stereotype the English have had about the Irish or vice versa (Lehtonen 2005: 62, 67). Usually in these cases, the "out-groups are seen as more homogeneous than one's own group and they are perceived as possessing less desirable traits than the in-group" (Lehtonen 2005: 62). The national stereotypes describe, from the outside, the basic characteristics, such as physical, personality or behavioural features, shared by a nation or people inhabiting it. These descriptions are mostly simplistic and quite often also negative in their tone. (Lehtonen 2005: 62–63)

The collective stereotypes exist in order to enable people to predict the behaviour of others, explain it and categorize people. They are mostly formed because national groups are too great for our senses to grasp directly, so that the reality is impossible to be truly represented. Stereotypes are descriptive, but also evaluative; the stereotype of a nation is contrasted with an ideal of a nation, and what people should be like. (Lehtonen 2005: 63–64, 66, 68, 71) In addition to describing and evaluating other cultures, stereotypes may also be a way for a collective to hide their collective guilt. In the quotes in *Star of the Sea*, stereotypes, the personal and national traits of the Irish, are used by the British to explain why the Irish are suffering, and the guilt is thus moved from the collective self to the collective other.

Stereotypes are a part of a group's world-view and as such not easily changeable; in fact, some aspects of them can be very old and unconscious while some may change over a very short period of time. It is not particularly easy to discover how stereotypes are formed in a specific culture or a collective. However, what is very important to the act of maintaining these stereotypes, and most likely, to their construction as well, is their communication through different types of media and texts. (Lehtonen 2005: 65, 78) In *Star of the Sea*, the use of intertextual quotes from different media present these stereotypes to the reader, and by contrasting the stereotypes with the real stories echoed in the letters, challenges them.

What are also representative of the world-view of a group, and as such often not subject to change, are the myths and mentalities about cultural and existential questions. Myths carry representations of the past, and as notions of common origin, they "play an important role in social movements attempting to create group unity on national or ethnic grounds" (Siikala 2002: 15). Mentalities, on the other hand, are very close to myths and are often described as the "shared forms of thought and experience as well as attitudes toward life, values and emotions" (Siikala 2002: 17).

3.4 Constructing Irishness

> If God invented whiskey to prevent the Irish from ruling the world, then who invented Ireland? (Kiberd 1996: 1)

The question of Irishness of the time in which the novel is situated is not unproblematic, it never has been up to this day. Even the Celtic-Gaelic-Catholic Irishness, that formed the basis of nationalistic resistance in Ireland in the eighteenth and nineteenth centuries, and which a majority of the Irish population even today would like to identify with, was formed by, not an aboriginal people, but a mixture of invading peoples, such as the Celts and the Vikings (Smyth 1997: 2, 12). This idea of the Irish nation or its national identity does not really represent the whole nation of Ireland either, for example the Anglo-Irish, the Northern Irish and the Protestant population have been somewhat excluded from it.

What most likely symbolised Irishness for the Irish peasantry at the time of the famine was the corporate identity that Daniel O'Connell, a popular and proudly Catholic nationalist politician, had given them. His attempts to create a democratic nation failed at his conviction of non-violent resistance, yet according to Kiberd (1996: 21) "it would be no exaggeration to call O'Connell one of the inventors of the modern Irish nation". (Kiberd 1996: 20–21) After all, the "nation" is a symbolic notion rather than a concrete essence and "exists in so far as the people who make up the nation have it in mind" (Boehmer 1995: 185).

Ireland, as a nation-state, has officially only come into existence in the twentieth century, but the Irish nation has functioned as a "*cultural* phenomenon" (Smyth 1997: 14) already from the eighteenth century onwards. Culture as "a form of social organization", "a form of political order" and "a narrative of historical identity" (Smyth 1997: 11) helped Ireland to move from a colony to nation to nation-state. Cultural forms were produced *of* the nation and *for* the nation, that is for the future notion of the Irish nation. Narratives and artifacts of the nation produced a type of myth of the origin *of* the nation and the ones *for* the nation formed a future-oriented cultural nationalism. (Smyth

1997: 14–16) This cultural nationalism, according to Smyth (1997: 15), is a kind of nationalism that holds that "the kinds of artifacts and narratives produced by individuals and communities are related to the peculiar national system of social organization, political order and historical identity from which they have emerged".

In Ireland, not only cultural nationalism, but the Romantic nationalism popular around Europe in the eighteenth and nineteenth centuries became very important. This type of nationalism maintained that nation is "the most natural form of human organization" (Smyth 1997: 11–12). Ireland was missing the form of a nation, "the natural link between geographical unit and state sovereignty" (Smyth 1997: 11) and this, together with factors such as cultural nationalism, formed the basis of the nationalistic discourse. Nationalism, as a historical process, held an important role in Irish decolonization. Nevertheless, it also had negative impacts within Ireland, because nationalism, by emphasizing the role of common origin and destiny, excluded the minority groups from the idea of the Irish nation and its national identity, and divided Irishness into several versions of it. (Smyth 1997: 13)

Declan Kiberd points out in his study, *Inventing Ireland, The Literature of the Modern Nation* (1996), that the question of Irishness and its construction has many answers that are all correct and complimentary. For him, Irishness was constructed and negotiated on three levels: firstly by the Irish themselves, *Sinn Féin,* which in Irish means 'ourselves', and which came to symbolise the nationalist movement; secondly by the English; and thirdly by factors such as the exiles of the Irish during the famines, which led the thousands of Irish immigrants to dream of their homeland, the idea of Ireland. (Kiberd 1996: 1–2) Thus, England helped in the construction of the Irish identity, because under English rule, the Irish needed a consistent identity, a collective self, in order to resist colonialism, and so it was formed in terms of similarity (Irishness) and difference (Englishness). (Smyth 1997: 2–4) Thus, England, by being the other, helped the Irish to define themselves and vice versa. Unfortunately for the Anglo-Irish − being British immigrants in Ireland − they fell into the category of the English invaders as far as the Irish were concerned.

Nevertheless, one cannot describe a single Irish national identity, because especially the Irishness of the 19th century was heavily influenced by religious divisions. In his study *Small Differences: Irish Catholics and Irish Protestants, 1815-1922: An International Perspective,* Donald Akenson (1991: 129) explains, that in the 19th century, religion was the most important defining thing in an Irish person's identity and "tribe". National identity was built together with one's religious identity, with the difference, that for the Irish Catholics, national identity meant Irish identity, and for the Irish Protestants, it was Irishness and the Commonwealth. They, thus, saw themselves as both British and Irish. The concept of national identity, obviously, developed to different directions in both these groups, yet the main issue here is, that because of the connection between religious attitudes and political standing, there was not a single national identity, but several, in Ireland. This partition of the national identity according to the religious identities led to the partition of Ireland, roughly speaking, to Catholic south and Protestant North. (Akenson 1991: 146–147)

In *Star of the Sea* this concept of religion and Irishness becomes visible as references to the Almighty in the quotes of both the English and the Irish, which are analyzed in the next chapter of this study, and the references to religion in the stories of several characters. Lord Kingscourt, for example, who is an Anglo-Irish Protestant, is educated in England, married to an English woman, and lives in England for most of his adulthood, yet would consider himself Irish as well. The extreme nationalists, who seek his life, however, would not consider him Irish at all.

4 INTERTEXTUAL MATERIAL IN *STAR OF THE SEA*

Liam Harte and Michael Parker (2000: 1) state in their study *Contemporary Irish Fiction. Themes, Tropes, Theories* that intertextuality is an important part of modern Irish writing, which reflects the way in which history, as a means of cultural definition, can be challenged, and also, how individuals and collectives seek to come to terms with this notion. In *Star of the Sea,* intertextuality can be seen to serve a number of different purposes. This chapter discusses the different themes and interpretations that the intertextual material that is chosen for this study, reveals. The quotes are all situated either in the epigraph of the novel itself or as epigraphs to chapters of the novel. According to Genette (1997: 12), paratexts are always serving the actual novel and are subordinate to the text or story of the novel. This is why a particular focus will be put on how the quotes narrate the famine, in what way their original authors affect the message, what they communicate about the English and the Irish public opinion and culture of the era, and how they serve the topics of the chapters, or the chapter titles, which they precede.

4.1 Cultural Myths and Stereotypes, and Irish Nationalism

As discovered in the third chapter of this study, people create myths about the past and stereotypes about others through cultural texts, among other things. In *Star of the Sea,* these types of notions that can be considered cultural myths, for example the blame we put on others that makes them the enemy or the villain to us, are presented through intertextual quotes in the epigraph to the novel and the epigraphs to the chapters. Thus, in the novel, the actual story is framed, interrupted and surrounded by these texts. Through the use of them and through their dialogue with the story of the novel, the author tests the cultural myth constructed of the past. He also represents and challenges some of the stereotypes of the era from which the quotes are.

In Genette's terms, the function of the quotes is to comment on the text, to bring clarification or emphasis to its message and even reveal the message in its fullness to

the reader. Like often in these cases, "[t]he attribution of relevance" and the perception of the whole message depends on the reader (Genette 1997: 158). The reader discovers the deeper purpose of these quotes in a type of dialogue that is formed between the story and the myths and stereotypes.

In the novel, nationalism and the stereotypes and myths of blame are represented mainly through quotes from newspaper articles and public opinions stated by people of influence, whether from speeches, books or articles. Their original authors are well known and, thus, bring a certain authority to the quotes. These quotes are not very many in number but they are, nevertheless, situated in such a way that their importance for the novel is essential. The ones in the epigraph of the whole novel will be studied in the next subchapter and the epigraphs to the chapters shall be discussed in the following subchapters. On the level of pragmatics, as Genette (1997: 11) defines them, these quotes seem to both offer information to the reader about the popular opinion of the time, different interpretations of the famine, and make known the author's interpretation of the cultural trauma of the famine. The quotes in the epigraphs to the chapters also indicate a change in the focalizer and the people talked about.

4.1.1 The Epigraph

The epigraph of the novel is formed by four quotes. They are especially worth noting because they set the context of the novel, since an epigraph is a type of introduction to a novel (Genette 1997: 149). They set the context by revealing the popular opinion of the English and the Irish of the era in which the story is set, and the competing interpretations about who is to blame for the famine, between which famine historiography has sought to negotiate (McLean 2004: 6). Even a reader who is not that familiar with the history of the relationship between Ireland and England will grasp the idea of the popular opinions and attitudes of both sides around the time of the famine through these quotes. The intertextual material in the epigraph contains two quotes from well-known authors from Great Britain and two from Ireland, both blaming the Irish famine on each other.

The first quote in the epigraph is from Charles Trevelyan, "assistant secretary to Her Majesty's Treasury" (O'Connor 2003: iii), who was in principal charge of the administration of the famine relief (McLean 2004: 6). The quote is from 1847 and in it Trevelyan states that the famine "is a punishment from God for an idle, ungrateful and rebellious country; an indolent and un-self-reliant people. The Irish are suffering from an affliction of God's providence." (in O'Connor 2003: iii). In this quote, Trevelyan indicates that he sees the famine as a divine punishment to the Irish, who unlike the British, were Catholics. In fact, after the Reformation, Ireland was the only one of the three kingdoms: England (which included Wales), Scotland and Ireland, that remained Catholic (Killeen 2003: 1). Trevelyan, himself, was quite openly anti-Catholic (Lengel 2002: 69).

As Lengel (2002: 69, 107) states, many saw the famine as an opportunity for moral regeneration and improvement of the Irish character, and this was the view of Trevelyan as well. He also saw emigration as a good thing for the Irish economy, and sought to make the Irish fend for themselves through his minimal response policy (Lengel 2002: 69). The ungratefulness of the Irish towards Britain as their ruler, for Trevelyan, is an indication of the Irish bringing this on themselves. In this he moves the collective blame from the British, who through the earlier years of the famine still shipped large amounts of grain from Ireland (Kiberd 1996: 21), and uses the stereotype of the Irish as an ethnic group; their idleness and rebellion, as well as God's will, to explain the misery of the Irish.

On the other hand, McLean (2004: 6) also states that Trevelyan, particularly, saw the famine as "an inevitable consequence of Ireland's presumed economic backwardness and overpopulation". Thus, Trevelyan not only saw the famine as a religious question but also as a consequence of a social problem. Being the Assistant Secretary to the Treasury, he could use this "naturalising and Providentialist discourse to refuse significant famine relief at the height of the catastrophe" (Brester & Crossman 1999: 46).

This quote, being the first one in the whole novel, opens the debate over who is to blame for the famine, and offers the first two interpretations; the providentialist interpretation and the one that moves the blame on the Irish themselves. The quote indicates some of the reasons behind the minimal response policy of the British government in face of the crisis, that is the opinion that God is punishing the Irish through the famine and that way improving their character. It also reveals, how the stereotype of the Irish was used by the British rulers to affirm that this must be God's will in progress. The importance of the original author of this quote is significant, because by choosing to reveal that the person making the statement was, in fact, in a position to help the Irish, O'Connor stresses the impact of Trevelyan's opinions on the government response. The quote narrates the famine from the point of view of the British rulers, and lets the reader know the intention of the author; from this quote, the reader knows that discussions about the myth of blame, practises of aid and public opinions are going to take place in the novel.

The second quote is from John Mitchel, an Irish nationalist, from the year 1856. In it he swears revenge on England by stating that

> England is truly a great public criminal. England! All England! … She must be punished; that punishment will, as I believe, come upon her by and through Ireland; and so Ireland will be avenged … The Atlantic ocean be never so deep as the hell which shall belch down on the oppressors of my race (in O'Connor 2003: iii).

As McLean (2004: 6) explains, for Michel and his compatriots, the famine was not so much a natural catastrophe created by the potato blight, as it was an event created by the insufficient help from the British rule. While the main source of nutrition for the Irish peasantry was the potato, the grain and cattle it produced was shipped off to England, and this practice was carried off even during the first years of the famine.

As Hugh Kearney points out in *Ireland: Contested Ideas of Nationalism and History* (2007), Mitchel's version of the famine explains that the census of agricultural produce

from the early years of the famine show, that the harvest would have supported double the population of the island. This version, however, overlooks the food imports to Ireland, and the nutritional value of the diet that would have been achieved with mere barley and oats. The exports, however, for Mitchel, explain why only Ireland experienced a famine, even though the potato crops failed elsewhere in Europe also. For the nationalists, this was a deliberate act of murder from the part of the British government, and Mitchel's version of the famine became the nationalists' interpretation of Irish history. (Kearney 2007: 272)

In this discourse, the cultural trauma of the event was used by an important group in society, the nationalists, to affect the attitude and the popular opinion of the people. The nationalists were able to use the event to show the people, that the "constitutional assertion that Ireland was a fully integrated part of the metropolitan British state" (Killeen 2003: 45) was mere fiction. With this they stirred rebellion among the Irish by placing the blame on the rulers of the nation. In fact, this did not only occur in public statements. Zimmermann (2002: 16) explains that in later songs of political protest, the famine was claimed to have been a conspiracy of the British to extinguish the Irish nation, and as Kiberd (1996: 21) explains "pervading all was a sense that this was the final betrayal by England".

The quote narrates the famine from the point of view of the nationalists. It shows how, for them, the famine was created by the British, and that the nationalists wanted revenge. By choosing a quote from a well-known nationalist, O'Connor is able to manifest the general opinion of the nationalists around the era and show who was mainly behind this interpretation. The novel also talks about the nationalists; the first instance of this is already found in the preface, where the Star of the Sea passes another ship carrying the remains of Daniel O'Connell, "the 'liberator' to Ireland's Catholic poor" (O'Connor 2003: xv), to Ireland. This quote, thus, both continues the theme of the myth of blame already started by the first quote, and introduces the theme of Irish nationalism and its connection to the famine.

The third quote in the epigraph is from *Punch* magazine in London in 1862, describing the Irish as the missing link between "the gorilla and the Negro":

> THE MISSING LINK: A creature manifestly between the gorilla and the Negro is to be met with in some of the lowest districts of London and Liverpool by adventurous explorers. It comes from Ireland, whence it has contrived to migrate; it belongs in fact to a tribe of Irish savages: the lowest species of Irish Yahoo. When conversing with its kind it talks a sort of gibberish. It is, moreover, a climbing animal, and may sometimes be seen ascending a ladder laden with hod of bricks. (in O'Connor 2003: iii)

The *Punch* was a satirical magazine that, according to Lengel (2002: 111), followed closely the trends set by the *Times* of London, which through the famine "remained true to its anti-Catholic tradition" (Lengel 2002: 105).

Before the famine, and at the beginning of it, it was mainly English landowners in Ireland who held the view that the Irish were somehow inherently rebellious, unintelligent and dirty. Their influence on the public opinion was first small before they gained some important allies such as the *Times*, whose editor, John Thadeus Delane's private papers reveal how he perceived the Irish as an inferior group of people. His opinions also moulded the issues of the *Times*. (Lengel 2002: 12) Lengel recounts that through the satirical jokes and cartoons, the *Punch* first welcomed the famine as an opportunity to improve the Irish character and, thus, saw it as the work of God in progress. Later on, in December 1846, it started to move from the providentialist interpretation onto blaming the Irish themselves even more. This, Lengel suggests, was a result of a general frustration over the "ingratitude" of the Irish. (Lengel 2002: 111)

This quote may have been a satirical depiction of an Irish immigrant in England, but it does not differ that greatly from the public stereotype of the time. In fact, Lengel has recorded a similar quote from Charles Kingsley, who was an English clergyman, Regius Professor of Modern History at the University of Cambridge, and a novelist, writing to his wife during a trip to Ireland in 1860:

> I am haunted by the human chimpanzees I saw along that hundred miles of horrible country [in Sligo]… But to see white chimpanzees is dreadful; if they were black, one would not feel it so much, but their skins, except where tanned by exposure, are as white as ours. (in Lengel 2002: 129)

Lengel (2002: 129) further states that, indeed, in the 1860s these kinds of ideas about the Irish were "if not typical, unexceptional".

Although there was a strong racist tone against the Irish in the English press of the time, the public attitude towards Ireland was rather that of fear than disgust (Lengel 2002: 98–99). This would indicate that the public in general was fearful of the famine's consequences on their own lives, and perhaps there even was a sense of collective bad conscience which the press was quite eager to remove. Yet, Lengel (2002: 12) also states that the newspaper articles and satirical cartoons fed the anti-Irish prejudice, and partly because of this, the politicians were careful to waste "English money" on the Irish.

Kiberd (1996: 11) claims that the reasons for constructing this kind of stereotype of the Irish may be found in the subliminal awareness of the similarity or resemblance of the two groups of people, the Irish and the English, almost to the point where their differences could not be detected. The unease of the British rulers in face of this similarity to their subordinates made them construct these stereotypes of the Irish, that would move them as far away from the image of the British as possible. Ireland was defined in terms of "not-England". Thus, everything that England and the English were seen to be, that is "controlled, refined and rooted" (Kiberd 1996: 9), Ireland and the Irish were not. Also features which the English did not recognize and despised in themselves were projected onto the Irish. (Kiberd 1996: 9, 20) Englishness, similarly, could be mirrored against what Irishness was not.

This type of extreme distancing, as seen in this quote from the *Punch* magazine, of the Irish from the British also included the notion of the Irish being almost ape-like. Indicating that the Irish were like animals, and thus lower creatures than the civilized

British, made it easier to practice power over them and again remove the collective bad conscience. To be compared with an ape can also be seen as an ultimate insult on the Catholics shortly after the publication of Darwin's *Origin of Species* (1859), to which "the missing link" in the quote clearly refers, and with which the Catholic Church strongly disagreed.

This third quote introduces the reader to another theme in the novel, that of collective stereotypes. Having originally appeared in a magazine, the quote manifests the role that public writings have in helping to form these stereotypes. In the novel, stereotypes often appear misplaced, as the person in the novel who is the subject of someone's stereotype of a particular group of people, does not usually follow this stereotype. Presenting multiple points of view in the story, the author is able to show how the character's lives are affected by stereotypes that do not really apply to them, but to their social class or ethnic group. Thus, together with the story, these intertextual references to stereotypes challenge the way in which people describe others, and question the possibility of one ever being able to know anything real about a group to which one does not belong.

In the fourth quote of the epigraph, James Connolly, "co-leader of the Easter Rising against British Rule" (O'Connor 2003: iii), from 1916, the year of the Easter Rising, plainly blames the famine on the British by stating:

> Providence sent the potato blight but England made the Famine … We are sick of the canting talk of those who tell us that we must not blame the British people for the crimes of their rulers against Ireland. We do blame them. (in O'Connor 2003: iii)

James Connolly was an extraordinary character: he was both a socialist and a nationalist. Also, a "fine organiser, a practical man of action and a dedicated revolutionary" (Killeen 2003: 85), he joined IRB (Irish Republican Brotherhood) and became one of the planners of the Easter Rising, all of whom were executed at the end of it. First, the Irish public was not with the nationalists in the revolution, but after they were executed one after another, the public realized that these men thought Ireland was worth dying for. Thus, the punishments by the British made them into martyrs. (Killeen

2003: 84–85, 88–89) The tone of the statement echoes that of Mitchel's sixty years earlier, which bears witness to the fact that the nationalist discourse of the time of the famine has had a lasting impact. Yet, Kearney (2007: 273) states that in general Connolly, unlike Mitchel, saw the famine as a "social disaster, not a political conspiracy".

This fourth quote repeats the theme of nationalism already presented by the second quote. However, the fact that the quote is from a nationalist discourse almost 70 years after the famine, speaks about the multi-generational aspect of this cultural and national trauma. The trauma has been repeated in the nationalist narratives, the narratives of history and the narratives of a multitude of families, it is commemorated by the whole nation, and thus, it has become a type of cultural inheritance. The original author of the quote being a co-leader of the Easter Rising against British Rule, also reminds the reader of the impact this cultural trauma, among other things, had on the English-Irish union. The novel also exemplifies how the "sins of the fathers" affect the following generations: the main reason why the extreme nationalists are seeking to murder Lord Kingscourt is the way they have been treated by his father. Thus, while the cultural trauma may be the inheritance of the peasantry, the Irish nationalists, and in particular the extreme element of them, want to make sure that the culpability is similarly the inheritance of the landlords and the British.

Through these public quotes, the reader becomes a witness of three different discourses: the debate over who is to blame for the famine, the nationalist discourse and a discourse on stereotypes. The first discourse involves the debate over who is to be blamed for the famine. This debate circles around the blight and the different interpretations of it: the providentialist interpretation claims, that God brought on the famine to punish the Irish, and another interpretation by the English blame the Irish themselves, whereas the Irish claim that the English are to be blamed. The same debate is still taken up by modern historians, and the outcome depends on the historian's point of view (Brewster & Crossman 1999: 50).

Although the tone of the epigraph is somewhat sympathetic towards the Irish, as the quotes from the British side are quite stereotypical and unjust, the author, nevertheless, seems to challenge these cultural myths about who the villain is and who is to be blamed for this event by placing these opposing views next to each other in the epigraph. He challenges both sides: the Irish side is formed by the nationalists, who formed their own interpretation of the famine based on pieces of information, yet not the whole truth, while the British side appears cruel and simplistic in their depiction of the Irish as well. This shows the reader that it really depends on one's point of view how people form these myths. The main story of the novel echoes this notion; though there is an official narrator, who starts and finishes the story, the point of view shifts between the characters throughout the novel, and it affects the way in which the reader sees the events and the characters in question.

The second discourse is connected to the first one. Evolving around Irish nationalism, it shares the theme of the myth of blame, yet it also contains an agenda of its own: to manifest to the Irish people the injustice they have suffered in the hands of their ruler and that way make them pursue their independence as a nation. The novel also introduces the reader to different types of nationalism; first the extreme political, when the ship passes the other ship carrying the remains of the former Irish MP, and later, the more extreme illegal kind, in the form of the group seeking to take Lord Kingscourt's life.

The third discourse involves the introduction of cultural stereotypes, mainly the stereotype of the underdeveloped Irish. The introduction of this cultural stereotype at the beginning of the novel is significant, because so many relationships in the novel, for example that of Lord Kingscourt and Grantley Dixon, are marked by their stereotypical ideas of the other's social or ethnic group and nationality. By presenting a ridiculed stereotype of the Irish in the epigraph and then writing an emotional account of their suffering in the novel itself, the author challenges the notion of stereotypes by contrasting these points of view. The quote also being from the magazines reminds the reader about the importance of the press, and the media in general, in forming cultural myths and stereotypes. This, together with the fact that the main narrator is also a

journalist, is perhaps a self-conscious way of telling the reader that this narrative, too, may change the readers' understanding of this particular event.

The main epigraph fills two functions: the function of commenting on the text, that is specifying, clarifying and emphasizing its meaning, and the importance of the epigraphed, that Genette defines as the third function of the epigraph. Here, the message of the epigraph and its original authors go hand in hand, because the epigraphed reveal more of the epigraph's message, yet, the epigraphed are not more important than the message itself. The discourses and themes that are introduced in the epigraph of the novel are taken up throughout the novel and in the epigraphs of certain chapters. The main epigraph, thus, serves as an introduction to some of the important themes the novel presents. The chapters following the quotes often share their themes, so the quotes both introduce the point of view and the theme of the chapter, and also stress some of the themes that the chapters touch.

4.1.2 Famine and the Myth of Blame

This subchapter focuses on the public quotes, which are situated in the epigraphs in certain chapters in the novel, and which also follow the theme of placing blame on others. The first instance of this is found on page 118. What is interesting here, is how the chapter continues and echoes the theme presented by the quote. The quote is from *The Times* in 1847 and is situated right before chapter XIV stating that "[t]o whatever part of the world the Englishman goes, the condition of Ireland is thrown in his face; by every worthless prig of a philosopher, by every stupid bigot of a priest" (O'Connor 2003: 118).

The chapter that follows this quote is titled "The Story-Teller" (O'Connor 2003: 119), and contains an instance which is very similar to the notions made in the quote. In this instance, the American journalist, Dixon, accuses Lord Kingscourt of not caring about the famine in Ireland, when in fact Lord Kingscourt's own mother died helping the poor. On the other hand, Lord Kingscourt, in turn accuses Dixon of being a hypocrite and his ancestors of having had slaves, when in fact Dixon's ancestors fought against

slavery. The original author of the quote is clearly frustrated with the way people of his nationality are blamed for the famine, yet as discussed already in the previous subchapter, the *Times* also tended to publish issues blaming the Irish themselves and portraying the Irish in a stereotypical manner, especially in the early years of the famine (Lengel 2002: 12). Just like Dixon and Lord Kingscourt base their opinions of each other on their stereotypical ideas of the other's nationality or ethnicity, the quote states, that the English are all blamed wherever they go, just because they are English.

The quote, thus, seems to share the overall theme of the chapter, that is the blame, which seems to be so easy to pass on to others, and serves as an introduction to the chapter. Even the style of the chapter, its subheading and the form of the chapter seem to echo the same notion, that our discourses on blame tend to have a pattern of a circle. The plot moves from day eleven, to day ten and back to day eleven, "…a sequence which may be said to have the pattern of a circle…" (O'Connor 2003: 119). The importance of the original author, a journalist of the *Times*, is found in connection to the following chapter, in which the conversation between another journalist and a landlord is followed. Thus, together with the chapter title, "The Story-Teller", it seems to serve as an introduction to the point of view used in that chapter.

Another similar quote precedes chapter XVI. It is from a piece of travel writing titled *North America* by a well-known English writer Anthony Trollope, and it states: "Ireland's famine was the punishment of her imprudence and idleness, but it has given her prosperity and progress" (O'Connor 2003: 151). Anthony Trollope was working as an administrator in the post office in Ireland during the time of the famine. Having lived in Ireland, he claimed to "know" Ireland and the Irish, and in his literature, he often gave a feminized, underdeveloped and romanticized picture of Ireland. (Corbett 2000: 114, 117–118)

In this quote, Trollope similarly refers to Ireland as a "she", which can be seen as subject to "he". This perception of Ireland was common and feminine traits, such as creativity, sensitivity and submissiveness, were projected on the Irish, whereas Britain was described in terms of strength, thrift and level-headedness (Lengel 2002: 11). The

first part of the quote echoes the notions that the famine was a punishment from God and consequently the fault of the Irish themselves. Compared with the previous public quote concerning the myth of blame, it presents the way in which the English themselves were also eager to move the blame onto the Irish, just as "the world" quite eagerly placed it on "the Englishman". The same notion was similarly already introduced in the epigraph of the novel.

The "prosperity and progress" that Trollope mentions in the latter part of the quote, refers, most likely, to the changes that Britain was able to achieve in the areas of achiculture and transport in Ireland through the famine. According to Jenny Edkins, the government relief plan was such that the food aid was not free for everyone, but required people to work in government schemes such as building roads. This policy of minimal response also ultimately benefited the ruling class: when masses emigrated, small estates were eliminated and bigger ones, that had gone bankrupt, were sold. The aim was to create a more commercial type of farming, and the famine provided the occasion. (Edkins 2008: 80–82) Thus, according to this view, the government's response turned this natural ecological disaster into a catastrophe that it had not needed to be, considering it happened on an island that, at the time, was a part of the richest country in the world (Killeen 2003: 44). Through this catastrophe, however, as Brewster and Crossman (1999: 55) point out, the landscape opened up to other forms of modern developments as well, such as tourist and leisure interests later on. This would not have been possible had it not been for the mass starvation, eviction and emigration, that "cleared" the landscape.

The chapter following the quote is titled "The Power of Dark Things" (O'Connor 2003: 152), which can be seen to refer both to the famine – in which case it would share the theme of the quote, that is the effects of the "dark thing", the famine – and to the following chapter, which talks about superstitions. The chapter is from the captain's logbook, in which the captain first records the deaths of some of the less fortunate passengers of the ship, after which he speaks about some superstitions among sailors. The chapter title, "The Power of Dark Things", connects the quote to the chapter, because it describes both the quote and the following chapter.

What the quote has in common with the following chapter, is superstitions. Involving a number of traditions not mentioned in the *Bible*, the Catholic faith is seen, by some Protestants, to include aspects that could be described as superstitions (McLean 2004: 60). When the quote is read in connection to the chapter following it, the theme of superstitions seems to suggest that the superstitions connected to the Christian faith of the Catholic Ireland, as opposed to the Protestant faith of the British, as well as "her" rebellion against "her master", were partly behind Ireland's "punishment".

The theme of both chapters following the quotes that speak about the famine from the point of view of those not really experiencing it, is death among the poor population on the ship. This contrast seeks to reveal the cruelty of such statements, when the reality is that father, sisters, brothers, children died because of "Ireland's famine". Thus, it shows how the distancing of others has made them less humane.

The quotes also remind the reader of the notions already presented in the epigraph of the novel. The quotes, with the help of the story, form a dialogue that challenges the way in which cultures pass blame on the whole collective of the other culture, for instance the way in which the whole of America of the time of slavery is to be blamed for it, or the whole England of the era, and along it the Anglo-Irish landlords, is to be blamed for the Irish famine. Together with the story of the novel and the quotes from private letters, the blaming is also placed in contrast with the suffering. This suggests that no matter how long nations and people keep on blaming each other, it does not remove the suffering or the cultural trauma of the event.

4.1.3 Irish Nationalism

Similarly to the blame discourse, the theme of nationalism, that was already introduced in the epigraph of the novel, is continued in a quote preceding chapter XXIX. The quote is from John Mitchel's "To the Surplus Population of Ireland", published in 1847, and in it he states:

> Do not wait ingloriously for the famine to sweep you off – if you must die, die gloriously; serve your country by your death, and shed around your names the halo of a patriot's fame. Go; choose out in all the island two million trees, and thereupon *go and hang yourselves*. (O'Connor 2003: 276)

Mitchel seeks to shock people with this statement. He suggests that, since in his opinion the famine is a mass murder designed by the British, it is unpatriotic to die because of it. In his view, this would be exactly what the British want. Instead, he states that it would be better to even kill yourselves than to let yourselves be murdered by this scheme. Of course he does not mean this literally, but seeks to shock in order to inspire patriotism in his fellow countrymen.

The tone of the quote is patriotic and connected to geology and the country in a very concrete way. Indeed, as Smyth (1997: 58–59) explains, from its beginning, Irish nationalism "was concerned as much with issues of space (ownership of the land, landscape and identity, geography as destiny, exile and so on) as with the temporal status of the nation…". The interest of the Irish in the land is only natural because, obviously, being an island, there is a limited amount of it. According to Smyth (1997: 166), this "interest became obsession, however, under the colonial dispensation" and the questions of land ownership and organization dominated the relationship between Britain and Ireland.

Not only was the land as possession an aspect of the national identity, but Irish folk-tales and legends also reveal a fascination with one's surroundings and humankind's role in nature. These two aspects of "the Land" made it a great symbol of political and cultural nationalism of the nineteenth century. The deprivation of it meant losing one's right to both a particular way of Irish existence and to the land as a livelihood. (Smyth 1997: 166–167) Especially the Quarter-Acre Clause of 1847, which stated that people who occupied more than a quarter-acre of land were not eligible for food aid, and which forced the peasant population to surrender their small holdings, added to this aspect of nationalism (Killeen 2003: 43).

The title of the chapter following the quote is "The Lost Strangers" (O'Connor 2003: 277), which refers to the captain's record of the discovery of the bodies of two young people under the deck. This discovery is very upsetting for the whole crew and leads the captain to think of those who have had to leave their land and families behind. The title could also refer to the Irish masses who emigrated, because they, too, are strangers to the captain and in some ways lost, having no specific place to go. The theme of land or one's surroundings is also already mentioned in the subtitle of the chapter that mentions one of the topics of the chapter, "a sombre reflection on those who must leave their lands" (O'Connor 2003: 277). This theme, thus, becomes very important because it is shared by the quote and the chapter following it.

The point of view is also suggested by the quote: Mitchel directs his statement to the Irish, and it is the Irish the captain is also thinking about in the chapter. The quote, together with the following chapter presents an aspect of both Irish nationalism, and Irish national identity. Through these texts, the author explains that Irishness is as much connected to the land, the immediate physical surroundings of a person, as it is to the people. This makes the trauma of the potato blight even worse for the Irish national identity, because it is the land, the immediate physical surroundings, which fails to give the harvest it is expected to give. The motherland deserts its children.

4.1.4 Stereotype of the Irish

The third discourse introduced in the epigraph, the stereotype of the Irish, is also continued later in the novel. A quote that deals with this stereotype is found in the epigraph to chapter XVIII. The quote is from *The Anthropological Review* from January 1866, a "Comparative Anthropology" by Daniel Macintosh. It describes the "*Gaelic Mental Characteristics*" in the following way:

> *Quick in perception*, but deficient in depth of reasoning power; headstrong and excitable; tendency to oppose; *strong in love and hate*; at one time lively, soon after sad; vivid in imagination; extremely social, with a *propensity for crowding together*; forward and self-confident; deficient in application to deep study, but possessed of *great concentration in monotonous or purely mechanical*

occupations, such as hop-picking, reaping, weaving, etc.; want of prudence and foresight; antipathy to seafaring pursuits. (O'Connor 2003: 173)

The original text goes on to say "in which respect they contrast very strongly with Norsemen and Frisians; veneration for authority." (MacKintosh 1866: 16). This was most likely left out to present the description as a mere stereotype, and not as a comparative study, which it aimed to be at the time of its publication. In his study of the ethnic groupings, Mackintosh had travelled around the British Isles and drawn samples of features, which he later compared. He had also acquainted himself with former studies done on the mental characteristic of certain "types" of people, and in his travels he had found these characteristics to be quite correct. (MacKintosh 1866: 3–5, 8) His comparative study is, thus, rather subjective; it is based on his own observations. Having previously read about the mental characteristics of certain ethnic groups, it was, understandably, easy to find these particular features in these people.

The *Anthropological Review* was published by the Royal Anthropological Institute of Great Britain and Ireland, which most likely gave this article prestige. The article's whole title reads "Comparative Anthropology of England and Wales", and it is the first article in this issue of the journal. (MacKintosh 1866: 1) Through the quote, the author is again able to stress the importance of cultural texts and the media in the formation of stereotypes. This comparative study was probably influenced by the existing stereotype of the Irish and Scottish, and it may have also influenced the persistence of that stereotype. The quote describes the Irish and Scottish Gaelic people as very temperamental and social, yet not very intelligent. Later on in his article, the epigraphed assigns very different characteristics to the Saxons, who according to him, are harmonious both in appearance and in their mental character (Mackintosh 1866: 17). This, as studied already in the case of the epigraph of the whole novel, agrees with the general stereotype set by the British in the era.

The chapter following the quote is titled "The Translator", which refers to the story presented in the chapter. The chapter is once again from the captain's logbook. This time the passengers who have died are not mentioned by name like in the previous

cases, but the chapter focuses more on the case of a young Irish couple that the captain thinks want to get married. In fact, they are asking for more food but not knowing English, they have requested Pius Mulvey to translate. He, however, has his own plans which he is able to pursue through this task.

Together with the quote and the chapter title, the reader is perhaps invited to consider how the author of the quote, just like "the translator" may have agendas of his own, and thus, may not convey the image of the Irish very truthfully. The omission of the names of the dead following this stereotypical depiction of the Gaelic mental characteristics, seems to point to how generalizing stereotypes are. Because their names are not mentioned, the dead become just another few dead steerage people, just as a stereotype of the mental characteristics portrays a unified mass of people, all with the same qualities.

Daniel Macintosh's "Comparative Anthropology" is continued in the epigraph to chapter XXXI. In this quote he lists the *Gaelic Physical Characteristics*, which according to him are:

> *A bulging forwards of the lower part of the face*, most extreme in the upper jaw; chin more or less retreating (in Ireland the chin is often absent); forehead retreating; large mouth and thick lips; *great distance between nose and mouth*; nose short, frequently concave, and turned up, with yawning nostril; cheek-bones more or less prominent; eyes generally sunk and eyebrows projecting; *skull* narrow and very much *elongated backwards; ears standing off* to a very striking extent; very acute in hearing. Especially remarkable for open projecting mouths, with prominent teeth (i.e., prognathous-jawed – the Negro type), their advancing cheek-bones, and depressed noses, etc. (O'Connor 2003: 287)

The author quotes the original description literally until "very acute in hearing", takes the last sentence from the footnote of the original article and leaves out

> slender or rather slender and elegantly formed body; stature short or middle-sized, though in some districts tall; hair brown or dark brown, and generally straight. There would appear to be two sub-varieties of this type, the one above described, and another with fair complexion, and red or light brown hair. (MacKintosh 1866: 15–16)

In the footnote, the epigraphed actually quotes archbishop Whateley's work *Notes on Noses* (Mackintosh 1866: 15). Thus, the quote in the novel is not entirely genuine. Especially in this case, the responsibility of the epigrapher can be clearly seen, because he chooses the part of the text that suits his purposes best and leaves out the part which describes the Gaelic type in a less shocking manner. More than the physical characteristics of an Irish or Scottish Gaelic person, the depiction in the quote sounds like that of an ape. The epigrapher, thus, chooses to represent the offensive part of the original text, leaving the less offensive part of it out in order to make a point about the stereotypes and to make the quote suit the context better.

The chapter that follows this quote is titled "The Guest of Honour" (O'Connor 2003: 288). The chapter title is slightly ironic, because Pius Mulvey, who is Lord Kingscourt's guest of honour is also the person who is planning to kill him. The chapter itself offers the reader the passengers' recollections of a day on the ship. The point of view is, thus, similar in the quote and the chapter: discussions from the past are laid out for the reader, and he discovers certain attitudes in them. In the novel, for example, the reader discovers Lord Kingscourt's and his wife's attitudes towards the poor in the steerage, whereas in the quote, the reader discovers the scholar's perception of the Gaelic type.

The trauma of the blight is narrated in two ways in these public quotes: the quotes to do with the myth of blame, the ones portraying the Irish nationalism, and the ones revealing certain stereotypes. First, the quotes seek to distinguish who "we" are, and who are the "others". The first question, thus, to rise from the trauma discourse, is that of group identity. The identity is formed mainly in terms of describing the "other", and forming a stereotype of the group that "we" are not. The trauma unifies the group that experiences it, and also the group that witnesses it and at some level are blamed for it.

Other questions taken up in the intertextual material narrate the trauma in a slightly different manner. The question of responsibility is taken up by both nationalities, the English and the Irish, and the tendency is to try to silence the ones accusing "us". The intertextual material is used to reveal certain interpretations of the famine: the extreme

nationalist interpretation, which explains the famine as a conspiracy of the British government; the providentialist interpretation, which saw the famine as a visitation from God to punish the Irish and improve their character; and the interpretation that used the stereotype of the Irish "race" to explain their misfortunes.

4.2 Sympathy from Relatives, from Public Figures and from the Reader

The quotes from private letters narrate the trauma of the blight from a different point of view than the quotes from public material that were discussed in the previous subchapter. The point of view in these quotes is the individuals', as opposed to the previous quotes which present the public voice in the famine discourse. While the public quotes deal with group identity and discuss the responsibility of different parties as well as the stereotypes of the other, the private letters narrate the trauma in individual lives. There are, however, also two public quotes in the novel that speak about the famine with a different, more sympathetic tone, and that is why they are discussed here. These two public quotes, as well as the quotes from the letters sent to the American immigrants from Ireland appeal to the reader's emotions, encourage empathic identification, like any first person account of a horrible situation would. What adds to this feeling of sympathy, is how stereotypically the Irish have been depicted in the quotes from the newspaper articles and anthologies that were presented in the previous subchapter.

In this subchapter the focus is on how these quotes portray Ireland, the kind of picture they draw of the trauma in people's lives, the importance of their original authors, and how the quotes interact with the story of the chapters and chapter titles following them. Two main types of private letters from people who stayed in Ireland appear in the novel: letters that talk about the miseries that the writer of the letter is experiencing in Ireland, and letters in which the writers are directly asking for relatives' support to emigrate themselves, too. The public quotes that are studied here were most likely originally written to fight social injustice. What all these quotes have in common, is that they seek empathetic identification from their readers, which is one of the functions they also hold

in the novel.

4.2.1 Sympathy in Public Quotes

Preceding chapter XXVI, there is a quote from Elihu Burritt's *A Journal of a Visit of Three Days to Skibbereen* from the year 1847. The quote describes the Irish children, saying

> No words can describe this peculiar appearance of the famished children. Never have I seen such bright, blue, clear eyes looking so steadfastly at nothing. I could almost fancy that the angels of God had been sent to unseal the vision of these little patient, perishing creatures, to the beatitudes of another world. (O'Connor 2003: 265)

The original author of the quote, Elihu Burritt, was the founder of a women's peace movement called Olive Leaf Circles. The members of this movement were mainly middle-class Quaker women, and their core values were peace, home, family and religion. (Brown 2003: 54) Like most private charitable organizations, also the ones that the Quakers were part of, were under some restrictions: they only delivered food aid in areas where it was not available from local merchants. Yet, the Quakers' selfless and impartial efforts in helping the poor population of Ireland are well-known. (Lengel 2002: 107–108)

The chapter following the quote is titled "The Shipping Reports" (O'Connor 2003: 266), and is from the captain's logbook. The captain is also a Quaker, as were most members of the Olive Leaf Circles. In the chapter, the captain talks about the poor on board the ship, as well as the poor Irish, who have died in large numbers on other ships, while waiting to be accepted into America. The chapter title, thus, refers to these reports of people who have died on other ships. This theme is shared by the quote: in the quote Mrs. Burritt also delivers a report, that is meant to trigger feelings of sympathy. The quote and the chapter share the themes of religion and aid, as well as the sympathy that the captain and Mrs. Burritt felt towards the Irish poor.

In the quote, Elihu Burritt, an eyewitness to the famine, struggles to find words to describe her experiences. Indeed, as McLean explains, this was the trouble of many eyewitnesses who tried to draw a picture of the appearance of the famished children and what these children went through. The closeness of death and the loss of childlike characteristics through the extreme hunger was particularly hard for eyewitnesses to describe, especially when speaking about children, that are the image of future and life. (McLean 2004: 125)   McLean (2004: 125) speaks about this difficulty of those witnessing the famine in a similar way to Mrs. Burritt, saying "[t]he faces and bodies of these children seem to mark them out as already belonging to the realm of the dead". In a way, this quote shares a certain feeling of muteness or inadequacy of language in describing the famine with the whole novel. The novel also seeks to convey the image of the famine and the cultural trauma it caused in multiple ways, because a conventional, linear narrative would be inadequate for this purpose.

The other sympathetic public quote is found on page 280. It is from Charles Dickens' *American Notes* (1842), and in it Mr. Dickens states: "[i]f any class deserves to be protected and assisted by the government, it is that class who are banished from their native land in search of the bare means of subsistence" (O'Connor 2003: 280). *American Notes* is a travel book, but the quote from it is here classified as a public quote, because *American Notes* did become a public non-fiction narrative, and because it dealt with the relationship of literature and the media. In his book Dickens touches social issues, such as slavery, and through paratextual material from the press, foregrounds the relationship of literature and journalism. This he does because he was nervous to see the boundaries between them so unstable. (Drew 2004: 60–61, 63) Also the novel studied in this thesis seeks to touch social issues and blurs the boundaries of literature and journalism with the intertextual material and the fact that the main narrator in the novel is a journalist, who supposedly writes this travel narrative. Dickens does not, however, refer directly to the Irish in this quote, but it can be seen to speak about the Irish immigrants as well, since they were also a class that had to leave their native land for survival.

Chapter XXX that follows the quote from *American Letters*, titled "The Prisoner" (O'Connor 2003: 281), refers to Pius Mulvey, who is kept in the prison of the ship because his life is threatened. The story of the chapter does not really have a connection with the quote. In the chapter Pius Mulvey is approached by a visitor who reminds him of his job of killing Lord Kingscourt. Dickens, however, appears in Mulvey's dream, in which also his brother, his father, and several other characters appear. Dickens is only mentioned, not spoken about in length, but the reference points back to the epigraph of the chapter.

4.3.2 Depictions of Famine, Requests of Aid

The quotes from private letters are written with poor spelling, which indicates that their writers have not been very well educated. There is no punctuation, and capital letters are also used in a rather strange manner. The spelling is perhaps intended to make the quotes sound like rural Irish English, and this almost makes the reader speak the quotes out loud. It has been argued that the Great Famine killed the Irish language. Yet, as some scholars point out, strong cultures can survive such catastrophes and hold on to their cultural heritage (Kiberd 1996: 650). This, as Kiberd (1996: 650) suggests, resulted from a lack of traditions that people could hold on to. Kiberd (1996: 2) explains that English was the language of instruction in schools at the time, and many parents felt, that by teaching their children to speak English rather than Irish, they would have better chances in life. The quotes may also be translated for the novel, or even made up for it. Nevertheless, in the novel they are presented as authentic material.

These quotes, that are written by "ordinary" Irish people of the time, precede chapters that also talk about the poor population of Ireland. The first instance of these quotes is found in the epigraph to chapter V. The epigraph is a letter from an Irish woman to her son in America, saying

> I cant let you know how we are suffring unless you were in Starvation and want without freind or fellow to give you a Shilling But on my too bended Neese fresh and fasting I pray to god that you Nor one of yers may [neither] know Nor ever Suffer what we are Suffering At the present (O'Connor 2003: 32)

After the quote, in chapter 5, the captain of the ship records the latest deaths on the ship, which are always those of the poor, and tells about the latest diseases experienced by some passengers of the steerage. The title of the chapter, "The Ordinary Passengers" (O'Connor 2003: 33), also echoes the same theme. The way in which the theme of "ordinary" people is repeated in the quote, the chapter title and the theme of the chapter, accentuates the experience of famine in individual lives, which is described in the quote. The quote serves as an introduction to the theme of the chapter, and describes the famine from an individual's perspective, whereas the chapter talks about it more generally, as an experience of the "ordinary passengers". It, thus, aims to make the private trauma of dying and disease more real to the reader, to add reality to the fictional account.

The next chapter is preceded by a similar letter, which reads

> … We are all without a place to lea our head And this day we are without a Bit to eat and I wood Be Dead long go only for two Nebours that ofen gives me A Bit for god Sake But little ever I thought that it wood come to my turn to Beg Nomore (O'Connor 2003: 37)

The chapter following the quote continues around the same themes as the quote. The chapter records the last thoughts of Mary Duane's husband, the brother of Pius Mulvey. The family had been without food for quite some time, and while Mary was trying to beg some aid from Kingscourt, her husband returned from his journey, on which he had unsuccessfully tried to beg mercy from their landlord. After returning, seeing no other solution to their misery, he killed their starving child and himself.

The title of the chapter is "The Visions at Delphi" (O'Connor 2003: 38), in which Delphi is the place where Mary's husband went to beg. Just like the person writing the letter, they were going to be homeless; they were starving and had to beg. While the chapter portrays the agony of Mary's husband in face of his decision, the quote draws a vivid picture of similar suffering in the life of the original author of the letter.

The quote preceding chapter VII is from an Irish woman to her son in America. In her letter, she is pleading for help to emigrate:

> patt, for the honour of our lord Jasus christ and his Blessed Mother hurry and take us out of this… [Your infant brother] longs and Sighs Both Night and morning untill he Sees his two little Neises and Nephews And…the poor child Says 'I would not Be hungary if I was Near them.' (O'Connor 2003: 44)

This quote is followed by three chapters recounting Mary Duane's earlier life, titled "The Subject" (O'Connor 2003: 45), "The Thing Not Said" (2003: 59) and "The Map of Ireland" (2003: 70). The first chapter begins by Mary Duane's memories of unwillingly being the subject of Lord Kingscourt's "art" or desire, after which the story moves to Mary Duane and Lord Kingscourt's childhood, which they spent together. The story reveals how sympathetic Lord Kingscourt's mother was towards the peasantry, and how she used to feed the hungry. The chapter ends at her funeral. The second chapter about Mary Duane's earlier life first speaks about the cruelty of Lord Kingscourt's father after the death of his mother, and then about the love affair that Mary Duane had with Lord Kingscourt, as a young girl. The final chapter about Mary Duane's early years ends with Lord Kingscourt leaving her and her slapping him across the face.

The quote and the three chapters following it share the notion of aid towards the poor, which Lady Kingscourt offered and the woman in the quote is requesting from her son. They also share the point of view, which in the quote is on the "poor" and in the novel is on Mary Duane who is not part of the rich population of the ship. Like the woman, Mary Duane is also of a humble background but unlike her, Mary is now on her way to a new life in America, something that the author of the letter is only dreaming of. However, Mary is also travelling on someone else's expense, like this Irish woman of the quote is hoping to do. The story explains the background of Mary Duane and Lord Kingscourt, for whom she is now working, and who paid for her journey. Also the theme of religion in Ireland is touched both in the quote, where the woman uses the names of Jesus and Mary to appeal to her son, and in the third chapter of the trilogy about Mary Duane's earlier years, in which the priest uses Holy Mary to appeal to her sense of guilt, but does not succeed.

In the cases of these private letters to relatives and friends in America, it seems that the quotes are used to give voice to real people experiencing the trauma in their private lives to add effect to the story and demonstrate the historical reality that the story touches. They also seem to indicate the shift in the point of view, as the subject of the story becomes closer to the experience of the poor. Thus, they serve as an introduction to the chapters, encourage empathic identification, and make known an intention of taking up the suffering of ordinary people in the story.

What all these quotes from private letters have in common, is that the names of their authors are not revealed. They are referred to as an "Irish woman" (O'Connor 2003: 32), a "Kilkenny woman" (2003: 44), and so forth. They are the nameless Irish peasantry whose lives this famine touched the most. Similarly, the famine left behind it a multitude of unmarked graves (Brewster & Crossman 1999: 42). Like the nameless graves, these writers of the letters now, in this new narrative, bear witness to the experience of the many.

4.2.3 Sympathy from the Reader

Nearly all the intertextual material in *Star of the Sea* that has been studied in this thesis, aims to trigger feelings of sympathy in the reader. The private letters describe the real experiences of individuals, which touches the reader in a different way than the novel's narrative does. The public quotes with a sympathetic tone in them work in a similar way, and especially the quote from Elihu Burritt, an eyewitness to the famine, adds a sense of reality to the novel itself and its background setting. Most of the public quotes that portray the blame discourse, stereotypes about the Irish and Irish nationalism, seek to make the reader side with the Irish, because the reader discovers how cruelly the Irish are talked about and compares this manner of narrating their experience with the way in which their experience is narrated in the private quotes.

In the end the narrator, who is also a journalist, shows the irony of the type of empathic identification that these quotes have invited, when he writes in the epilogue:

>[m]any years have passed but some things have not changed. We still tell each other that we are lucky to be alive, when our being alive has almost nothing to do with luck, but with geography, pigmentation and international exchange rates (O'Connor 2003: 386)

The narrator seems to point out to the reader in the end that the reader him- or herself is also a first-class passenger, and as such, he or she is also one of these people who are too busy to live their lives and too concerned with their own personal problems to care enough about the starvation or diseases of communities, tribes and peoples. This suggests, that while the reader weeps for the fates of the Irish over 150 years ago, and might even feel that the people who had it well did not do enough for the ordinary poor, he or she still fails to do anything about the similar situations around the world in his or her own world of today.

Indeed, as Miller and Tougaw (2002: 5) state in the introduction to *Extremities. Trauma, Testimony and Community*, "It is far easier, even seductive, to memorialize past injustice, to weep over human crimes of another era, than to take responsibility for what's before our eyes". The author does not just seek to demonstrate the cultural trauma through these quotes, but as the narrator suggests in the epilogue, he wants people to look and see the cultural traumas around them today. The quotes are, thus, used together with the story to demonstrate how easy it is for people to look at history and see injustices written all over it. Yet, just like in the experience of trauma, they do not realize events as they happen, but only in retrospect.

4.3 Religion

Most quotes studied in the previous subchapters share one theme: religion. In the analysis of the quotes, the theme has already been discussed to some extent. Nevertheless, the recurrence of this theme makes it an important one. It suggests that the history of the famine cannot be fully presented without revealing certain things about the religious attitudes and practices of the time. And indeed, the question of religion has been a very prominent one in Irish history. In the quotes studied in this

thesis, religion is narrated in two ways: in the attitudes and practices towards the "other", and in the lives of individual people.

In the public quotes, the providentialist interpretation of the famine that was held by certain Protestant English and Irish, is presented through implications that God has ordained the famine in order to punish the Irish for their "superstitions", and to improve the Irish character (McLean 2004: 60). Indeed, as Lengel (2002: 100) states "the famine did for many appear to be a divine chastisement for human sinfulness" and "[r]eferences to the blight and then the famine as 'visitations of Providence' were common". Killeen (2003: 41) also points out that to the Whig government in London, many of whom were also devout evangelicals, the famine was a visitation of a "righteous Protestant Providence". The difference between the Catholic poor and the Protestant's material success also had an impact on the English public opinion in general; the poverty and the famine were seen as a punishment from God (Killeen 2003: 44).

Moreover, the Irish nationalist interpretation of the famine, especially promoted by Mitchel and later on by O'Connell, speaks about how God brought the potato failure, but England made it into a famine. The nationalists, nevertheless, maintain that God is "on their side" and will punish their oppressors. In these interpretations of the famine, the attitude of both parties, thus, echoes the notion that God takes sides, and that "ours" is the right one.

Religion is also presented as a reason for certain practices of aid. This is evident especially in the quote from Elihu Burritt, who feels great sympathy for the Irish poor. Sharing the same religion with the fictional captain in the story of the novel, the quote speaks about the significant aid that the Quakers offered Ireland at the time of the famine. Nevertheless, a popular opinion among the Quakers, too, was that the moral degradation of the Irish peasantry could be changed by carefully managed charity. (Lengel 2002: 107–108) Other Protestant religious groups also used the famine aid as a means of converting the Irish. However, the practices of aid of some Protestant ministers, i.e. offering food aid in return for conversions, were widely considered as evil by the majority of British Protestants. In fact, hopes that the famine would trigger an

enduring cooperation between the Catholics and the Protestants in caring for the Irish peasantry were common. (Lengel 2002: 105–106)

The private quotes also reveal certain things about the everyday lives of the Irish peasantry, and in particular, their religion. In fact, references to religion can be found in all of these quotes from private letters: in the first one the woman talks about her religious activities saying that she is praying and fasting, the second one speaks of how her neighbors help her "for god Sake" (O'Connor 2003: 37), and in the third one Lord Jesus and the Holy Mother are referred to in order to appeal to someone for aid. This suggests that God or religion, for these Irish people, appears as a help in crisis, and as a motivation for acts of kindness.

Akenson (1991: 128–129) explains in his study that both religions, Irish Catholicism and Irish Protestantism in the 19th century, were very closed in that they both "covered every aspect of life". In Ireland, religion, thus, refers to both the practices and beliefs of a person and to his individual and group identity. Considering this, it is not surprising that the theme of religion is such an important one in the quotes studied. The quotes present this theme in order to show the reader the cultural and political implications of religion in 19th century Ireland. Thus, its function in the novel, as stated by Genette, is to clarify the message of the novel in clarifying its background setting.

4.4 Cultural Trauma Revisited

Like in many other modern trauma narratives, intertextuality, on the level of form, is used as a tool to mirror the experience of trauma in *Star of the Sea*. This part of the study is going to concentrate on how this is done by using Cathy Caruth's theory on trauma in order to compare the occurrence of intertextuality in a novel with the experience of trauma in general. Also Anne Whitehead's theory on trauma fiction, clarified in the second chapter of this thesis, will be used.

In *Star of the Sea*, quotes from old texts of different kinds occur and interrupt the story.

Sometimes this intertextual material is included in the plot of the novel, which is the case of some old ballads and popular songs of rebellion that Pius Mulvey sings, for example. In other cases, the quotes are placed between chapters, interrupting the story and often indicating a change in the point of view, or a change in who is talked about. This interruptiveness can be seen to parallel the way that in the experience of trauma, the past events return and interrupt the present against the will of the one experiencing them (Caruth 1995: 5). In the novel, the present is the story that the reader is following, and what interrupts this story, are the quotes that appear to the reader as echoes of a past once truly experienced. The reader cannot continue to follow the story before the quote is experienced, just like a person experiencing a flashback of their trauma cannot continue to function in the present before the flashback has passed.

The intertextual quotes in the novel are taken from the same era in which the actual story is set. The novel, however, was published in 2002 and is, consequently, read by people with a more modern mindset and different attitudes to life and the historical setting than the people who actually lived at the time. Caruth (1995: 8) suggests, that the experience of trauma is not truly realized as the event occurs, but "is fully evident only in connection with another place and another time". Similarly, it seems that the use of intertextuality here suggests that the full extent of the cultural trauma and its consequences are not realized at the time of the famine, but are evident with the connection to the time of the reading, as the quotes are not read by the characters in the novel, but the readers of the novel. Trauma also defies temporality in its affects to the present time. As Brester and Crossman (1999: 44) explain it, trauma is "beyond the bounds of 'normal' time… not a serial sequence of events", but "radically present". Similarly, in the novel, the quotes that exemplify the trauma appear to the modern reader and not the imaginary characters of the novel, and, thus, affect the present time.

Another aspect of intertextuality that mirrors the form of trauma in this novel is the way in which the quotes give voice to the marginalized or silenced people of the historical time in which the story is set. These people are not by any means literally silenced, but forgotten, or reduced to numbers in the grand narrative of history. Similarly, in the experience of trauma the silenced voices, or silenced memories in a person's psyche,

surface though the person experiencing them does not want them to (Caruth 1995: 5). History, as a narrative of the past, used to focus on the stories of the winners in this life, such as Kings, Queens and important civil servants, whereas the experience of the poor was often reduced to mere numbers. The act of giving voice to the marginalized people of the era in the novel enables these voices to bear witness to the trauma in a way that they previously could not (Whitehead 2004: 91). By quoting the letters of the ordinary people of the time, the author may create "a community of witnesses" to these experiences, "so that the very act of reading comprises a mode of bearing witness" (Whitehead 2004: 8).

Why is the reader invited to witness these stories? Within trauma studies, it is recognized that often the process of leaving the trauma behind involves re-witnessing it over and over again and listening to this re-witnessing (Caruth 1995: 10–11). The recovery from trauma is based on turning the traumatic experience or memory of it into a narrative memory, on retelling it, or being able to put it into words. Narrative memory is a social act as opposed to the traumatic memory, which has no listener. (Whitehead 2004: 140–141)

In the novel, this witnessing and turning the collective experience of this cultural trauma into narrative form may suggest the process of recovery from it. The fact that the cultural trauma is represented through a "multiplicity of testimonial voices suggests that recovery is based on a community of witnesses" (Whitehead 2004: 88) which is comprised by the readers of the novel. On the other hand, the witnessing of these stories may suggest a form of remembering and commemorating this cultural trauma. The trauma is such a durable form of memory because it has to be compulsively repeated. Thus, "trauma stays an open wound, an unsettled account, precisely because its 'original' moment is irrecovable, hence beyond cure and correction" (Brewster & Crossman 1999: 44).

As seen in the previous subchapters, the famine has decidedly not been forgotten by the Irish, even though only a few historical accounts of it were written in the late 19th and early 20th centuries. It was used as a central thesis of the nationalist movement in the

late 19th century (Brewster & Crossman 1999: 43), and now that nationalism has somewhat lost its importance in this multicultural country, O'Connor is perhaps presenting a new way to remember the famine. Through this narrative, the author's choice of the points of view, and the intertexts surrounding the narrative, the reader discovers that placing blame or distancing the other is useless. The suffering must be recognized on another level, as a trauma in individual lives and it can be voiced through the stories of the people who have undergone the event. It can be commemorated in the fictional stories of the culture, yet not taken lightly, but additional literary methods, for example, can be employed to express it.

CONCLUSIONS

In this thesis, I have studied instances of intertextuality in Joseph O'Connor's *Star of the Sea*. My aim was to discover how intertextuality as a stylistic device has been used to mirror the experience of trauma, and also what the specific instances of intertextuality seek to reveal of this cultural trauma and of the cultures they are taken from. The intertextual material chosen for this thesis consisted of quotes from public documents, such as newspaper articles, travel books, and political manifests, and quotes from private letters written by people who were left in Ireland, while some members of their families emigrated to America.

This intertextual material is situated in the epigraph to the novel itself and to its chapters, which is why Gérard Genette's theory on paratextuality was used as a basis of analysis. In his study of the epigraphs, Genette especially pays attention to the purpose of the epigraph, as well as the responsibility of the epigrapher and the original status of the epigraphed, and these aspects of the quotes were also important in this study. Especially the original authors of the quotes reveal a great number of things about the quotes and the culture of the time of the famine.

Also Cathy Carruth's study on trauma and Anne Whitehead's study on trauma fiction were used in order to determine how the experience of trauma has been paralleled through the use of intertextuality. In analyzing the intertextual material, I found that as a stylistic device, intertextuality mirrors the experience of trauma in a number of ways; in its interruptiveness, by defying temporality, by giving voice to the silenced, and in its witnessing and re-witnessing. It also offers the author a tool for expressing something that is difficult, perhaps impossible, to express within the story, yet not to speak of it at all would have meant ignoring the background of the story and its cultural significance.

The individual instances of intertextuality were found to represent the cultural trauma and its by-products, as well as aspects of the cultures talked about in the story. The quotes speak of three important themes of the novel. First, the cultural trauma and trauma in individual lives are described. Second, aspects of culture, such as religion, are

revealed. And third, the by-products of the cultural trauma are presented. These by-products include: Irish nationalism, stereotypes of the Irish, the different interpretations of the famine, and the different responses to this national disaster.

All of these themes circle around national or group identity, as well as collective trauma and remembering. Through the quotes, the author has been able to open the background to the reader in a realistic way, and encourage empathic identification towards the Irish. Through them, he also suggests that history is a narrative, too, and that different groups may have different interpretations of it, and these interpretations are often based on the narratives of the culture.

A great number of other aspects of the cultures and of the cultural trauma could also be discovered if one studied all the intertextual material in the novel. References to other authors, for example, may speak about how our cultural narratives affect the way we ourselves narrate certain things. Also, the quotes from relatives who have immigrated to America, open up a comparison between the "old world" and the "new". *Star of the Sea* is a trauma narrative, yet through the intertextual material, it not only reveals the cultural trauma, but also much more about the culture it examines.

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