VIOLENCE AND BIGOTRY: REGRESSIVE INNOVATION IN KEVIN BARRY’S CITY OF BOHANE

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Abstract: Kevin Barry’s City of Bohane is one of the most celebrated recent works of Irish fiction. It is set in 2053, and tells the story of a people living in an environment of constant conflict where senseless acts of violence and bigotry are prevalent. This surprisingly negative imagining of Ireland in the future cannot be ignored considering the modern history of the country. The contemporary history of Ireland is fraught with a long and desperate struggle against the English Empire and its colonial forces as they tried for centuries to take over their neighboring island and completely colonize Ireland and its people. The English used two main weapons to further their goals in this matter: brutal military force and cultural sabotage. The cultural sabotage that the English brought to Ireland was mainly done by replacing Gaelic with English as the language of the Irish, and portraying them as culturally inferior and uncivilized in comparison to their English neighbors. Irish literature of the past few centuries has struggled to come to terms with this history of violence and dehumanization perpetuated by the English. Surprisingly, Kevin Barry in his novel callously repeats and escalates most of these negative stereotypes that have plagued Irish literature for years. The following study takes a closer look at the history of colonial violence and negative Irish stereotypes, and argues that City of Bohane is regressive in its depiction of Ireland as culturally ignorant and violent. That is to say, while the story is set four decades into the future, the author inexplicably insists on moving back in time to unearth and repurpose major colonial stereotypes that portray the Irish as uncivilized and backwards, to the great detriment of his innovative style and creative use of language in this novel.

Keywords: Irish fiction, violence, stereotypes, postcolonialism, Kevin Barry

Introduction
Kevin Barry won the 2013 International Dublin Literary Award for City of Bohane. This novel is set in the year 2053 in Ireland. It takes place in a city that is divided into two neighborhoods that are constantly in violent conflict and eventually break into a murderous open war. With the
breakdown of advanced technology and infrastructure, Bohane is run by gangs moving around the city plotting, feuding, and murdering one another in cold blood. There is no trace of law and order, with police looking at the city from a distance and taking their instructions from the gangs. The novel is populated with male characters whose various acts of extreme violence shape the daily lives of people in the city.

Considering the tumultuous contemporary history of Ireland with preceding centuries of anti-colonial conflict with the British, this choice of using mindless violence as the underlying theme in a story about sectarian wars and criminal behavior half a century into the future is interesting to say the least. Kevin Barry himself explains that the novel is “intended to be a big, visceral entertainment as well as a serious language experiment” (qtd. in Lea). As a result, there is a great discrepancy between Barry’s innovative style and the regressive subject matter at the heart of this celebrated novel.

The judges for the 2013 Impact Award write that “Kevin Barry’s Ireland of 2053 is a place you may not want to live in, but you’ll certainly relish reading about” (ibid). With critics praising the novel as innovative and the patron of the award excited about the “highly original cast of characters” (qtd. in “Irish”), I argue that this novel is not really original in a meaningful way; on the contrary, it is reductive and regressive in its depiction of Ireland as a place that is culturally violent, superstitious, and ignorant. These depictions and themes are not, however, ahistorical and fantastical; they are rooted in Ireland’s long history of anti-colonial struggle against the British Empire. Before we can examine the novel’s problematic treatment of these issues more closely, we need to take a brief look at the history of violence and the proliferation of these negative stereotypes by the English in Ireland.

A History of Violence
The history of Ireland is without a doubt partly a history of violence. This violence is however not rooted in cultural irrationality or criminal adventurism. It is born out of centuries of anti-colonial strife. The beginnings of the Irish colonial struggle against England can be traced to the arrival of the Tudors to power in the 16th century. King Henry VIII and Elizabeth I went after Ireland in an attempt to build a unified Protestant dynasty in the aftermath of Henry VIII’s break with the Roman Catholic Church. The Gaelic Ireland of the 16th century was built of many societies that were ruled by local lords who were independent of England in their authority. This was not an optimal situation for the Tudors who were looking for total control over their kingdom and did not consider their Irish neighbors as equals. The Irish were looked down upon as “virtual
enemies, alien in language and lifestyle and inveterately hostile in attitude” (State 94). This marks the beginning of the campaign by the English monarchy to colonize and take full control of Ireland. It also marks the beginning of a desperate anti-colonial struggle by the Irish against this powerful colonial force.

During the 16th century, as the English monarchy pushed for absolute control over Ireland, the colonial struggle got entangled with religious strife. For the Tudors the influence and power of the Roman Catholic Church was an existential threat to their dynasty and they fought hard to completely separate themselves from it. For the Irish, on the other hand, this was a very different situation altogether. While Ireland had not been dominated by the Roman conquest, the Roman Catholic Religion had peacefully found its way into the hearts and minds of the vast majority of Irish people. For the Protestant English-speaking England as the colonial power, the Gaelic-speaking Roman Catholic Ireland was the most natural of adversaries. From this time on, the two most significant tools that the Irish would cling to in their centuries-long colonial struggle against the English were religion and language.

Recognizing the importance of these two factors, the English monarchy added a cultural weapon to its colonial arsenal with the introduction of printing press to Ireland in 1550 aiming to publish English-language works (State 122). Now the English could use language as a weapon to portray their colonial subjects in an unflattering light and thus dehumanize their neighbors into submission. Edward Said’s main thesis in Orientalism clearly applies here as the English monarchy is here beginning to find its way towards building the British Empire by producing the type of knowledge that will help with their colonial project. The first English prose fiction in Ireland, Beware the Cat, was written by William Baldwin in 1553. It is a satire praising the ruling English monarchy and spreading anti-Catholic rhetoric. With the publication of English works in Ireland, “negative stereotypes about the Irish that had evolved over the previous centuries were given powerful reinforcement by the Reformation, and they became increasingly evident in mid-16th-century writings” (State 122).

Edmund Spenser was another influential author whose A View of the Present State of Ireland weaponized written language to help with the colonial project. He argued that Ireland is a diseased place in urgent need of reform by force. In Spenser’s typical colonial mindset, the Irish rebels of the Second Desmond Rebellion “came creepinge forth upon theire handes, for theire legges could not beare them; they looked Anatomies [of] death, they spake like ghostes, crying out of theire graves; they did eate of the carrions, happye wheare they could find them, yea,
and one another soone after, in soe much as the verye carcasses they spared not to scrape out of their graves” (Spenser). Here Spenser sees the Irish rebels as animal-like, violent, uncivilized, and lacking in any form of humanity. This is the type of language that has historically facilitated and accompanied acts of violence and genocide against colonial subjects around the world.

As it often happens in the beginning phases of colonialism, the colonizers tried to move the natives out of their lands. The English monarchy went after the lands owned by the Irish Catholics, transferring them to the Protestant English settlers living in Ireland. The first major anti-colonial armed conflict called the Nine Years’ War started in 1593 and ended with the defeat of the Irish forces. This is the first in a long list of armed struggles for autonomy from England that were fought by the Irish and were ultimately defeated by the superior colonial forces. With the introduction of theater to Ireland at the end of the 16th century, a new form of cultural sabotage took center stage in the colonial war depicting Ireland “in a bad light as a place of vice” (State 123). Lording Barry’s Merry Tricks (1608), “the first Irish-themed play on the London stage,” is set in an Ireland with “an amoral underworld of scheming tricksters and prostitutes” (ibid). We will see Bohane depicted in the exact same way later on.

The religious persecution of the Catholics got to its highest point during the 17th century. Ireland was ruled by a minority Protestant government that was brutally prosecuting the Catholic population; the Catholics were now basically left out of society and lived in poverty and resentment. The Test Act of 1672 helped create a deep sectarian divide among the Irish people, a division that helped the English divide and conquer their neighbor’s lands while identifying them as natural enemies to one another.

The Irish Rebellion of 1641, an attempt by the Catholics to take back some control from the English by ending the minority Protestant government, quickly turned violent and thousands of Protestants were killed or thrown out of the country. The English monarchy responded by sending Oliver Cromwell in 1649 to crush the Catholic confederacy; this uneven reprisal resulted in a brutal defeat with hundreds of thousands of dead civilians in the aftermath and thousands of Irish people taken into slavery. The conquest of Ireland by Cromwell helped establish the Protestant Ascendancy, effectively disenfranchising the poor and the Catholic population of Ireland for the next three centuries.

While the minority Protestants mismanaged Ireland and oppressed its people with the help of the British, two cold winters led to the famine of 1740, killing about half a million people and forcing many to leave the
island for good. Inspired by the likes of American and French revolutions, the Irish rebelled against the British rule in 1798. This rebellion was also heavily defeated by the British and tens of thousands of Irish lives were lost in this armed conflict. This led to the Act of Union of 1800, merging the two countries’ parliaments and kingdoms into one: The United Kingdom of Great Britain and Ireland. This union resulted in a whole new era of conflicts over the minority rule of Protestants and disenfranchise Catholics in Ireland.

The Great Irish Famine, the second one, hit the country in 1845. It ravaged Ireland with mass starvation and disease until 1852 with about 1 million dead and 2 million people leaving the island. The governmental mismanagement and colonial bias against the native Irish further inflamed the fires of hatred and resentment towards the ruling British. Benjamin Disraeli, in the aftermath of the famine, disparaged the Irish as a “wild, reckless, indolent, uncertain and superstitious race [that] have no sympathy with the English character. Their ideal of human felicity is an alternation of clannish broils and coarse idolatry. Their history describes an unbroken circle of bigotry and blood” (qtd. in Blake 152). The Spectator attacked the Irish with open racism as “a class of peasants who are scarcely civilised beings, and approach far nearer to savages than any other white men...no higher than Maories or other Polynesians” (“The Tragedy”). This trend of characterizing the Irish as wild and violent bigots has continued to be used as a tool to dismiss the hopes and desires of a people fighting back against one of the world’s greatest colonial powers in modern history.

Ireland entered the 20th century with an increasingly stronger sense of nationalism and high hopes for finally achieving self-governance and ending the colonial era. The UK Parliament passed the Government of Ireland Act of 1914 as the First World War began. But in a cynical act of trickery the parliament suspended this ruling for the duration of the war. The Irish nationalists fought for the allies during the war and came back to an even more divided Ireland facing new challenges and violent outbreaks of unrest.

In 1921, the Irish and the British governments signed the Anglo-Irish Treaty abolishing the Irish Republic thus creating the Irish Free State, a self-ruling commonwealth. The Treaty allowed the Northern Ireland to leave the Free State while staying within the United Kingdom. This separation is another key moment in the history of modern Ireland giving birth to many more acts of brutality in the aftermath. This is a significant point in the escalation of sectarian resentment and violence in Ireland. Ireland has been a republic since 1949, after formally leaving the British Commonwealth. The state of Northern Ireland was governed
by a Unionist government from 1921 to 1972. When a civil rights march in 1968 was defeated by violent police troops, a new era of violence began in Ireland. In this period of time, called The Troubles and lasting for about 30 years, many armed forces fought openly and covertly, and about 30,000 people lost their lives.

In Formation of Violence, Allen Feldman talks about two figures in oral narratives of Belfast: “The oppositional figures of the ‘hardman’ and the ‘gunman.’ ‘Gunman’ refers to the paramilitaries, irrespective of political affiliations. The ‘hardman’ was the local bare-fisted street fighter...The hardman and the gunman are elements of a folk narrative that encodes the historical transition from territorialized to deterritorialized violence” (46). This takes us to another colonial cultural tool that the English used against the Irish during the conflicts: “The British media reporting on Northern Ireland often refers to the hardmen of particular paramilitary groups. ‘Hardmen’ here refers to fanatical advocates of radicalized violence... [which as a result] explicitly depoliticizes their violence...By appropriating a traditional term and institutionalizing the conflation, the media reifies unrelenting violence as a ‘fixed’ cultural characteristic of certain Belfast communities” (47).

The Good Friday Agreement of 1998 took huge steps in the peace process and formally ended the armed forces of IRA. The power of Catholic Church has also hugely diminished in the Ireland of the 21st century after public scandals and a history of inflaming sectarian wars tarnished its reputation in the country. Consequently, Ireland closed its Vatican embassy in 2011. The Ireland of today has triumphantly come out of this long and terrible history of violence. While there are still remnants of resentment and anger towards the continued presence of the British and their influence in the country, Ireland is now a democratic country with a prosperous economy comprising “a synthesis of both Irish and English heritages, and the Irish people seem increasingly at ease with that reality” (State xii).

Kevin Barry’s City of Bohane

Patrick Grant in Literature, Rhetoric, and Violence: Hardened to Death looks closely at the nature of violence during the Troubles to understand the underlying mechanisms and possibly a way forward that stops the cycle. He takes the title from a poem by John Hewitt called “The Iron Circle” to explain this system. “Violence depends on a depersonalizing of the enemy, who thereby is reduced to the status of an object to be acted upon...Reprisal then opens the floodgates of a
mutual recrimination, whereby the difference between accuser and accused all but disappears as the opposites come to mirror one another, locked into an anonymous mechanism of reciprocal exchange” (Grant 17). He continues to mention that the Troubles were essentially an “ethnic conflict in which religion is a principal marker on identity (religion, that is, as an indicator of one’s lineage, regardless of whether or not one is a believer)” with violence confirming “ethnic differences” (25).

Grant’s main claim in his book is that “literature stands at the opposite pole to propaganda, giving us access – however unevenly – to the actual, complex realities of violent behaviour” (155). He concludes that “in awakening readers in new and compelling ways to the interplay of freedom and necessity in our manifold meetings with one another, literature especially challenges the depersonalizing strategies on which violence thrives” (156). Considering this brief background, the questions becomes: if the contemporary history of Ireland is one of ethnic sectarian violence rooted in centuries of anti-colonial struggle against the English, and if literature is supposed to work against the overtly simplified dehumanizing propaganda of the aggressor, where does City of Bohane stand as an award-winning Irish novel published in 2011 and set more than four decades into the future?

In his introduction to Orientalism, Edward Said writes “Orientalism is a style of thought based upon an ontological and epistemological distinction made between ‘the Orient’ and (most of the time) ‘the Occident’” (3). Building his thesis on Michel Foucault’s writings on the workings of knowledge and power, Said shows how “European culture gained in strength and identity by setting itself off against the Orient as a sort of surrogate and even underground self” (3). I take Said’s imaginary “Orient” as Ireland and its counterpart as England here to look at the way City of Bohane as an Irish novel reproduces and repeats the forms of knowledge about Ireland that are stereotypical and rooted in the type of propaganda that historically empowered the English colonial endeavors to dehumanize and subjugate its neighbouring country.

The novel’s first chapter, “The Nature of the Disturbance”, begins with: “Whatever’s wrong with us is coming in off the river. No argument: the taint of badness on the city’s air is a taint off the river...A blackwater surge, malevolent” (chp. 4). Beginning the narrative with this exposition on evil, the narrator makes a couple of interesting claims in establishing the setting: that there is definitely something wrong with the people here, that it is unnatural, and that the people are not to blame for it. Throughout the rest of the novel, however, we never learn what this unnatural evil that comes from the river is supposed to have originated
from. The river could be interpreted as time or as a history that has been tainted for centuries with a darkness that still holds the people under its influence. Maebh Long opts for a Freudian reading of the novel’s darkness as melancholia. I argue that this could also be read as the deep well of colonial traits and behaviors that are culturally stereotypical and historically ignorant.

The novel continues with the main character Logan Harnett, the leader of the Harnett mob family, as he walks through the neighborhood where people move out of his way and are afraid to make eye-contact with him. His characteristics at first are similar to those of the Irish “hardman” character that Feldman traces in his book but Logan is no bare-fisted local fighter; he is an insecure and scheming gang leader. The moment of conflict that jumpstarts the story is here when he is told by one of his teenage soldiers that a member of their rival family, the Cusacks, has been stabbed in this neighborhood and a former gang leader, Gant Broderick, is rumored to be back in town.

The novel then moves on to tell the reader about the rivalry and old feud between the two families, about how the Cusacks are always to blame for what happens to them and how they “have always been crooked” (ch. 1). The narrator informs us that “It is fond tradition in Bohane that the families from the Northside Rises will butt heads against families from the Back Trace. Logan ran the Trace, he was Back Trace blood-and-bone, and his was the most ferocious power in the city that year” (ch. 1). This type of sectarian conflict is similar to what Grant mentions in his analysis of conflicts during the Troubles: it is based on ethnicity and lineage rather than actual religious belief. The Troubles were part of the history of Irish people’s struggle for independence and marked the end of an overtly colonial era. This time, however, in Barry’s Ireland of 2053, there are no signs of foreign conflict or religious persecution; here people are culturally violent and traditionally hateful towards their neighbors in no apparent social or historical context. This depiction of Ireland and its people is similar to the way the English tried for centuries to describe the Irish in their news reports and literature as naturally violent and culturally irrational.

Logan Harnett is married to Macu, “dark-completed and thin” with an Iberian father and an Irish mother. The first time we see her, she is leaving the house whilst being interrogated by a jealous and suspicious Logan about her plans for the day. Gant Broderick is the second major male character in City of Bohane. His return to the area is a major source of fear and excitement for the citizens as he is the predecessor of Logan Harnett as the gang leader. The first time we see him, he is on a train reminiscing about his youth and sitting next to two prostitutes who are
crying; he is described by the narrator as a big but soft man with a great tendency for “poetical thoughts” (ch. 2). The relationship between these three characters constitutes the central conflict in the novel as the two men are jealous of one another and scheme to win Macu’s favor while she is mostly depicted as unaware, unhappy and silent. She plays the role of the exotic object of desire for the two male leads and is constantly manipulated as they play their violent games around her.

The first time we see Logan in his criminal element, he is sitting in the cafe that functions as his center of operations. In a scene taken straight out of the Godfather or the Sopranos, we see him offer to take care of the fishmonger who is having an affair with the butcher’s wife. He taunts and belittles the butcher first and after promising to help, threatens him with “you know that I’ll be back to you in due course...Favour done’s a favour answered” (ch. 5). This affair of course ends up with the fishmonger murdered in cold blood by two teenage gangsters working for Logan; they break his ribs and stump his face in an empty street at night so viciously that “it would be a while anyways before this meat had a name put to it” (ch. 10). The narrator reports these events with uncanny calmness and ends the chapter with: “It is at this hour that I like to walk the S’town wharfs myself...I like to see the river fill up with the lamps of the city” (ch. 10). Sometime later two police officers find the dead body and while acknowledging that this is murder and is clearly committed by the Harnett gangsters, ignore the obvious truth and rule the death as suicide.

In a later chapter, Barry provides the reader with a glimpse into the childhood of these two teenage gangsters to solidify the idea that this aggressive viciousness is cultural and not historical. It starts with one of them, a ten-year-old, bullied at school and “hung by the ruff of his jumper from a coat hook in the schoolhouse cloakroom” (ch. 16). And ends with the two kids going after the bully – who is from the other neighborhood – in the street, kicking him down, pouring gasoline into his mouth and over his body, and setting him on fire. “And plenty more in the city suffered at the same hands as the years turned, and as many as were left sucking the air and could tell the tale, the same amount again were fattening maggots down the eerie bone-yard” (ibid). These events depict the nature of violence in City of Bohane as culturally rooted and enabled by official corruption and social toleration.

Another character viciously murdered is a spy working for the Logan Harnett gang. “He was tied by his ankles to a girder of the bridge, and his hands were tied also, and much of his skin had been taken off, and his throat was reefed plain open, and he was bled like a pig, with a pool of it congealing blackly beneath him, and the eyes were gouged from the
sockets for badness’ sake – draw a bead now! - and what was left of the skin hung in the white rags and shred from him” (ch. 12). This incident informs the reader about the ubiquitous nature of extreme violence in the city as the power to inflict horrific pain is not exclusive to the Harnett family. The many incidents of vicious violence in the novel are not justified as they are not rooted in character motivation and do not bring any sense of catharsis as they move the story forward.

One of the topics of interest in contemporary Ireland is the definition of being Irish in an Ireland that has been a popular destination for immigrants from around the globe specially in the past few decades. Some specialists notice an increase in racism and explain it by pointing to the previously homogeneous demography of Ireland while some argue that Ireland has always been home to many ethnic minorities and this idea of a monocultural Ireland is itself “a social construct that has its roots in the nineteenth-century nation-building project” (Zamorano Llena 261). Considering the already multicultural state of Ireland in 2011, it is interesting that Barry imagines an Ireland in 2053 that is a major site of racial and cultural bigotry while at the same time being racially heterogenous.

One group that is the object of cultural bigotry in the novel is “the pikeys”. Pikey is a racial slur that in this context refers to Irish Travellers, a nomadic ethnic group that have lived in Ireland for many centuries. They are depicted in the novel as sand-pikeys, a superstitious, misogynous, and backwards people living in the pikey reservation far from the city. The narrator describes the leader of sand-pikeys as “the same width across the shoulders as a dray-horse would be. Was known he kept eight wives, aged fourteen to forty-six, and they were all lookers, one as black-eyed and sharp-boned as the next, and three of them sisters, and a head count of twenty-two bairns had thus far been bred off them” (ch. 19). The density of racial pejoratives and offensive stereotypes used in relation to these people in the novel is staggering. The use of this slur term however does not end with the nomadic people living in a reservation outside the city. Gant Broderick, one of the three main characters, is also called “halfways pikey, halfways whiteman” (ch. 6) by other characters thus adding to the air of unpredictability and foreign menace that surrounds him.

There are three important female characters in *City of Bohane*, although they are marginal and not three-dimensional: the old mother of Logan Harnett, Macu, and Jenni Ching the teenage gangster working for him. Jenni and Macu are opposites in many ways and in one occasion get into a heated argument about racial and cultural origins in which Macu, herself only half-Irish, taunts Janni with the anti-Asian racial slur
“slant” after which Jenni is furious and lashes out saying: “But d’ya hear her, Logan? About straightenin’ eyes she’s mutterin’!” (ch. 15). It is quite strange that in this multicultural Ireland of 2053 people are checking the ethnicities of their fellow citizens and taunting one another about the degree of their whiteness and racial purity.

Mauci is, on paper at least, the main female character in the novel as the queen in Logan Harnett’s kingdom. She is however presented as a fetishized object of desire for the male characters and with almost no distinctive personality of her own. She is present in other people’s dialogues and thoughts only because she seems attractive to them. Barry uses this character only to get Logan’s schemes moving forward and show his old rival Gant Broderick how strong a leader he is. Mauci’s description as a dark-complected half-Spanish beauty who is the talk of town reminds us of James Joyce’s Molly Bloom in Ulysses. Barry seems to be inspired by and paying homage to Joyce here but misses one crucial point: Joyce allocates arguably the greatest chapter of his novel to Molly’s voice and gives her the ultimate compliment having her finish the narrative. In City of Bohane, however, Mauci is not a fully realized character; she is the tired and distant wife of an abusive gangster.

Another character that seems to be inspired by Joyce’s fiction is Gant Broderick. He is a romantic at heart and walks into the trap set by Logan unbeknownst to the reader and the other characters for the majority of the narrative. Gant had dated Mauci for three weeks many years ago before Logan was the leader, and still has strong feelings for her. Logan’s scheme has been to invite Gant back in secret to test Mauci’s loyalty and the loyalties of his gang members as a whole; an offer that Gant accepts hoping to convince Mauci to leave Logan for him. There are very clear echoes of Joyce’s Araby in Gant’s storyline and in the descriptions. He takes a train to go on this quest hoping to win the desired girl’s favor and ends up disillusioned and confused. Mauci who is herself broken and unhappy receives him with coldness and discouragement. “Reality infected him with its sourness and truth” (Barry ch. 20). Compare this ending with Joyce’s ending to Araby: “I saw myself as a creature driven and derided by vanity; and my eyes burned with anguish and anger” (24). Mauci in her refusal to acknowledge Gant’s feelings and escape with him is also reminiscent of Joyce’s Eveline: “He rushed beyond the barrier and called her to follow...She set her white face to him, passive, like a helpless animal. Her eyes gave him no sign of love or farewell or recognition” (29). These are some of the more obvious nods that Barry makes to Joyce’s fiction but he misses the opportunity to realize his characters and develop them through meaningful actions and decisions.
We only see Macu on one occasion do something on her own. At one point she visits the narrator’s shop which is a film projection place for watching historical videos. Macu visits this place and asks to see some old footage of the city from “the Thirties” (ch. 27) and seems to be happily mesmerized by it. After Macu learns from Gant about Logan’s wicked scheme to test her loyalties, she leaves a note for him and leaves Logan thus disappearing from the story since she has fulfilled her purpose in the narrative. With Macu’s character never fully realized in the novel, the readers must resort to learning what they can about her by reading between the lines. Her note to Logan reveals a great deal about their past and the dynamics of their marriage. She writes: “You’ll have your boys come looking for me just like they did the last time just like they follow me always. But this is the end Logan. Do not try to find me” (ch. 22). In this rare glimpse into Macu’s life, we see her as a captive who has tried to escape at least once before only to be brought back by Logan’s henchmen who are always following her. This decision to leave Logan is the only moment where she seems to behave with motivation but her disappearance from the story takes away any opportunity for her to turn into a three-dimensional character.

Conclusion

City of Bohane may seem innovative and original at times if we just focus on the language and style of writing. Take a closer look at the novel, however, and you will discover the uncanny colonial and stereotypical depictions of Ireland and its people everywhere. Considering the tumultuous history of Irish anti-colonial struggle against the English Empire and the body of knowledge produced to facilitate the colonial power’s aims on the one hand, and the current state of Ireland as a multicultural democracy that has survived its past traumas on the other, it is fascinating to see Kevin Barry’s Ireland of 2053 display all the qualities that the English have ascribed to it for centuries. Barry’s innovative style of writing is very interesting to behold; it is however impossible to enjoy his stylistic innovations when the content is made up of inexplicably vicious violence, cultural bigotry, and exploitative stereotypes; all artifacts of a past that would certainly make an English colonial officer smile in recognition and agreement.

Works Cited


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شهریه بوهان اثر کریم بری یکی از مشهورترین آثار داستانی ایرلندی است. داستان این اثر در سال 2053 میلادی روایت می‌گردد که نواحی و آندیزه‌هایی از دنیایی گریه صورت می‌بخشند که در آن اعمال خشونت آمیز و تعصب در میان برخی راه‌های دارند. با توجه به تاریخ صد و دوینه این کشور، نمی‌توان این تصور منفی شکفت آمریکا در آیینه‌ای که بر ایالات متحده آمریکا تاثیر فراوانی را داشته، طولانی و نامیده‌شده‌ای از ایرلند و نهایتاً استعماری آن است. زیرا آنها برای گذره‌های تاریخی جهان خوب می‌دانند که برای خود درون‌ریز وارد درون‌ریز است. به‌طوری‌که این استعماری‌ها در تاریخ ایالات متحده آمریکا و نیز در تاریخ ایرلند نهایتاً به‌طور قوی‌تر از همکاری‌های میلادی آمریکا و ایرلند برگزار می‌شود.

شهریه بوهان نویسنده کریم بری از سال 2053 میلادی روایت می‌گردد که نواحی و آندیزه‌هایی از دنیایی گریه صورت می‌بخشند که در آن اعمال خشونت آمیز و تعصب در میان برخی راه‌های دارند. با توجه به تاریخ صد و دوینه این کشور، نمی‌توان این تصور منفی شکفت آمریکا در آیینه‌ای که بر ایالات متحده آمریکا تاثیر فراوانی را داشته، طولانی و نامیده‌شده‌ای از ایرلند و نهایتاً استعماری آن است. زیرا آنها برای گذره‌های تاریخی جهان خوب می‌دانند که برای خود درون‌ریز وارد درون‌ریز است. به‌طوری‌که این استعماری‌ها در تاریخ ایالات متحده آمریکا و نیز در تاریخ ایرلند نهایتاً به‌طور قوی‌تر از همکاری‌های میلادی آمریکا و ایرلند برگزار می‌شود.
وایپس گرا است. به عبارت دیگر، در حالی که داستان در چهل سال در آینده روایت می‌شود، نویسنده به طور غیرقابل توضیحی اصرار دارد که در زمان به عقب برگردد تا کلیشه‌های عمده استعماری را که ایرلندی‌ها را غیرمتن‌دان و عقب‌مانده نشان می‌دهند، کشف کند و دوباره هدف قرار دهد و این به ضرر سبک نوآورانه‌اش و استفاده خلاقانه‌اش از زبان در این رمان است.