

Jihočeská univerzita v Českých Budějovicích
Pedagogická fakulta
Katedra anglického jazyka

Bakalářská práce
Romány o Severním Irsku od Briana Moora
Brian Moore's Northern Irish Novels

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2012

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Poděkování

Ráda bych poděkovala svému konzultantovi panu Christopheru Koyovi, M.A., za jeho podporu, cenné rady, připomínky a mimořádnou trpělivost.

Acknowledgments

I would like to thank my mentor Mr Christopher Koy, M.A., for his support, valuable advice, comments and extraordinary patience.

Abstract

The undertaking in this bachelor thesis will be an investigation of the aspects of the politics and religious experience in Northern Ireland as represented by three novels with a Northern Irish setting by the Belfast-born novelist Brian Moore (1921 - 1999). Included in this study will be Moore's controversial presentation of the IRA terrorists and their bombing campaign against Protestant politicians, as well as the relations between Catholics and Protestants generally. Other aspects will include those aspects of life which may not necessarily be unique to the life in Northern Ireland.

In this bachelor thesis three Brian Moore's novels will be analyzed and it is quite necessary to briefly focus of his biography in Northern Ireland. However, each book deals with a different theme but all of them come out from an Irish surroundings, from its social and religious conflicts and from the big tradition of Irish prose, represented by the names like James Joyce, L. O'Flaherty, F. O'Connor and S. O'Faolaine. (Moore, B., my translation from preface of *Osamělá vášeň slečny Hearnové* by Hana Žantovská, 1964, s. 254)

Anotace

Příslibem této bakalářské práce bude zkoumání politických a náboženských aspektů v Severním Irsku, která jsou představována třemi novelami z téhož prostředí od rodilého novelisty z Belfastu Briana Moora (1921 - 1999). V této práci bude zahrnuta nejen Moorova kontroverzní prezentace teroristů IRA a jejich bombové kampaně proti protestantním politikům, ale také vztahy mezi katolíky a protestanty obecně. Další aspekty budou zahrnovat ty stránky života, které se nemusí nutně shodovat se životem v Severním Irsku.

V této bakalářské práci budou analyzovány tři novely od Briana Moora a je docela nezbytné se stručně zaměřit na jeho život v Severním Irsku. Každá kniha se zabývá odlišným tématem, ale všechny vycházejí z irského prostředí, z jeho sociálních i náboženských konfliktů a z velké tradice irské prózy, která je reprezentována jmény jako James Joyce, L. O'Flaherty, F. O'Connor a S. O'Faolaine. (Moore, B., Hana Žantovská, *Osamělá vášeň slečny Hearnové*, 1964, str. 254)

Contents

Preface	1
1.0. Introduction.....	2
1.1. Biography of Brian Moore	2
1.2. Short History of Northern Ireland	3
2.0. The Lonely Passion of Judith Hearne	5
2.1. Introduction.....	5
2.2. The Unhappiness of Judith Hearne.....	6
2.2.1. Catholic Church	6
2.2.2. Her Aunt.....	9
2.2.3. Miss Hearne and a Relation with Men.....	10
2.3. Problem of Alcohol.....	11
2.4. Mr Madden	13
2.4.1. Relationship between Miss Hearne and Mr Madden	14
2.5. Boarding House Society	16
2.5.1. Mrs Henry Rice	17
2.5.2. Bernie Rice	17
2.5.3. Miss Friel	19
2.5.4. Mr Lenehan	19
2.5.5. Mary	19
2.6. Conclusion.....	20
3.0. The Lies of Silence	21
3.1. Introduction.....	21
3.2. Religion - Catholic vs. Protestants	23
3.3. Characters	23

3.3.1. Michael Dillon	23
3.3.2. Moira Dillon	23
3.3.3. The Marriage between Michael and Moira Dillon	24
3.3.4. Michael and Andrea's Affaire	27
3.4. Father Matt Connolly	30
3.5. Conclusion.....	31
4.0. The Feast of Lupercal	33
4.1. Introduction.....	33
4.2. Characters	34
4.2.1. Dairmuid Devine	34
4.2.2. Una Clarke.....	36
4.3. Conclusion.....	42
5.0. Conclusion	43
6.0. Czech Summary	45
7.0. Words Cited.....	47
7.1. Primary Literature.....	47
7.2. Internet Source	47

Preface

In the middle of the twentieth century a religious which had a big influence on people's life especially on their habits reined over the whole area. Not only this event but the IRA terrorist too became a motive for the one of the best novelist of present literature – Brian Moore.

The first time, I learned about Brian Moore, was in the subject named 'Canadian Studies' and I became quite impressed by the Irish author and his excellent style of writing. I wished to deal with his novels, so as the subjects for my bachelor thesis I decided to write about three Irish novels that Mr Koy recommended to me as the best for the appropriate topic, *The Lonely Passion of Judith Hearne*, *Lies of Silence* and *The Feast of Lupercal* by Brian Moore. All the three novels collocate with the Irish surroundings in the middle of twentieth century and which were partly based on author's experience. I focus especially on the religious and social aspects of former life. The aim of the work was to show how big influence had the religious on behaviour those people in that time. It was very interesting to peep into the former problems of living when religious was honoured by almost all people, and in fact, which determined the way of their living.

While writing this bachelor thesis, I used the primary literature and then I used so-called grey source for history of Northern Ireland. The work consists of the introduction and is followed by analysing of three novels and, finally, is included by the brief conclusive.

1.0. Introduction

1.1. Biography of Brian Moore

Brian Moore was born on 25 August 1921 in Belfast, which is the main and biggest city of the Northern Ireland, into the Catholic family to Doctor James Bernard Moore and Eileen McFadden and died in January 1999 in his seventy-seven in Malibu. Moore had six sisters and two brothers and was educated at St Malachy's College. As Sampson describes in his book, the novelist had commented on his name: „Moore being by tradition a Protestant name and Brian a sign of Catholic ancestry - especially when it is pronounced in the Gaelic style, Bree-an." (Sampson 1998: 9) Moore was born in that time when "The Treaty" was signed in London which separated Ireland into two parts: "the Free State to the south, and Northern Ireland, which remained part of the United Kingdom." (Sampson 1998: 9) "Moore was born into a state of conquest and colonial settlement in which racial origin and religion had been matters of life and death for centuries; the faiths of the fathers were at once absolutely true and, at every turn, under siege." (Sampson 1998: 10)

Shifting boundaries and eroding identities determined by political and religious history are a backdrop to many novels of Brian Moore, from the early Belfast novels to *Catholics*, to the political fables of the eighties and nineties such as *The Colour of Blood* and *No Other Life*. But more central are the psychological pressures endured by his characters owing to the erosions of belief and certainty in more intimate and personal circumstances. Marital discord or the loss of religious faith are often filters for the bewildering cultural changes of this country. (Sampson 1998: 10)

At the age of twenty he left his home and started to work abroad, and then, in 1948 he moved to Canada. Moore was mainly attracted by the themes like faith, love, trust and identity. When writing novels from Irish surroundings, Moore took inspirations on his own experience. As an example serve the woman's literary character from novel *The Lonely Passion of Judith Hearne* - he remembered that woman from his childhood.

Not only Moore was extremely talented but also he was a great storyteller. He managed to break into the female psychology in several of his novels and exactly women became the central characters. In his works mainly hardships of daily life of ordinary people can be seen and that could belong among the reasons

why he was so popular: people wanted to read about real people and their destinies.

1.2. Short History of Northern Ireland

The capital city of Northern Ireland is Belfast which is its equally the biggest city. There live about half a million of inhabitants.

Concerning the religion, in Northern Ireland there are two main groups – the first half of the people are Protestants and the second half are Catholics. The two groups live separately in their own neighbourhoods.¹

In the 19th and at the beginning of the 20th century there were many Irish groups which started to fight for their independence. It is important to mention, that the Protestants who lived in the northern part of the island wanted to stay with Great Britain.¹

On the basis of agreement in 1922, the island of Ireland was divided into two parts: The Northern Ireland, which consists of six counties in the northeast and which is a part of United Kingdom, and the Republic of Ireland, which is an independent country and people are mostly Catholics. This Irish Free State became an independent republic in 1949.¹

A conflict between the two main religious groups, the Protestants and the Catholics, has been going on for over four hundred years. In the second half of the 20th century violent clashes between the two groups killed over 3 000 people. Toward the end of the century a new peace agreement was signed that was expected to bring peace to Northern Ireland.¹

The Catholics, who lived in the Protestant province during that time, had difficult life because they had no the same opportunity and rights as the Protestants had. They were discriminated against in all aspects of life. They could find a job, got less money from the government and were often harassed by the police.¹

In the late 1960s riots broke out between Protestants and Catholics in Belfast and Londonderry. The violent decades that followed became known as “the Troubles”. In eighty The British government sent soldiers to Northern Ireland to restore peace and decided to rule Northern Ireland directly from London. The all previous events came to a head on January 31, 1972 when 13

unarmed demonstrators were shot during a protest march in the streets of Londonderry. This day is known as “Bloody Sunday”.¹

The Irish Republican Army (IRA) stood on the side of Catholics and carried out attacks on Protestants in the North, whereas on the Protestant side was the Ulster Defence Association (UDA). IRA wanted to create a single Catholic state on the island.¹

In the 1980s the IRA started attacking the British in England. This specific event can be found in Moore’s novel *Lies of Silence*. Since the separating the country, terrorists and their bombing’s attacks were quite common. People used to be kidnapped, especially in their home, hold by the assassins and afterward they killed the innocent people for speaking out. The terrorists planted the bombs into hotels too.

In the 1990s the British government started to working on a peaceful solution to end the Troubles. During the time of attacking over 3 000 people were killed.¹

Finally, both side realized that violence could not solve their problem, so the IRA promised to end all violent activities. This agreement was signed on Good Friday 1998.¹ When IRA refused to give up its weapons the British government reimposed direct rules. After all in 2005 IRA gave off its weapons and in 2007 a historic agreement was signed by the leaders of the Catholic party and the protestant Democratic Unions Party.¹

¹<http://www.english-online.at/history/northern-ireland/northern-ireland-troubles-and-conflict.htm> [21.6.2012]

2.0. The Lonely Passion of Judith Hearne

2.1. Introduction

Brian Moore's novel was first published in 1955. This Moore's novel won the Authors' Club First Novel Awards and that was translated to many languages and was filmed, starring Maggie Smith. Its theme - destinies of people growing old - is very unusual for a beginning author. However, Moore managed to brilliantly reveal all the characters.¹ He proved that he could understand a female psychology: "In a curious way they (women) are more honest when they talk to you." (Sampson 1998: 13)

In his first three novels Moore's deals with people's life stories who are losers and outsiders of human society. He did so because he had believed that non-success is more extraordinary social statement than success. According to Moore, success changes people, it makes them different whereas a non-success gives us a feeling of what we really are.¹

The characters which appeared in *The Lonely Passion of Judith Hearne* are based on people Brian Moore had known. The naming was especially related to Irish characters, and he was inspired by his relatives and acquaintances.

The novel is set in Belfast and its main character, the titles Judith Hearne, is a middle aged, lonely, disillusioned spinster earning a living by giving piano lessons who sought a husband and children. She was compelled to take care about her sick aunt in her 20s and 30s. At the beginning of the story, the aunt had just died, and Judith moved to a new lodging house which she considers to be the best one ever. She suffers there from loneliness because she has no family or friend anymore. Her only friends are the O'Neill family. She visits them every Sunday and she regards O'Neill' children as her own nephews and nieces. By the end of the novel Miss Hearne reveals that never like Moira O'Neill.

¹ Moore, Brian, my translation from preface *Osamělá vášně slečny Hearnové*, Hana Žantovská, 1969

In the lodging house, Miss Hearne meets with James Madden, Mrs. Henry Rice's brother, who just returned from the USA. He is the only one who greets her and smiles at her at breakfast and since then she becomes infatuated in him. They become friends, and Miss Hearne fantasizes about a romance with James Madden whereas he thinks about her merely as a business partner. She feels as if she were observed by her dead aunt on the picture all that time.

As the plot progresses, Miss Hearne takes pleasure in alcohol, especially in whisky. She regards it as medicine. What's more, alcohol helps calm her down and it should help her to see things better. Miss Hearne has very strong religious feelings but by and by she considers that the God does not really exist.

2.2. The Unhappiness of Judith Hearne

2.2.1. Catholic Church

The novel *The Lonely Passion Judith Hearne* is set at the beginning of the second half of the Twentieth Century in the surroundings of Belfast which is situated in the Northern Ireland. At that time religion had a very significant influence on one's perspective. There were many aspects and one of them was that a girl was supposed to get married and have a family. Commonly this happened when a woman was in her 20s. If she did not get married then, she might be considered to be unattractive and labelled "an old spinster". Judith Hearne was a thirty-six year old woman but she looked much older because she took care about his dear Aunt in her best ages.

Her angular face smiled softly at its glassy image. Her gaze, deceiving, transforming her to her imaginings, changed the contour of her sallow-skinned face, skilfully refashioning her long pointed nose on which a small chilly tear had gathered. Her dark eyes, eyes which skittered constantly in imagined fright, became wide, soft, luminous. Her frame, plain as a cheap clothes-rack, filled now with soft curves, developing a delicate line to the bosom. She watched the glass, a plain woman, changing all to the delightful illusion of beauty. There was still time: for her ugliness was destined to bloom late, hidden first by the unformed gawkinsness of youth, budding to plainness in young womanhood and now flowering to slow maturity in her early forties, ... (Moore 1994: 23)

It was therefore very important to find a good topic for conversation and Miss Hearne had this necessary gift.

Because, when you were a single girl, you had to find interesting things to talk about [...] She (a girl) had to find other subjects and other subjects were mostly other people. So people she knew, people she had heard of, people she saw in the street, people she had read about, they all had to be collected and gone through like a basket of sewing so that the most interesting bits about them could be picked out and fitted together to make conversation. (Moore 1994: 13)

It was a very common situation to get married with a fifty year old man who owned a farm because he was considered to be rich enough to support a family. The typical Irish couple used to have a lot of children and the oldest son had a right of first-born child. It meant he had a claim to inherit the family farm.

Because the Catholic religion was very strict, it was unthinkable for a woman to wear an alluring dress in public. If she did so, she was regarded as a prostitute. It was strictly banned to a single girl had a walk with a single man hand in hand without being married or at least engaged.

Of course, on Sunday church attendance was another indiscerptible part of a life in Northern Ireland. A whole family got dressed in their best clothes - women used to wear a dress and a hat (the biggest hat meant the richer woman) and men wore a suit. It was so called ritual of any family belonging to religion where all of the people were equal.

Sunday was the great day of the week. To begin with, there was Mass, early Mass with Holy Communion, or a late Mass where you were likely to see a lot of people. The special thing about Sunday Mass was that for once everyone was doing the same thing. Age, income, station in life, it made no difference: you all went to Mass, said the same prayers and listened to the same sermons. Miss Hearne put loneliness aside on a Sunday morning. (Moore 1994: 60)

After a church mass, families used to visit their friends. Adults usually drank a cup of tea with milk or a coffee in a living room, and they talked about everyday events. Sometimes they were offered to have a glass of whiskey or wine. It was banned to children to be in a living room together during these visits. They were supposed to play with other children upstairs and they could go downstairs only with the parents' permission.

For Judith Hearne religion "was not something you thought about, and if, occasionally, you had a small doubt about something in the way church affairs were carried on, or something that seemed wrong or silly, well, that was the devil at work and God's ways were not our ways." (Moore 1994: 67) Judith always

prayed for guidance and she believed her prayers would be answered because God was good.

Judith used to go visit her close friends the family O'Neill after the Mass. Sunday was a big day for her and she could not wait the day any time. But on the other hand it was a certain type of stereotype because every Sundays were always the same. Firstly, going for a Mass and then visiting the O'Neills.

And on Sunday afternoon there was the visit to the O'Neills, the big event of the week. It began with a long tram ride to their house which gave you plenty of time to rehearse the things you could tell them, interesting things that would make them smile and be glad you had come. And then there was the house itself, big and full of children, all shapes and sizes, and to think you had known even the big ones since they were so high. It was as though you were a sort of unofficial aunt. Almost. (Moore 1994: 60)

The big emphases on religion had as a consequence that it was an unforgettable sin to think God did not exist at all. People, especially women, believed that if they behaved according to the God's rules, they would be happily married to a rich man and have children.

Another religious sin was "thoughts". At that time it was far worse just to think about "bad" thing than did it. This sin was showed by Mr Madden when he thought about the maid Mary - about her naked pale body. "Short slip, white creamy legs, O Christ, a pleasure it would be." (Moore 1994: 117)

But he could not help to himself and he continued to think about her.

He closed the door: forget it, only leads to trouble. What kind of guy are you, anyhow, at your age, you should be ashamed. Lie down, forget it. [...] Young - Christ, is there a Mann Act in Ireland? She's just a kid, scared of me since it happened, can't look me in the eye. [...] Up her legs, all the way. Ahh I'm rotten - why can't I stop it? A country kid, if they knew back i her home town, they'd tan the arse off her. No, she wouldn't talk. [...] A guy like me, used to it regular, needs it, keeps you healthy, at my age that's important. That counts. Ah, forget it, get to sleep. [...] But nobody would know, no harm. Nobody would know. She won't tell. Just this once. Just... (Moore 1994: 117, 118)

2.2.1.1. The Loss of Faith

Every time when Judith used to stop believe in God's existence she prayed and asked him for forgiveness. "Oh God, God forgive me! she cried, falling on her knees. Forgive me, O Sacred Heart, for the terrible doubt the devil put in my head. O my guardian angel, shield me, protect me. Forgive me, O God, for I have sinned. I have blasphemed." (Moore 1994: 141)

Surely he, a saint of God, would have helped her. But what if he could not? What if there was no God? What if he, the general of the great army of the church, knew there was none? How could the Pope, the bishops, the priests, tell the people? For they had always believed in a merciful Jesus. They could not be disillusioned. It would be too cruel. [...] Supposing the Pope did not really know if there was a God, or if... (Moore 1994: 199)

Judith was slowly losing her faith. But she still begged a merciful God not to leave her, not to abandon her and to hear her. "O Sacred Heart, hear my prayer. Give me faith, Sweet Jesus, give me strength, give me Thy Eternal Love." (Moore 1994: 200) But anyway, she regarded God as only wafers of bread because she felt like not listen to her anymore, or even never, and had a feeling of loneliness. However, despite of her doubts she never stopped pray. "O Merciful God, save me. O Mother Mary, protect me. O saints and angels, intercede for me. O Sweet Jesus, save me. O Blessed Virgin, protect me." (Moore 1994: 200)

Step by step it seemed, Judith had no faith anymore. Her addiction to alcohol, loneliness and no man were the main reasons why Judith blamed God for non-existence. When she was at the point of her strengths, she went to the church and no wonder that she spoke quite rude to God.

O God, I have sinned against You, why have You not punished me? I have renounced You, do You hear me, I have abandoned You. Because, O Father, You have abandoned me. I needed You, Father, and You did not answer. All men turned from me. And You, Father? You too. [...] I hate You. (Moore 1994: 239, 240)

After her internal speech she became completely mad and wanted to open the small door placed behind the little curtain on the altar platform. Unfortunately, she did not manage it, only blood ran from her nails.

2.2.2. Her Aunt

Aunt D'Arcy was very musical and she taught her niece Judy to play piano. According to Aunt, Judith had so little talent for anything and had neither a quarter the look of Judith's mother. After her parents died, Miss Hearne was brought up by her Aunt Nan D'Arcy. All the Judith's troubles started on the day when her Aunt came down with a stroke. It seemed ungrateful to Judith not to give up her job as a typist and from that day she began to look after her Aunt.

The stroke passed, but Aunt D'Arcy never moved out of the house again. She set up a system of bells in every room in the house [...] so that Aunt D'Arcy, a huge

old woman now, with a yellow face, a hawk nose and masses of white hair tumbled her shoulders, could ring at all hours of the day and night for attention. (Moore: 1994: 124)

At that time Judith was nearly thirty year old. She was keeping on taking care of her dear Aunt and gave her her word not to put her Aunt into nursing home so she decided to take care of her. But since then she lost everything. This lasted for five years. It can be said that Miss Hearne experienced hell and even all over the love Miss Hearne might felt a respite when her Aunt D'Arcy finally died. At that time, Miss Hearne was over thirty years old and looked older. "She had very few friends. The O'Neills, Moira in particular, had been very kind, asking her to come and see them." (Moore 1994. 128) She was still without a husband and the hope for finding a life partner was slowly getting lost in a mist. Moreover, she was not pretty at all. She was often moving from one lodging house to another one. She appeared to others always unsatisfied with something in the lodging houses, but the truth why she moved is very surprising. Miss Hearne suffers inside of herself because she was so lonely and really unhappy. She had nothing. Just two pictures - pictures of her aunt and of the Sacred Heart.

The first thing Miss Judith Hearne unpacked in her new lodgings was the silver-framed photograph of her aunt. The place for her aunt, ever since the sad day of the funeral, was on the mantelpiece of whatever bed-sitting-room Miss Hearne happened to be living in. And as she put her up now, the photograph eyes were stern and questioning, sharing Miss Hearne's own misgivings about the condition of the bedsprings, the shabbiness of the furniture and the run-down part of Belfast in which the room was situated. (Moore: 1994: 7)

2.2.3. Miss Hearne and a Relation with Men

Since Judith Hearne lived with her dear Aunt, she had no serious relationship. Judith used to date but it was quite obvious that her Aunt was afraid of being alone and wanted Judith all for herself, so she always made up a reason why not to date anymore. Simply said, her Aunt did not let her to meet with anybody and she tried to put everyone off Judith. Nobody was good enough not for her little Judith, but for Aunt herself. Therefore Judith blamed her Aunt for being where Judith was now, for being without a man and family.

When Judith was dating she was always being scary of not to be so suitable for the man.

For now that the others had gone, it would be as it had always been. He would see her shyness, her stiffness. And it would frighten him, he would remember

that he was alone with her. He would listen politely to whatever inanity she would manage to get out and then he would see the hysteria in her eyes, the hateful hot flush in her cheeks. And he would go as all men had gone before him. (Moore 1994: 30)

Judith used to have communication problems with any man she met. As an example could be mentioned the occasion when Judith was accompanied by Shaun O'Neill, the son of Moira and professor Owen O'Neill, when going to the bus station. They both were embarrassed as they were trying to find a subject of conversation.

This is the way with men, she thought, always like this. They don't seem to want to be alone with me, it's as if they're trying to get away. O, I know he's only a boy [...] And he wants to get rid of me, to run off and do whatever men do when there aren't women around to hold them down. All like this, afraid to pair with me. (Moore 1994: 89, 90)

Judith used to tell others people things which she regretted the very next moment. She thought about herself that the others had to think she was just boasting. She used to pretend to have good times and that she did not need anybody. She was afraid to show her real face because she did not want to admit her loneliness and uncertainty when talking to men. "But it was her old fault, the old boasts, the shields against pity, against being forced to say that nobody wanted to see you that particular day. The old mistake. Now he would go away." (Moore 1994: 77)

The same problems Judith had with the O'Neills children when she told them the same sentences for many years.

I remember Shaun saying to your mother here, and the two of you standing there and he said: "I don't like Miss Hearne we've had!" But they turned glowering faces at her, rejecting the often heard story. Children don't like to be reminded of their baby days. O, I know that. Why did I put my foot in it? (Moore 1994: 84)

2.3. Problem of Alcohol

Judith had a lot of internal problems and maybe that is the reason why she found pleasure in alcohol. Yet she refused to admit that she was addicted to alcohol. She called it "a medicine". It had to be such a time of hardship for her that there is no wonder she behaved like that.

A drink would put things right. Drink was not to help forget, but to help remember, to clarify and arrange untidy and unpleasant facts into a perfect pattern of reasonableness and beauty. Alcoholic, she did not drink to put aside the dangers and disappointments of the moment. She drank to be able to see

these trials more philosophically, to examine them more fully, fortified by the stimulant on unreason. (Moore: 1994: 122)

It could be said that his alcohol addiction started in that time when Judith suffered from bronchitis and her close friend Edie Marrinan insisted that Judith had to take a few glasses of tonic wine. Edie used to say “There’s nothing like it in the whole wide world when you’re feeling rotten.” (Moore 1994: 129)

Her alcohol addiction had a much closed connection with moving from one lodgings house to another. Miss Hearne was always complaining about the landlady who was every time the bad one and she has never told anybody the truth that alcohol played a main role in that case.

Everytime she was getting drunken she used to look down at the little buttons on her shoes - “...winking up at her (Miss Hearne) likewise little friendly eyes. Little shoe eyes, always there” (Moore: 1994: 89), used to talk with the picture of her dear Aunt and the Sacred Heart and finally used to sing so loud that everybody could hear her. When somebody was complained, Judith said either to be sick or “I - I used to sing a lot. I was - practising. I give music lessons, you know. I’m awfully sorry, I didn’t realize I was disturbing anyone. I - suppose the walls are thinner than I expected.” (Moore 1994: 136) But of course, nobody trusted her. Then, when she woke up the next day she found out the mess she made. She was thinking about the noise she might have done. But nor it was any lesson for her. Once she talked to the bottle which blamed Judith for being empty. In an abrupt manner Judith said:

No, she said, smiling at the bottle. You’re behind the times. There is, she told the bottle, no earthly reason to feel sorry. Because there is no heavenly reason to feel guilt. [...] Drunk? And why not, nobody’s to mind, nobody minds if I’m anything. Nobody, not a single soul. I’m free. I’m - falling. (Moore 1994: 212)

Judith Hearne earned her living as a piano teacher but her permanent drinking caused losing four pupils in the last six months. By and by, as she continued in drinking, she lost another of his last pupils and it was horrible news for her. Being a piano teacher it was the only job she had.

After her alcoholic spree she used to pray to apologize to God for offending Thee. But she always felt God did not believe her. She imagined how He looked at her and what He was thinking. “She stood on the bed and turned

Him around to face her. His eyes, as always when the sin was committed, were hurt and reproving.” (Moore 1994: 135)

2.4. Mr Madden

By all his name James Patrick Madden who worked almost thirty years in New York. He brought up his daughter all by himself who then sent to a convent though Sheila did not want it. He loved America because, as he used to say, America could always find job with good tips for him. At that time, anybody had a dream when came to America. For Mr Madden it was exile’s dream to settle down in Donegal and for all people, including him, it was “the dream was there for warming over with beer or bourbon.” (Moore 1994: 47)

James had an accident across the water (in America), since then he hobbled. Back in Ireland he Although Mr Madden was a broken down former hotel doormen from New York City, for Miss Hearne was James Madden the most interesting one. They both firstly met at her first day in the boarding house at the breakfast.

He was a big man. He alone had risen when she entered. He helped his linen napkin like a waiter, waiting to seat her. She looked at his well-fed, rough-red face. His smile showed white false teeth. He was neat, but loudly dressed. A yellow tie with white golf balls on it, a suit of some brown silky stuff like shantung. (Moore 1994: 26)

Miss Hearne supposed Mr Madden to be an American because of his way of dressing and his strange American voice.

James Madden often remembered the time being in the USA and he was honoured to talk to somebody (especially to Judith Hearne) about the biggest and the best city in the world - so called “the big apple” alias New York. And of course, Judith enjoyed listening to him.

Walking alone, he remembered New York, remembered that at ten-thirty in the morning New York would be humming with the business of making millions, making reputations, making all the building, all the merchandise, all the shows, all the wisecracks possible. (Moore 1994: 46)

Mr Madden equated her daughter Sheila to the young maid Mary. He got to know that Sheila had a sex with her future husband even before their wedding and that was undreamed of. Once night, Mr Madden caught out Bernie and Mary as they were lying in bed. He became mad, he remembered his “little” Sheila as

“she took her paints down behind him.” (Moore 1994: 58) James considered his action against Bernie and Mary as a sin.

But if she knew about me, Miss Hearne, if she knew about last night - ahh, I'm no good, drinking like that, pulling at that kid but she was old enough though, what a build. Christ - I mean, Blessed Jesus Christ - why did I think that right in the church, an impure and filthy thought right in God's house. O my God I am heartily sorry that I have offended Thee and because Thou are so good, I will not sin again. Not a mortal sin no, I never, only tried to break it up, teach her a lesson, didn't do a thing. [...] Forget all that dirty thoughts stuff. (Moore 1994: 65, 66)

For James Madden religion was just “begging God's pardon and insurance” (Moore 1994: 66). The only thing Mr Madden could beg for was his drinking and his badly thoughts about the maid Mary. Not only for Mr Madden Sundays' mass was duty.

It meant you got security afterwards. It meant you could always turn over a new leaf. Just as long as you got an act of perfect contrition said before your last end, you'd be all set [...] Confession and resultant absolution were the pillars of his faith. He found it comforting to start out as often as possible with a clean slate, a new and promising future. (Moore 1994: 66)

2.4.1. Relationship between Miss Hearne and Mr Madden

Seeing that Miss Hearne took care about her dear Aunt mostly at the age when woman was supposed to start a family, she lost her best time herewith. As it was written they met at the breakfast and since then they started to talk to each other more and more. Judith was very interested in talking about the USA where Mr Madden had lived. She visited a local library to learn more about America because she wanted to have at least one topic to talk about.

The first time when James asked Judith to the pictures seemed Judith very vulgar because she felt like an ordinary serving girl. “But I mustn't think like that any more, she told herself. Nobody cares about manners nowadays. Times have changed, you know they have.” (Moore 1994: 78) On the other hand, Judith was very surprised and pleased when he was saying goodbye to her and ran away.

He hurried off across the street as though he were afraid she would change her mind and tell him so. It was, she realized, the way she herself left others, after a successful theft of their time, after a promise, so terribly wanted, a promise that she could come again. (Moore 1994: 78)

Everything what Judith undertook with James was a symbol of his attachment to her but on the other hand for Mr Madden it did not meant nothing at

all. Although they did know each other for a very short time, Judith started to imagine their common conversation and to fantasize about Mr Madden as her future husband because for her he seemed to like her as a woman finally. No wonder she acted like that because she finally found somebody who spent time with her and who quite liked her.

He came into the room, late at night, tired after a day at work in his hotel. He took off his jacket and hung it up. He put his dressing-gown on and sat down in his armchair and she went to him prettily, sat on his knee while he told her how things had gone that day. And he kissed her. (Moore 1994: 32)

They both had a very wrong first impression about each other - they thought they were rich. Mr Madden told Judy that he worked in the hotel in America, he did not mention to be only a doorman (until Mrs Henry Rice said it to Judith), and that is why Judith regarded him as a rich man, suitable for life. Miss Hearne touched to be rich because he used to wear her best clothes and a watch which her Aunt gave her. It did not work anymore but it looked prestigiously.

As they were getting to know more and more, once, Mr Madden came up to an idea to set up a business focussing on serving very American hamburger. The only problem was in finding a business partner, “ [...] a person who believes in the future of this thing, same as me. I need a partner with equal capital. If I get that, I can’t lose.” (Moore 1994: 101) Seeing that James Madden considered Judy as a rich woman, he told her about his intention. But she was completely unaware of he wanted her as a business partner.

Judith thought that Mr Madden was lonely as she was. Once he told her that his only child did not need him anymore and that it was the reason why he came back to Ireland. Miss Hearne was absolutely fascinated by James Madden and she used to make up a lot of senseless thoughts. “He was so lonely, he had said he was lonely and he wanted her to share his life. It had been said, she felt, although it had not been put into words. That would come later.” (Moore 1994: 103)

In spite of the fact that Mr Madden considered Judith as only a “rich” friend, not like his eventual wife, he always told about her in a lovely way.

Where d'you think she got all them jewels? She's a real lady, Miss Hearne, a fine woman. And smart too, she's interested in what goes on in this world. She's not like you and May and the other jerks in this house. She's got class. And dough. And what's more, she's the kind of woman is she likes you, there's nothing she wouldn't do for you. (Moore 1994: 116)

After Judith's alcohol scandal in the boarding house, it seemed to Judith that Mr Madden started avoiding her. This Judith did not like it and once she waited for James to have a word. But later when talking together she became mad. Up to now she did not realize James did not want her as her girlfriend but only a partner.

You think I'm a drunkard, you do, that's why you're going away, that's why you've been so cold. The other thing is only an excuse. But it's not true, Jim, it's not true, I hardly ever touch it, that's why it affected me, I'd make you a good wife, Jim, really I would. I'd help to you, I don't care what you were, I don't care. I don't care. (Moore 1994: 158)

As soon as James heard it he could not believe his ears. He did not understand why Judith thought about marriage when he just wanted to be her business partner. He liked her, he really did, but that was all. At the same time Judith blamed his sister Mary because Judy thought it was her (Mary) who told Jim lies about her.

As was written before, Judith did never want to admit her feeling and so when she visited the O'Neills after that morning she made up James proposed her but she refused. Finally Judith felt that Moira together with her daughter are interested in what Judith said. It is possible Judith needed that feeling because every time she was only a fifth wheel and suddenly she was the woman who refused the proposal.

That day Judith started to drink more than commonly. She got to drunk by the O'Neills and then she continued at home - "drink this slowly; let it do its work" (Moore 1994: 176)

2.5. Boarding House Society

The first time when Miss Hearne met with her new boarders in the lodgings house was in the dining-room during the breakfast. She wanted to look elegantly as much as possible, so she wore her watch that her dear Aunt gave her on her birthday. It was significant for Miss Hearne to come on time for the first

breakfast and to look good because she used to say “first impressions are often last impressions” (Moore 1994: 24).

Around the table the guests sat in semi-gloom, silent except for the tiny crash of teacups and the tearing of hard toast. Cups and saucers moved up and down the table like items on an assembly belt, entering the little fortress where, ringed around by teapot, hot water jugs, tea cosies, milk jug, sugar bowl, plates, cutlery and a little bell, Mrs Henry Rice dispensed stimulants. Matutinal in a flowered housecoat, her hair sticking out from her head like a forkful of wet hay, she smiled a welcome to Miss Hearne and gestured her to a seat at the opposite end of the room. (Moore 1994: 25)

Except for a landlady Mrs Henry Rice and her son Bernie there were other three new boarders - Miss Friel, Mr Lenehan and Mr James Madden and a housemaid Mary.

2.5.1. Mrs Henry Rice

Mrs Henry Rice was an old typical landlady who was particular in good reputations of her boarders. She wanted to keep his son only for very herself and to take care of him as long as possible. It is probable that she did not realise that she had a rude boy who among others slept with their maid Mary. Mrs Henry Rice did not even like her own brother who came back to Ireland from America. She considered her brother to be richer than he had said. But she did not want to get rid of him, she was going to do another thing namely to tell Miss Hearne that James was not the fine gentleman as he pretended to be. Mrs Rice thought very well that his brother mused on Miss Hearne as a wealthy woman, not as a mistress for their common life.

2.5.2. Bernie Rice

Bernie who was the only son of Mrs Henry Rice still lived in mother's boarding home in his thirty although he was matured enough to live and take care of himself. Bernie, so called “mammy's boy”, was a spoilt child and on top of that he was incredibly fat.

He was a horrid-looking fellow. Fat as a pig he was, and his face was the colour of cottage cheese. His collar was unbuttoned and his silk tie was spotted with egg stain. His stomach stuck out like a sagging pillow and his little thin legs fell away under it to end in torn felt slippers. He was all bristly blond jowls, tiny puffy hands and long blond curly hair, like some monstrous baby swelled to man size. (Moore 1994: 9, 10)

Bernie might have been a brilliant poet and talker if it were not for his mother. He has been studying Arts at the University of Queen's but he stopped his

studies because his mother supposed it would be better to take his time and not to rush through life. He did not like his uncle Mr Madden because Bernie thought that James ruined his life and even Mary as he appeared in Ireland. Not but that he became an angel whenever he opened his mouth or because of his long blond hair, he was really cagey.

Once, Bernie came to visit his uncle James Madden to delude him that Miss Hearne wanted to marry him. Bernie did it only for his sake because he longed their boarding home to be the same as before - without Mr Madden and Miss Hearne. Later on he went for drunken Judith to say her almost the same as he said Jim. "Uncle James is disturbing my work. He's made Mama upset and he's made life miserable for you. [...] He loves you, do you understand? He wants you and he thinks he's not good enough for you. But if he got married, that would be another thing." (Moore 1994: 178-180)

Bernie has never been a pure catholic man, at least he did not behave like this. He had the opinion that God did not exist and everything what is said in the church is nonsense, but people followed stupid advice.

Religion is it? And what has religion ever done for you, may I ask? Do you think God gives a damn about the likes of you and me? I don't know what got you into this mess. I can guess - you're not beauty and this is a hard country to find a man in - but I know what's keeping you this way. Your silly religious scruples. You're waiting for a miracle. Look at yourself: a poor piano teacher, lonely, drinking yourself crazy in a furnished room. Do you want to thank God for that? (Moore 1994: 182)

Although Bernie was predominantly rude, he made a good point in thinking of religion. He was very good aware that God did not exist because if he did, God would not commit wars, diseases, starvation and a global mankind's perdition. What is more, he was absolutely perfect about omniscient and omnipotent. He laughed at the Sacred Heart because he considered it as only "an idealized picture of a minor prophet" (Moore 1994: 183). Bernie was trying to persuade Miss Hearne that the picture had nothing in common with the God, with the religion, that the picture did not help her in her life. He regarded God only as a picture on a wall. Miss Hearne could not understand his opinion and she called him "rotten atheist".

Your god is omniscient and omnipotent. That's what the Church says. Do you know what that means, omniscient and omnipotent? Knows everything and can do everything. All right. Then how can we hurt Him? Why does He allow all this suffering in His world? Why doesn't He answer your prayers, my mother's prayers? Has He ever repaid your faith in Him? Has He some secret reason for behaving the way He does, some reason He can't tell us? All right! Then why should I be expected to know His secret reasons? Why should I be expected to understand Him when an omniscient, omnipotent God can't give me the answers? It's stupid, stupid! (Moore 1994: 182)

2.5.3. Miss Friel

Miss Friel was an old conservative lady and a teacher. "Light blue dress, grey lisle stocking, short clipped whitish hair, like a fox terrier. A Pioneer Total Abstinence Pin rode her shelving bosom. Hard chapped hands and a red roughness about her wrists." (Moore 1994: 25) She quite hated Miss Hearne and she was complaining about the sleeping troubles several times too while Miss Hearne was signing in a drunken way. She also did not like Mr Madden who she is considering to be a big drunker.

2.5.4. Mr Lenehan

Mr Lenehan is over forty and he seemed to be an educated man but without a wife unfortunately. "His clothes were clerical black and a battery of cheap fountain pens raised their silver and gold nozzles like a row of decorations across his chest. His collar was white, waxy, uncomfortable, imprisoning a dark green tie, loosely knotted around a brass collar stud" (Moore 1994: 25). Mr Lenehan did not like Mr Madden much and he used to call him "Yank". These two men were often arguing about who is better - Irishman vs. American man. He did not also adore America like others people did so he could not stand the every morning chat about America between Mr Madden and Miss Hearne.

2.5.5. Mary

Mary was a new very young girl and purely Irish in the boarding house. "She was a tall, healthy girl with black Irish hair, blue eyes and firm breasts pushing against the white apron of her maid's uniform." (Moore 1994: 18) Judith Hearne might have been envious of her youth and measure of her beauty. Mary was young and she still had a big chance to find a man, the richer the better, and to start a family, whereas Miss Hearne was thirty-six and unattractive.

2.6. Conclusion

After the big disappointment with James Madden, Judith started drinking a lot. Now she was as desperate as never before. For this once she knew this is the end and that why she visited her old friend Edie and the O'Neills to tell Moira she did not like her at all. But all the same Moira did not conspue Judy and helped her in her hardest time. Judith was located into the Earnscliffe Home where she cured her alcohol addiction. She completely lost her faith but as always the only things she had was the Sacred Heart and the picture of her Aunt.

“And You. Were You ever? Is this picture the only You? It is here and You are gone. I is You. No matter what You are, it still is part of me” (Moore 1994: 255)

3.0. The Lies of Silence

3.1. Introduction

Lies of Silence is a Northern Irish thriller where “fanatical Catholicism presented a destructive force” (Craig 2002: 246) and “is indeed an exemplary thriller, tightly constructed, beautifully judged in its dramatic effects, completely enthralling for the reader” (Craig 2002: 248). The thriller was published in 1990 and “Moore singled out 'a school where teaching was carried on by bullying and corporal punishment and learning by rote, a school run by priests whose narrow sectarian views perfectly propagated the divisive bitterness which had led to the events of last night'" (Craig 2002: 57). *Lies of Silence* is a novel which “was greatly disliked by those who disagreed with the book’s angry and overt statement about the “madness” and the “terminal illness” of Northern Ireland” (Sampson 1998: 280). This novel was nominated for the Booker Prize, but Moore did not win.

Brian Moore admitted his great interest in the politics of the time and also he confesses: “Sometimes I’d feel unhappy that I wasn’t writing these things down, that I wasn’t thinking of my future. My future when I would become a writer” (Sampson 1998: 56). Successively, Moore started to write about “the forging of courage as a moral principle: he will call it “endurance” - the confrontation of one’s own fear and the feeling of failure” (Sampson 1998: 56). Not only is this novel one of his so-called “political and religious thrillers that came to dominate his career from the mid-eighties and that explore contemporary public events” (Sampson 1998: 211). Novels with this set “have a more serious origin in the implicit decision to discover a new and more public style of narrative to offset the intense and introspective literary fictions he (Moore) had been writing under the influence of Borges” (Sampson 1998: 211).

The Lies of Silence is set in Belfast and among the outstanding issues belong “speaking out without conviction on controversial political matters” (Sampson 1998: 275). According to Sampson “Moore examines the costs of exercising moral conscience in remaining silent and in the public expression of religious and political beliefs” (Sampson 1998: 275).

The idea of writing this novel came from his own experience when he was in the Wellington Park Hotel (this hotel also appears in *The Lies of Silence*) and a bomb was reported. He could see French tourists who did not know what was happening and then he decided to write a book about Northern Ireland where he would demonstrate a possible danger and “the fact that innocent and uninvolved civilians were often pawns in the strategies of intimidation and terror of paramilitary groups” (Sampson 1998: 276). As Moore said in an interview:

“The second thing that occurred to me was the whole question of hostages and seeing that the IRA or the UDA go into people’s houses: they hold them overnight; they use their cars; they use them for various purposes, but you never hear one interview with, or one word of, the hostages and that’s the silence I was interested in.” (cited in Sampson 1998: 276)

The title of Brian’s work is eligible for the novel but seeing it for the first time people have not a slightest idea what it refers to. That is why Sampson explained the meaning of the title “lies” in his book. “The “lies” refers to specific instances of public indoctrination:

Lies told over the years to poor Protestant working people about the Catholics, lies told to poor Catholic working people about the Protestants, lies from parliaments and pulpits, lies at rallies and funeral orations, and, above all, the lies of silence from those in Westminster who did not want to face the injustices of Ulster’s status quo. (Sampson 1998: 276)

The plot of the novel is simple: In Belfast Michael Dillon, Moira Dillon and Andrea, his lover are introduced. The two main protagonists, the couple Michael and Moira, are kidnapped in their home by assassins consisting of few young men in their house. Mr Dillon is forced to take a bomb in his car in front of the hotel where he worked as a manager. “The principal target was the Rev. Alun Pottinger, a Paisley look-alike” (Craig 2002: 248). Both Michael and Moira faced up death, if they called a police. “The moral dilemma faced by the hostages Michael and Moira Dillon - to “escape” into silence and safety or to speak out and risk assassination - engages the novelist directly” (Sampson 1998: 276). Except for religious and political themes, in the novel there are to found a love affair, stubbornness, bravery and moral hypocrisy.

3.2. Religion - Catholic vs. Protestants

“However, one of the points Lies of Silence makes is that religion in Northern Ireland, Catholic and Protestant is deeply implicated in the lethal breakdown of social and moral restraints” (Craig 2002: 249, 250).

3.3. Characters

3.3.1. Michael Dillon

When creating the character Michael Dillon, Moore took an inspiration out of himself. “...so I made the hero someone like me, who doesn’t want to be in Northern Ireland, who left it, and just has no desire to go back there, hates the place...” (Sampson 1998: 277) At the beginning of writing Moore did not know Michael would die. According to Sampson it seemed to Moore inevitable to let the main character die “because once you start dealing with terrorists and start vacillating, you’re almost dead already, because they have reason to distrust you, and when they distrust you they want to kill you” (Sampson 1998: 277).

Michael Dillon is a youngish hotel manager in Clarence Hotel. Even though he is married to Moira Dillon, he fell in love with almost ten years younger Andrea Baxter. He was no believer. “He did not believe in God, in religion, or in any order or meaning to this world.” (Moore 1990: 34)

3.3.2. Moira Dillon

The wife of Michael Dillon, Moira Keenan, was thirty-three year old, was as beautiful as ever but in her mind she was losing her looks. Moira was totally scared of being old and ugly so that nobody would look at her. She used to say that she would prefer to die young while still attractive.

However, she was one of those gorgeous women whom men turned to stare at in the street. When walking she walked “with that quick lithe swing of her hips as though she were a model in a fashion parade” (Moore 1990: 117). Michael believed, if he lost her, she would have no trouble finding a new husband. With respect to her age Moira had a luxurious figure - she was tall, with beautiful hands and long elegant legs, slender, smiling, hair tumbled about her shoulders. She took care of her looks every single day.

She turned and went back into the bedroom, sitting at her triptych mirror to begin the nightly brushing of her hair. As she picked up the brush she leaned forward

and angrily plucked out a long strand, bright as a silver wire, examining it as though it were infected. Her blue cotton nightgown was cut in a deep V, exposing her long white back, the vertebrae like knuckles down her spine. (Moore 1990: 18)

Behind her faultless figure was her secret - bulimia: “kneeling at the toilet bowl, her finger in her mouth, retching as she vomited up half a box of chocolate or part of a cream cake, eaten less than an hour before” (Moore 1990: 18). Although Moira did not conceal her illness from him, initially Michael did not know what it was. “It’s something that happens to me. It’s called bulimia and there’s nothing I can do about it. I suppose I should have told you before we got married. Yes, of course I should. Anyway, I don’t want you telling people, now. Do you hear me, Michael? I mean it.” (Moore 1990: 19) Michael had a suspicion that the cause of Moira’s bulimia was her mother who used to be as beautiful as Moira. Yet later she had become enormously fat. Also Moira had temper. She was the one of the couple who quickly lost her temper.

In spite of Moira portrayed as a delicate, helpless and depend woman, who is highly interested in her personal and sexual appeal, in the novel she was the only one of the pair who constantly behaved courageously (Sampson 1998: 277). When they both were kept in their house, she tried to escape and even challenged the assassins verbally.

Moira did not want to leave Belfast just only for her security: “You can’t avoid responsibility by pretending things aren’t there. If people like us let the IRA push us around, how do you think we’re ever going to change things” (Sampson 1998: 277, 278). Anyway, her behaviour was absolutely foolhardy because she risked not only her life when talking in public about the IRA.

3.3.3. The Marriage between Michael and Moira Dillon

Moira and Dillon first met at the party held by mutual friend in London. From the very beginning of their meeting, Moira emphasised that the only home for her was Ireland and that she could not be happy anywhere else. On the other hand, Michael always wanted to live somewhere else than in Ireland. These two

opposite attitudes about to where to live was only one of their problems in their relationship.

They were dating for two months when he proposed her. What he loved about her was her appearance. Michael used to have her photo in his wallet because he belonged to the type of men who liked to show off their attractive wife. It is obvious that others envied him.

Their relationship did not belong to the happiest ones because by and by Moira realised Michael married her only for her looks, not because he especially loved her. She also supposed Michael stop loving her because she had lost her beauty as she became older and older. In spite of Michael telling her that she was the most beautiful girl he had ever met, their relation just did not work. That could be the reason why Michael fell in love with Andrea, who was about ten years younger than Moira. Being with Andrea was different - they always had topics to talk about. Although Moira had a suspicion that Michael might have had an affair, she begged him not to leave her.

That night when Moira and Michael were kidnapped by the IRA, she was the courageous in contrast with Michael. When Michael left with the bomb in his car, she was told not to move or do anything, otherwise Michael would be killed. Therefore she stayed on the sofa obediently until the police came - as Michael requested.

Meanwhile Michael did not want to let the IRA to blow up the hotel with Dr. Pottinger, so he called the police from one local shop. "Even though his action has saved the lives of many people, he "was not brave or defiant as he would have wished to be, he was afraid" (Sampson 1998: 277).

When he returned to his home later that morning after not following the instructions of the IRA, he "...went to her, embracing her, felt her skin warm against his cheek. Suddenly, he gasped as though he would begin to weep. He hugged her tight, then realized that she had not put her arms around him, had not returned his kiss" (Moore 1990: 77). It could seem Moira had a great shock but the truth was she was annoyed with him because he had exposed her to danger when calling the police from the local market.

They both did not have to speak to anybody about what had happened - it was for their own protection. "If the IRA was trying to kill Dr. Pottinger they won't want it known that they made a mess of it...So, it's better that you say nothing...if the media got hold of this story you'd get a lot of publicity...That would put you at greater risk" (Moore 1990: 79). Anyway, they were at risk from that moment Dillon saw one's assassin face. According to the police, there had been a few people in the same situation, they moved away and did not say anything to anybody and they were still alive. The police made a good point because the statement could have meant that even if they moved to London or anywhere else, there was no certainty they would be in safety: "What I'm saying is, we can't really protect you. We can't guarantee your safety." (Moore 1990: 79)

Though they were offered to move away, in contrast to Michael, Moira was resolutely determined to stay in Northern Ireland and was absolutely decided to fight against the IRA by all means.

...she does not want to be spirited away from Belfast for her security; "You can't avoid responsibility by pretending things aren't there.", she tells him, "if people like us let the IRA push us around, how do you think we're ever going to change things." Her courage is foolhardy, as her mother tells her, "Another martyr for the cause? You'd stay here and get yourself killed to make a political point against the IRA...It's all madness. (Moore 1998: 277, 278)

Anyway, Moira had another reason why not to leave her home. She felt Michael did not care about her anymore because he was the one who called the police. Moreover, Moira decided to stand up to the IRA by means of a television interview on the news. Even her friend and future employer Peg found Moira's behaviour dangerous.

It is not only adolescent males who are seduced by such role-playing, for it is also suggested that even Moira's gesture of speaking out on television has an element of this also, as her potential employer warns: "It's all very well to play Joan of Arc, but I don't want to be sitting here waiting for some gunman to walk in the door of this place and blow us all to smithereens. (Moore 1998: 278)

Contrary to Moira, Michael was aware of the media and its danger because he did not want to be a part of that revenge so he escaped to London with her lover Andrea where both of them were planning their new life - "to slip back into the safe anonymous river of ordinary life" (Sampson 1998: 279).

Unfortunately, the only person who would be punished for Moira's speaking out was Michael. Although Michael insisted on Moira not speaking up anymore and not to come out against the IRA, Moira was strictly stubborn. She did not realise that her action led forward to his death. She was convinced that she was doing the right thing: "I'm doing it because, for the first time in my life, I have a chance to change things. Maybe that's why people go into politics" (Moore 1998: 139). Michael kept trying to persuade her by telling her nothing would be changed, only their life.

Meanwhile, Michael and Andrea moved to London where they started their new life. One day, Moira called to Michael. She wanted to apologize and told him she was wrong. The reason why she changed her mind was a visitor - Father Matt Connolly. She told Michael he had been persuading her to talk to Michael to not identify the assassin Kevin. Finally Moira awaked to that Michael phoned the police not because he wanted to get rid of her but because he thought it was the right thing to do. "But Michael, listen...It's just madness. It's not worth it." (Moore 1990: 183) Now she knew he wanted to testify because he wanted to show he was not a coward, not afraid of the IRA, echoing her brave behaviour in the past. She did not want him to do it because if anything happened to him, she would blame herself. Although they both did not want to be together anymore, they still cared about each other.

3.3.4. Michael and Andrea's Affaire

Andrea, a young Canadian reporter at the age about twenty, worked for the BBC. In contrast to Moira, Andrea did not belong to the beautiful ones. "Her hand, small and plain, the nails cut short." (Moore 1990: 113) But there was something about her personality that attracted him fantastically.

Michael did not think of her looks but of the feeling he had that the hours he spent with her were the hours that mattered the most in his life. It was a happiness he did not risk by any attempt to define it, a happiness which made him lonely each time she left him. She (Andrea) was more open, more honest, than any other girl he had known. She seemed to have no hidden fears. (Moore 1990: 112)

Andrea had to come to Northern Ireland four years ago because of her father's new job for two years. She studied there arts, so when her parents

returned to Canada, she stayed in Belfast to finish her degree. Before she started dating with Michael, Andrea had a boyfriend.

The first time they met was in the hotel where Michael worked. Andrea was conducting interviews for the BBC with a sound and camera unit. He noticed her because she looked attractive and young. Then she came up to him unexpectedly because she recognized him - he used to be a poet and asked him to have a drink.

They were dating together and had sex but he did not mention anything to Moira. He was determined to tell Moira about his love-affair within two days but unexpected things were going to happen.

Michael and Andrea were talking about moving to London together many times. However, things would be easier if Michael told Moira about Andrea. Once on a walk with Michaela, Andrea realized that they had never really talked about a future together. "His thoughts of leaving Moira had been half-formed desires, not plans for action." (Moore 1990: 8) Although, Michael could not explain himself why Andrea loved him when he was hiding their affair from his wife and was a failed poet, everything was now different - "Yet he did not think of this as an affair. He had never been unfaithful before. He was filled with the excitement of being in love and sick with the fear of losing her." (Moore 1990: 8)

The day when Michael had absolutely decided to tell Moira about him and Andrea, Moira and Michael were kidnapped by the IRA. Although Michael did not find courage to tell Moira, he still wanted to leave her and Belfast. After that horrible night it was very dangerous even for Andrea to stay with Michael. Police recommended the couple to go to London or anywhere else to protect themselves from a certain death. Anyway, Andrea did not respect his warning - "Then it could be dangerous right now. Right this minute." ... "You're not getting rid of me that easily," she laughed." (Moore 1990: 111)

Actually, Moira found out about Michael's affair. It happened when she came to the hotel and Michael and Andrea were just about to have breakfast. Later, he admitted her that that was the girl with whom he wanted to leave Belfast.

Michaela and Andrea left Northern Ireland and moved to London. Michael started to work in a big hotel and Andrea got an offer to work for new national arts program. They were happy as never before. "He wanted to say to her that he had never been so happy, that today was the happiest day in his whole life. But did it need to be said, or would saying it break the day's spell? He kissed her instead." (Moore 1990: 172)

Because Michael was the only one from the couple who could see assassin's face, police asked him to identify the young boy. He was determined to help the police but Andrea knew that if he identified him, he could lose his life.

Don't do it. Why should you? You've done enough. You told the police when it really mattered - when you had a bomb in your car. But this is different. If you identify this Kev, it will be like putting out a contract on your own life. Moira's the one who wants to fight the IRA and make herself a hero. OK, let her do it. But why you? Didn't you once tell me enough people have died for Ireland? (Moore 1990: 179)

Michael knew very well that what she was just said was right and promised her not to identify him. He realised that their relationship was far more important than risking their life for nothing. Because if he helped police and then he would be shot, it would not help the police to put him in prison. Those IRA actions would continue - "They were already planning other murders, other bombing. Tomorrow, when he told the police, it would be over...It was absolutely clear that the IRA would still break into people's homes, terrorize them, and use them to help carry out their murder plans." (Moore 1990: 180, 181) He was aware of that ordinary people would always be afraid and they would give preference to their life rather than cooperate with the police.

The same day when he lay in the bed and could not to asleep, he was thinking about the call he was going to do. Finally, it seemed to him as a right decision. Something what had to be done.

Tomorrow morning he would make the telephone call. It was the right thing to do. It was the only thing to do. By making the phone call he was protecting Andrea as well as himself. By making it he was also protecting Moira, mad Moira with her idea of an anti-IRA crusade. By making the call he would put an end to all of this. (Moore 1990: 181)

As he was thinking of it more and more in the dark, it came up his mind that when he refused to identify the boy it would be as if he agreed to cooperate with the IRA and the IRA would be the winner. The next morning Moira called him to apologize that she was speaking out in public and exposed him to danger. In that moment Michael really did not want to work with the police anymore.

Unfortunately, that very day Father Matt Connolly waited for him in the hotel in London. He wanted to speak again to Michael to persuade him not to identify the boy otherwise he would be sentenced to death. "Do you really want that boy to go to jail? What have the police ever done for you? ... I'm telling you, your life's in danger if you go on with this...Let's not have any more killing, Mike." (Moore 1990: 192) That speech made Michael angry. He totally disagree with the statement that there would be no killing if he did not testify against the boy. It was absolutely nonsense. Because of the discussion with the priest, he was intent on identification the young assassin.

After that conversation with Father Connolly, Andrea went to visit Michael in the hotel because she had a bad feeling, and rightly so. Michael told her he was going to go to Belfast to help the police and that there is no need to worry because he had police protection. Andrea started to cry. She knew he was going to make a mistake. Michael felt like a coward and he did not want them to let frighten him. He could see tears in her eyes. "She was not a coward, nor would ever be. And he, what was he? What did it matter? Why should he risk her life as well as his? Was any country worth the price that Ireland asked, a beggar's price, demanded again and again and never paid in full?" (Moore 1990: 194) He again admitted he was wrong, that he let to spirit away his mind. It could seem like Michael was never hundred percent certain of his decision.

3.4. Father Matt Connolly

According to Craig (2002) Father Matt Connolly was one of the main characters, a spokesman for the IRA and he may be a so-called 'a bad little priest'.

He came to Dillon to persuade him not to identify the young boy, 'Kev', whose face he spotted in an unguarded woman. When Father Connolly went to visit Michael for the first time, he tried Michael to remember they both used to go

to the same class at St. Michan's. Father Connolly believed he managed to persuade Michael not to testify because Michael was a Catholic.

Michael was told that the young assassin was just a "poor" little boy and that he did not know what was he doing. Father Connolly was referred to his mother who loved her son Kev and it would be a hardship for her if she lost her only child. "Yes, he's my sister's boy. My only sister. We're very closed, my sister and I. The boy's father is dead, so I've been sort of looking after them." (Moore 1990: 191) In the end of the novel we got to know that Kev is a nephew of Father Connolly. "He (Father Connolly) said the IRA knew you saw Kev's face. They know you're going to testify. He says he doesn't want to see you killed." (Moore 1990: 183)

Father Connolly was always arguing he was trying to help Michael. It was absolutely true, but on the other hand, his statement was quite ironic. He did not try to help Michael literally, he was just trying to protect his young nephew, who belonged to the IRA, not to go to jail. "Listen, young Kev is only nineteen. He's not a bad kid. He's had a good scare now. He's learned his lesson." (Moore 1990: 192)

3.5. Conclusion

As could readers guess from the very beginning, Michael died at the end of the novel. He took Andrea's advice and when he was about to call to the police, a little red-haired man entered their flat with his two goombahs and shot him. "Two young men came in at the door. They wore jeans, T-shirts, sneakers. They raised their revolvers. They were not wearing masks. This time, there would be no witness." (Moore 1990: 197)

In this novel Moore wanted to show the contemporary life in Northern Ireland where terrorists and bombs were a part of daily existence. When people wanted to speak out against the IRA they had reason to be afraid. If someone decides to fight against evil, he/she will pay the highest tax - his/her death.

“There is no absolute resolution of the moral and personal issues raised, but these words reveal a private ending to the statement that Moore wishes his suspenseful moral thriller to make about Northern Ireland” (Sampson 1998: 278).

Only a year before he died, in 1998, Moore saw the Northern Irish civil war come to an end with the “Good Friday Agreement” whereby the IRA decommissioned its weapons. Five Moore novels became movies, but not his novel, which is a shame. It would have made an excellent film.

4.0. The Feast of Lupercal

4.1. Introduction

Brian Moore's *The Feast of Lupercal* describes another 'sickness' of Belfast (Sampson 1998) particularly focused on sexual failure. Moore predominantly situated his novels into Belfast which was the place where he experienced a lot of failure - as a boy he was unable to pass school exams, he did not manage to charm girls and he did not fit in with conventional social expectations, especially those of his father.

The Feast of Lupercal, that grew out of writing his previous novel Northern Irish novel, *The Lonely Passion of Judith Hearne*, which was first published in February 1958 and the reviews were initially not very good. In 1958 Mr J. J. Campbell took part in BBC discussion of *Lupercal* and his extraordinarily verdict on the novel was as follows: 'This is an unpleasant book or rather unpleasing book with an adolescent touch. The author is a young man who did not like school. He has not outgrown adolescence.' (Craig 2002: 64) Another surprising point of view on the book is that many people "considered Diarmuid Devine in *Lupercal* less likeable than *Judith Hearne*, who really isn't likeable at all. Devine is supposed to have been treated more 'sadistically' by the author of the novel than his predecessor was." (Craig 2002: 143)

According to Sampson (2002), Moore writes of the caning and the repressive Catholic atmosphere. Firstly he mentioned this issue in *The Emperor of Ice Cream* where Moore addicted himself to the bullying of the other boys while in *The Feast of Lupercal* he only recreated its conditions.

Brian Moore let himself again be inspired by his own adolescence experience by setting the plot of the novel in the surroundings of his St. Malachy's Diocesan College and as a protagonist he chose a teacher. Moore "became interested in the schoolmaster character and in how much that kind of education makes cowards of us all - because we have to live in the community - we can't just walk away from it." (Sampson 1998: 106) As Sampson (2002) mentioned in his book, thank to Devine's "weakness of character" he was a male version of Judith Hearne: "Judith Hearne and Diarmuid Devine are in the straightjacket of the narrowness and bigotry of Ulster, but the straightjacket is

their cradle and their cushion.” (Sampson 1998: 106) In comparison to *Judith Hearne*, *The Feast of Lupercal* is rather anti-melodramatic novel.

In this novel Moore wanted to show “how the forces of Ireland, religion, conventional middle-class morality and finally, the Catholic puritanism towards sex, prevented this honourable and well-intentioned man from attaining his due in life - Una.” (Sampson 1998: 107)

The book has resolved itself into these issues. The girl (Una) represents, not only Protestantism, but youth, youth's foolishness and pride and power. She may be a fool, but she dares everything. Devine represents Catholicism, with its fear, and also he is age, age with its softness, its love of small comforts, its habit of shutting out unpleasant reality. He could dare more than she, but dares nothing because he never has, because having never, he has the premonition of failure. (Sampson 1998: 108)

On the opening page of this Belfast novel, the plot begins at school where Mr Dairmuid Devine teaches at Ardath College where priest and lay teachers give lessons. The first mentioned character Dairmuid Devine, or so called ‘Dev’, is also the central character of the whole story. Mr Devine overhears his two colleagues speaking about the coming party and about him saying ‘Och, that old woman!’. Although Dev is very well aware of his private life, that utterance mortifies him. He meets with a very young Protestant girl Una Clarke at the party and falls in love with her. Una gets a chance to perform in a theatre show and because she has Dublin's accent, Devine offers to teach her. Despite the fact that they spend more and more time together and never make love, Dairmuid Devine is blamed by his few school colleagues for his love affair with twenty years older woman.

4.2. Characters

4.2.1. Dairmuid Devine

Mr Devine was a thirty-seven-year-old Catholic schoolmaster at Ardath College. He lived as a lodger in a house of Mrs Dempsey who has two young daughters. Devine was tall and, even though he was nearly forty years old, he seemed somehow younger. Among his colleagues he was well-known as to be odd.

He was very inept with his sexual relations. He never had a real relationship with girl because no girls ever found him interesting - they found him too lonely. Furthermore he never had sex - he was so called 'celibate bachelor'. Even his colleagues were aware of his inexperience with women and one of his fellows called him 'That old woman!'. Despite the fact that Devine was not ugly or shy, he was never a ladies' man because he never had much luck with girls. Devine defended himself by telling that it was problem of Irish education and that 'he had been a boarder at this very school, shut off from girls until he was almost a grown man.' (Moore 1990: 12) Devine was very well sensible of the same educational impact on Ardath's students - "Ardath cared little for appearances or social graces. No wonder these boys weren't fit to go out with girls when they left school. It was a matter of ignorance, pure and simple." (Moore 1990: 12) Although Devin had no experience with women he used to think about them. His schoolfellow thought Dev was too holy to have thoughts but as he admitted himself, he had 'as many sinful thoughts as any one of the fellow'. "Poor Dev, who is well-meaning and efficient in a good many areas, is lumbered with insufficient libido, because of his temperament, social unease and the requirements of his religion" (Craig 2002: 145)

Seeing that Devine was not capable of attracting any women, he was thankful for advice from his acquaintances. Among others, he thought if you were not a good dancer, you should have a good line. For example, "Niall Coyne advised him to tell each girl that she reminded him of some film star." (Moore 1990: 49) He tried to that line on Hedy Lamarr but instead of being pleased she burst into tears and was convinced he was making fun of her. It was obvious she never went out with him anymore. Another excellent advice was "to tell girls he was a big noise in amateur theatricals and that the Gate was sending someone to look over his next production." (Moore 1990: 49) It was absolutely clear this advice was not helpful. Devine was in the conviction that nobody knew how to talk to women at all. He remembered a nice statement that he had heard from a missionary: "Love was pure. Love was respect." (Moore 1990: 50)

Dairmuid lived in a flat owned by Mrs Dempsey. Though he had got only a den, he was very fond of his room, especially of the huge makeshift

bookshelves. His room appeared old-fashioned. Its walls were yellow with brownish blue wallpapers. "He was still young but he had slipped into old bachelor habits. This room, look at it. A museum of papers, books, pipes and pullovers...Nothing for a girl to amuse herself with..." (Moore 1990: 51) The heavy sideboard, portable gramophone, dresser, chair and bed came from his parents' home. Above the fireplace his souvenirs were situated there. In memory of his parents he kept their wedding photograph.

Devine "should be viewed as an illustrative figure, illustrating the author's case against the role of the Church in education, which he does to perfection, as well as being a fully realised, vibrant and believable character in the novel." (Craig 2002: 143, 144) As Sampson (1998) wrote, Devine was held back by his weakness and his willingness to sit in this hell he had been born into. On the other hand, Devine "is the hero as weakling." (Sampson 1998: 108)

While Devine is, according to Moore, a male version of Judith Hearne, he saw Devine differently. Devine had more choices to make in his life. "The interesting thing about Devine was, compared to Judith, who had all the bases loaded against her, he has some choice and therefore he is a less admirable character, because you feel he is in some way master of his fate, which she really wasn't." (Sampson 1998: 107)

Although Devine appeared within the story as a rather unassertive and peaceful character, at the end of the novel he made his breakthrough and appeared to be rebel. When Moore started to create a character of Dairmuir Devine, he had in his mind his father who was "solid, honourable, dull, semi-virgine and pompous" (Sampson 1998: 107). But as he continued to write Moore explored that not only his father but himself too as a part of the character of Devine.

4.2.2. Una Clarke

Una was a twenty year old protestant and silly girl from Dublin. She was packed off to Belfast to her uncle Tim Heron, who was at once a school colleague of Devine's at Ardath College, where she was going to do nursing there. Una was not a nurse yet but she was trying to get into Memorial, a Protestant hospital, and

in the meantime she was waiting for an interview. The main reason why she had been forced to leave Dublin was following the discovery that she had had a relationship with a married man. Una was pale, her white face was beautiful and she did not wear rouge. Her eyes were large and dark and she had dark hair and was cut short. Her appearance, especially her face, appealed to Devine sort of rebellious and boyish.

The man she was fell in love with was Michael - a friend of Una's cousin. He worked as an accountant. They met during her summer holiday when Una was spending time in the Greystones. Firstly, Una was not aware that he was married because his wife was away in England and as she said he never mentioned her. It was a big love for Una because it was for the first time she experienced that level of intimacy and she regarded their relationship as too serious. When Una found out Michael was married he promised her to divorce his wife. Unfortunately, everything went wrong because his wife revealed their love affair and told Una's mother. Afterwards she was sent to Belfast to get her away from Michael. In Belfast she learns that while she was sleeping with Michael, he made her pregnant.

4.2.2.1. Their Relationship

Devin and Una first met on engagement party thrown by Tim Heron for his daughter Mary Heron. When he spotted her "she was wearing a blue party frock and high-heeled patentleather shoes". (Moore 1990: 27) He did not want to let her go and asked her for a drink. Maybe it was caused by his expensive suit that Una thought about Dev to be a doctor or a businessman not to be a master at Ardath. When Una moved to pass he touched her soft skin for a moment and he was taken with embarrassment. At the party Moloney betrayed to Devine how it was possible for Una to appear in Belfast all of a sudden - she was mixed up with a married man. Devine felt a big inflow of shock. "Dev" had a good prediction about their potential relationship. "For once, he had hit it off with a girl from the very beginning, had not even tried a line on her, had told no lies, had felt she liked him. Young and pretty too. But wasn't that proof that something was wrong? It had been a great beginning: it was bound to fail." (Moore 1990: 32) Another

unpleasant discovery was that Una was not a Catholic but belonged to Protestants. Devine thought Catholics should not date with Protestant girls. "...Protestants were unbigoted pagans, enjoying a freedom which Catholics would never tolerate. To this world, to this pagan Protestantism, Una Clarke, a Dubliner, must surely belong. It changed everything...Among people like that an affair with a married man was possible. Anything was possible." (Moore 1990: 32, 33) Devine did not seem to like Protestants. He believed in his own faith and Protestants were people who went against all the rules. He started to perceive Una as a 'strange Dublin fast girl'.

The next day after the party, Devine was discussing with Father McSwiney the forthcoming theatre play for the Foreign Mission. Dev had a function as a stage manager. Una got a chance to perform one character but because of her Dubliner accent, which was the main problem for Una in the play, Dev offered to train her. Despite his dilemma that Una was Protestant, from that moment Devine was determined to see her more often.

Devine was very glad he met with Una. It could be said that Una was the first girl who liked him. Observing the differences of perception between Dev, as a Catholic, and Una, as a Protestant, it became clear that whatever was familiar to Una was strange to Dev:

"But just then someone pushed into him from behind and he was in turn pushed against Una. He smelled her scent, his hand was less than an inch from her bare shoulder, his stomach and the side of his leg pressed rough serge against smooth party silk. He forced himself away. 'Excuse me, I'm sorry.' 'Wasn't Joan of Arc a wonderful person?' she said, ignoring their body contact." (Moore 1990: 54)

As Devine promised, he kept training Una but she did not make any progress. Surely Dev was aware of that fact Una was not good enough, not an exceptional girl. Yet he still believed Una was able to improve on her Dublin accent, to get inside the part and to perform in front of the audience. However, he was wrong - love was blind.

Once when Devine invited Una for dinner did she want be sure there was nothing to hide from him, so she decided to tell him why she was now in Belfast. She told him how naive she was when she was thinking he would ask for a

divorce. As soon as she informed him that the man was married, Michael said “He should be shot, so he should!” (Moore 1990: 65) While every Catholic girl would be ashamed to say out loud such a story, Una did not have any least problem confiding in him. Dev was quite affected about the news and no wonder. He was afraid because he did not know if Una could love him - or if she was still in love with that Michael? He was in panic. He was not sure, if he had any chance.

Una did not mention to her Uncle Tom Heron that she was rehearsing for the theatre play until she was sure she got the part. As she came late that night when she was out for a dinner and then for a picture with Devine, her uncle and Aunt Maeve were waiting for her and wanted to know where she had been. She admitted to be out with Dev but unfortunately, her uncle banned her from seeing him again. Therefore Una called Dev to school to warn him of Old Tim Heron - he wanted to speak with Dev about it. “A man like himself risked censure by taking a twenty-year-old Protestant girl out to public restaurants, by coaching her without her family’s permission. It was all perfectly innocent, of course, but it would not look innocent to the authorities.” (Moore 1990: 73) Dev was quite afraid of Tim Heron and he regretted not telling Tim that he was coaching his niece. It might have looked like he was concealing it for some dubious motive. However, he started to be anxious about his school position just because it was unacceptable for Catholics to go out with Protestant girls. Now he was very well conscious of loving her and he longed to marry her.

When they both saw each other later, Devine wanted to tell her he loved her but she did not give him any chance to do it. On the other hand, Devine might well have been too shy.

Meanwhile some of Dev’s colleagues overheard an argument between Dev and Tim Heron and informed the Dean. Suddenly, Ardath College became involved in their ‘love affair’.

A hard fortnight passed since Devine promised to train Una in her accent. It came the inevitable day when Una had to come before the commission but the jury estimated Una was miserable for the performance. Her accent was still bad but the main reason was the original actress, Peg Shea, was now available.

Another day, on Saturday, Una asked him to go dancing. She promised him to tell him some other bad news she got to know. He was very eager to know that. Yet everytime he tried to ask Una, she turned the talk. Then she betrayed to him that Michael's wife was pregnant while they were going out together. Una was so glad she had somebody who could listen to her and give her advice. „Of course, you're older than me. You've had more experience of life.“ (Moore 1990: 67) While they were dancing, Devine confessed to her that he would be able to give up his religion just only if Una would marry him. Dev would give up anything just to be with her. As they dance a slow waltz, she told him she might be in love with him.

That night Dev took Una to his flat where they could be alone together. „What a fool he had been to bring her; the flat was shabby, disgraceful...Once he put the lights on in his den, he would lose her respect. It was like an old pensioner's place: a disgrace. He was too ashamed even to make an excuse for it.“ (Moore 1990: 127) As they were comfortable, they started to profess their feelings. They begin to kiss and tell each other 'I love you'. Una wanted to make love and she offered to turn the light out and sent Dev to his bedroom to wait for her. Dev was quite nervous. He did not know if he was supposed to take off, so he waited. Una came, laid on bed and invited Dev to lie down next to her. However, he could not finish. Una thought it was because of her - it was her first time.

Una did not come home that day as usual, but the very next day early in the morning. Tim Heron did not appear in school and Devin started to think about the worst. Finally Old Heron came and wanted to speak with Dev about the night before. He was really upset. In the freeway to their love, Una's uncle stood against them. Besides, a strange sign was written on the WC's wall at school:

No boys a dear and did you hear the news that's going round Dev and Cuff have had a fight cause Cuff's wee niece stayed out all night and they say Dev put out the light and pulled her drawers down. So Cuff's away and they say Dev cannot face his job today. P.S. Her name is Una Clarke. (Moore 1990: 151)

After the exhausting day, Dev came home where he found that Una kept a letter for him. To further all complications, Mrs Dempsey announced to Devine that he had to leave the flat. However, Dev went to see Una. He confessed her of

being a virgin. Now he was more afraid of losing his job than ever. He tried to remember how he got into such a strange situation. He was quite desperate.

Meanwhile, Una was told to leave Belfast and go back to Dublin. Her Uncle Heron did not want to permit another 'scandal'. Una knew that if Dev told Tim that she had passed the night with him because of her drunkenness, she would not have to return to Dublin. Devine wanted to tell Tim the very truth but he was too afraid.

Almost in the end of the novel we get to know what the title *The Feast of Lupercal* is referred to.

The Feast of Lupercal was a feast of expiation celebrated on the fifteenth of February in honour of Lupercus, the god of fertility. It was remarkable for the number of ancient rituals which were observed. The chief of these was the course of the Luperci, or priests of Lupercus, who, after making offering, ran from the shrine of the god on the Palatine through the streets of Rome, their only clothing being an apron cut from the skin of the slaughtered animal. They struck all met with thons, also cut from the same bloodstained skin. Barren women... (Moore 1990: 191, 192)

Dev was convened before a school inquisition. Before he went there, he took all his courage and confessed to Old Tim Heron about Una. He told him he was very fond of Una but they never had sex. However, it seemed Heron did not believe Dev's story at all. Dev even informed him that he was a virgin. That must have been such an abasement for almost forty-year-old man.

Tim Heron and Devine were interrogated by the school priest. Firstly Heron, then Devine. Although it was not a matter for the school, they insisted on the truth. Devine defended himself that it was his private life and did not want to answer any more questions. Nevertheless, the President, Dr Keogh, wanted Devine to ascertain the truth to the whole commission about the story he told Heron earlier. He did. Despite of the protest of Father Dean McSwiney, Dev could stay and teach at school unless he wished to resign.

He watched her go down the path and open the garden gate. She waved to him, shut the gate and walked down the avenue. In a moment or two, she would be out of sight. He would never see her again. What was the use in going to the station? She was right, he couldn't change. For the rest of his life he'd go on telling people what they wanted to hear. She had wanted to hear him say he would come. He had said it. But in a moment or two, she would turn that corner...he would never see her again. (Moore 1990: 218)

4.3. Conclusion

Dairmuid Devine and Una Clarke are two absolutely different types of persons. It could not be literally said they had a love affair. Yes, they loved each other but they never made love. For Devine it must have been a big disappointment because he was at the right age to marry and yet when he got the opportunity, the girl was not only about twenty years younger but a Protestant too. “He and Una Clarke are a pair of innocents. So innocent are they, in fact, that each suspects the other of being vastly experienced: she because of Dev’s great age, he because he’s listened to insinuations like Moloney’s.” (Craig 2002, 146)

The biggest aspect between those two people was religion. As a Catholic Devine respected the ‘rules’ and was prepared to give up it and start a new life with a stranger named Una.

„Catholics, born under a belief that something from without controls our destinies, are unwilling to act themselves. Protestants, born under the Reformation ideals, believe that their moral duty is to act themselves. Free-will versus God’s will.“ (Sampson 1998: 108)

5.0. Conclusion

This bachelor thesis is focused on the analysis of three Irish novels, whose Irish-Canadian author, Brian Moore, belongs among the worldwide honoured novelists, and moreover, he is famous for his originality in his every novel which contains an actual topic from the middle of twentieth century. My work deals with religious and political aspects on former way of living of inhabitants in Ireland, in Belfast. At that time, religion had an enormous influence on people's habits and manners. This event can be seen in his novel *Osamělá vášeň slečny Hearneové*, where the main female character represents a typical unattractive woman in her middle ages who is lonely, slowly losing her faith and her ideology and drowning her sorrow in alcohol comes her to a completely not only to social self-destruction. In the second novel *Lies of Silence* destinies of romance triangle that is broken by the IRA terrorists ("Irish Republican Army"). Here can be found a contemporary commotion between Catholics and Protestants and further fears and consequences from public outgoing against the IRA. The last third novel, *The Feast of Lupercal*, whose title is inspired by Shakespeare's work called *Julius Caesar*, tell us a story about Catholic professor who is very inexperienced in a sexual way and who fell in love with 17 old-years Protestant girl. In this novel differences between Catholics and Protestants are to see, mainly their different manners in understanding of social standards.

When starting to cope with the analysing of single novel, I became acquainted with a historical context from that time the works were written. I focused especially on religious, social and political aspects which I took into account in the prefatory capture and which reports brief information about previous conditions. The preface is enriched by a short biography of the novelist which is focused on his life in Ireland because he let himself inspired, at least particularly, his own experience from Belfast's surrounding.

Others captures are devoted to analysis of single novel. In every analysis the characters are described as well as the relationships between them. However, every novel is focused on different aspect of former life and my work is markedly

orientated on those facts. Moreover, every analysis is encouraged of quotations from primary literature.

In conclusion of every capture I add a brief end which is such a resume of each novel. Generally it can be said that all novels had something in common and that is the distressful ending.

6.0. Czech Summary

Tato bakalářská práce se zaměřuje na rozbor tří irských novel, jejichž irsko-kanadský autor, Brian Moore, patří mezi celosvětově uznávané spisovatele a mimo jiné, o kterém je známo, že každá jeho novela vyniká originalitou a aktuálním tématem z doby druhé poloviny dvacátého století. Práce se zabývá náboženskými a politickými aspekty tehdejšího života občanů v Irsku, resp. v Belfastu. Náboženství mělo v té době ohromný vliv na zvyky a způsoby lidí. Tento jev můžeme pozorovat v novele *The Lonely Passion of Judith Hearne* (v překladu *Osamělá vášeň slečny Hearneové*), kde hlavní hrdinka představuje typickou neatraktivní ženu ve středním věku, která je osamělá, postupně ztrácející víru a její fantazírování a utápění žalu v alkoholu stojí za jejím kompletním nejen společenským sebezničením. Ve druhé novele s názvem *Lies of Silence* (v překladu *Lži ticha*) jsou sledovány osudy milostného trojúhelníku, který je narušen teroristy z organizace IRA („Irish Republican Army / Irská republikánská armáda“). Zde můžeme pozorovat tehdejší politické rozepře mezi katolíky a protestanty a dále obavy a důsledky z veřejného výstupu proti IRA. Poslední třetí novela, *The Feast of Lupercal*, jejíž název je inspirován Shakespearovským dílem *Julius Ceasar*, vypráví o katolickém profesorovi, který je sexuálně velmi nezkušený, a který se zamiluje do 17 leté protestantské dívky. V této novele sledujeme opět rozdíly mezi katolíky a protestanty, zejména jejich rozdílné způsoby v chápání společenským norem.

Samotné analýze předcházelo důsledné nastudování jednotlivých novel a seznámení se s historickým kontextem, kdy díla byla napsaná. Zaměřila jsem se zejména na náboženské, sociální a politické aspekty, které jsem zohlednila v úvodní kapitole, která přináší stručné informace o tehdejších poměrech. Úvod je obohacen o krátký životopis autora a zaměřuje se především na jeho život v Irsku, jelikož se Moore nechal, alespoň z části, inspirovat právě vlastními zkušenosti z prostředí Belfastu.

Další kapitoly jsou věnované analýze jednotlivých novel. V každém rozboru charakterizují postavy a popisují vztah mezi hlavními představiteli, a

jelikož je každá novela zaměřena na jiný aspekt tehdejšího života, zohledňuji práci výrazně na tato fakta. Navíc, každý rozbor je dále podpořen citacemi z primární literatury.

V závěru každé kapitoly přináším stručné zakončení, které je jakýmsi souhrnem každé novely. Obecně se ale může říci, že všechny novely měly přeci jenom něco společného, a to smutný konec.

7.0. Words Cited

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