

UNIVERSIDADE FEDERAL DE SANTA CATARINA
CENTRO DE COMUNICAÇÃO E EXPRESSÃO
DEPARTAMENTO DE LÍNGUA E LITERATURA ESTRANGEIRAS

Trabalho de Conclusão de Curso
**An intertextual analysis of the historical-cultural context of *Eclipsed*:
A play set in a Magdalene Laundry**

Autora: Gabriela Medved Vieira
Orientadora: Profa. Dra. Alinne Balduino Pires Fernandes

Florianópolis/SC
Janeiro, 2016

**An intertextual analysis of the historical-cultural context of *Eclipsed*:
A play set in a Magdalene Laundry**

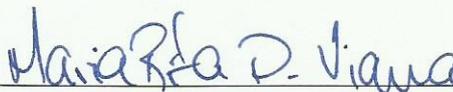
Trabalho de Conclusão de Curso (TCC) para a disciplina LLE5090 do Departamento de Língua e Literatura Estrangeira do Centro de Comunicação e Expressão da Universidade Federal de Santa Catarina - Curso de Letras – Língua Inglesa e Literaturas, como requisito parcial para a obtenção do título de Bacharel em Letras – Língua Inglesa e Literaturas.

Orientadora: Alinne Balduino Pires Fernandes

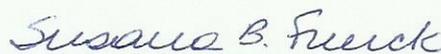
BANCA EXAMINADORA



Profa. Dra. Alinne Balduino Pires Fernandes



Profa. Dra. Maria Rita Drumond Viana



Profa. Dra. Susana Funck

Florianópolis
Janeiro, 2016

Table of Contents

Abstract	1
Resumo	1
1. Introduction.....	2
1.1 Significance of the study.....	3
1.2 Organization of the TCC.....	4
2. Review of the Literature	4
2.1 Drama.....	5
2.2 The historical and cultural context of the Republic of Ireland in the 1960s and 1990s	9
2.3 The Magdalene Laundries.....	12
2.4 Intertextuality	14
3. Method	16
3.1 The play: <i>Eclipsed</i>	17
3.2 Procedures for textual analysis	21
3.3 Framework for textual analysis.....	21
4. Analysis and results	22
4.1 Analysis of the play according to modes of drama.....	22
4.2 Analysis of the play according to the historical and cultural context of Ireland in 1963 and 1992.....	24
5. Final Remarks	33
6. References.....	34

Abstract

The Republic of Ireland has been known for having a long history of conservatism. Much of this conservatism has been brought about by the strong influence that the Catholic Church has had upon the moral values and principles of Irish society. As a result, the State has been particularly oppressive towards women. An example of this oppression was the existence of Magdalene Laundries, institutions where women had to endure forced labor to “pay” for their sins. Having this in mind, the aim of this piece of research is to situate the play *Eclipsed* (1994), whose main action takes place in a Magdalene Laundry, in the historical-cultural context of the Republic of Ireland on both periods the play occurs, 1963, a more conservative period, and 1992, when the country started to become more liberal. To this end, an analysis based on Genette’s concept of intertextuality has been carried out to investigate how this play functions as a representation of society in the two periods.

Keywords: *Eclipsed*, Magdalene Laundry, Patricia Brogan, intertextuality.

Resumo

A República da Irlanda é conhecida por ter uma longa história de conservadorismo. Este conservadorismo foi criado pela forte influência que a Igreja Católica teve sobre os valores morais e os princípios que esta sociedade deveria seguir, sendo especialmente opressiva em relação às mulheres. Um exemplo dessa opressão era a existência das Magdalene Laundries, instituições em que mulheres eram forçadas a trabalhar para “expiar” seus pecados. Com isso em mente, o objetivo deste trabalho é situar a peça *Eclipsed* (1994), cuja história ocorre dentro de uma Magdalene Laundry, no contexto histórico-cultural da República da Irlanda nos dois períodos em que a peça acontece, 1963, um período mais conservador, e 1992, quando o país começava a se tornar mais liberal. Para isto, uma análise baseada no conceito de intertextualidade de Genette foi conduzida a fim de investigar como esta peça funciona como uma representação da sociedade nestes dois períodos.

Palavras-chave: *Eclipsed*, Magdalene Laundry, Patricia Brogan, intertextualidade.

1. Introduction

The Republic of Ireland has a known history of conservatism concerning its politics and religion. Since the end of the 1922 revolution, which resulted in the independence of Ireland from Britain, the country has gone through polemic debates and conflicts involving these two spheres. After the war of independence, then-president Eamon de Valera instituted a new constitution (1937) which enabled the Republic of Ireland to remain closed in its beliefs and convictions. These beliefs were ruled primarily by the Catholic Church's values for many years, until the country began to open its market and leave its conservatism behind during the 90's (Douglas, Harte and O'Hara 109-147).

As observed by Smith (431), in the Republic of Ireland, from the 18th to the 20th century, there were institutions called the Magdalene Laundries. These institutions, also called Magdalene Asylums, were managed by the Catholic Church, among other institutions, and were a place where women were sent to spend their lives as penitents, working without payment and being held many times against their own will. Especially in the 20th century, the penitents were unmarried pregnant young women, who were thus frequently sent to live in the laundries by their families. These women were not allowed to leave the laundries and often suffered some form of abuse from their superiors.

Although the asylums are a sad part of the history of Ireland that people would like to forget, they are still remembered and are often depicted in the arts, for example in plays. Drama is the art of representing the world from a different perspective, that is, it is an imitation of our reality but not exactly as it is (Aristotle, Scholes, Esslin). By imitating our lives, a play many times works as a way of showing or denouncing social issues within a society. Irish drama appeared at the end of the 19th century as a way to embed a notion of nationalism in the Irish

people. Murray states that drama was “instrumental in defining and sustaining national consciousness” (3). Even though Irish drama had this nationalistic purpose in the beginning, it was also (and still is) used, among other purposes, to denounce the conservatism existent in the Republic of Ireland.

Having the above context in mind, the overarching aim of this piece of research is to investigate how the play *Eclipsed* (1994),¹ by Patricia Brogan, represents Irish society in periods the play occurs, 1963, a more conservative period, and 1992, when the country started to become more liberal. To that end, I will use Gérard Genette’s concept of transtextuality to conduct the analysis and thus situate the play in its historical-cultural context. In order to better understand the characters of *Eclipsed*, I will also analyze the play according to its modes of drama.

1.1 Significance of the study

For many years, what happened inside a Magdalene Laundry was unknown not only to those who had no connection with the women living in these institutions, but also to some who had. Patricia Brogan’s *Eclipsed* sheds light on the poor conditions that the characters who were confined there had to bear. The play reveals situations similar to the real ones that occurred in the Magdalene Laundries.

It is important to investigate the historical context of the periods of time in which the play takes place in order to understand how women were seen by the society of those periods. Recent movies such as *The Magdalene Sisters* (2002) and *Philomena* (2013) portray the story of some of the women who lived in Magdalene Laundries. The fact that these movies have been released relatively recently demonstrates how the topic is still relevant. With this piece of research, I

¹ 1994 was the year of the first publication of the play by Salmon Publishing. The first performance of the play was in 1992.

intend to demonstrate the importance of keeping this part of the Irish history alive in order to remind people of what happened so that history does not repeat itself.

1.2 Organization of the TCC

This piece of research is organized in the following sections: an introduction, which includes a contextualization of the themes discussed throughout the study, as well as the objectives of this study. In the sequence is the review of the literature, which discusses important concepts related to the study. Afterwards, the method section describes the steps that were used to carry out the analysis, followed by the analysis itself, its results, my final remarks, and the references used in this study.

2. Review of the Literature

In this review of the literature, I will present the main themes and authors used to carry out the analysis of this study. This section is organized as follows: a subsection discussing the concept of drama, its elements, and modes. After that, a brief discussion about the historical and cultural context of the Republic of Ireland in the 1960s and 1990s will be presented. The following subsection will address the history of the Magdalene Laundries, focusing on the ones located in Ireland. The last subsection briefly explores concepts of intertextuality through the perspectives of Kristeva, Barthes, Riffaterre, and Genette, being Genette's perspective the one that will be used to carry out the analysis.

2.1 Drama

According to Aristotle, art is the imitation of life itself; and drama, being an art form, imitates the actions of men (2). Scholes also states that drama is an imitation of the world; however, not an exact imitation of it. Though it tries to convey situations that could be real, these situations are not portrayed in the same way as they would occur in real life, for a play occurs in limited time and space (743). Nevertheless, Esslin partly disagrees with the definition of drama given by Aristotle and Scholes and several other authors as a representation of reality, for the author claims that there are many plays that have little or no resemblance with our world, as it can be seen in absurdist drama (9-10).

An important feature of drama is its enactment. For this reason, not only is drama considered literary art, but also representational art. While in novels and short stories, a narrator can lead the reader throughout the plot, in a play, such narrator is not necessary. The characters, their dialogues, and actions take the role of the narrator, as they take the audience into the world of the play (Scholes 731). Nonetheless, a play may have a narrator, who could be one of the characters or someone that does not participate in the plot (Aristotle 3).

According to Scholes, a play “always takes place within a specific context - a background in time and place without which it cannot be properly understood” (738). The characters have a crucial role in helping the audience put a play into context because it is through the characters, their dialogues and their actions, that the public is aware of what happens in the play. Nevertheless, the characters are not the only component of the play that gives information to the public about its context. Elements such as “*setting, costuming, props*², *blocking* (the arrangement of characters on the stage), *movement, gestures, intonation*, and *pacing* (the tempo and

² “An object that is used on a theater stage or in a movie” (Cambridge Dictionary).

coordination of performance)” (Scholes 732, his italics) are essential to create the fictional world of drama. This topic will be addressed in the next subsection.

2.1.1 Elements of Drama

For Scholes, drama consists of three main elements, namely: dialogue, plot, and characters. Scholes states that these elements “are highly specialized versions of the elements that make up the world as it is” (753), which means that they are similar to real people, real dialogues, and real events. However, these elements are not an exact imitation of our world, for in drama everything that is used has to have a meaning and specific purpose, and thus, has to be thought through. As Esslin says “drama is by far the most economical means of expression” (17).

Dialogue is a form of conversation though it is generally not a precise imitation of a real conversation. While a real conversation has unintentional pauses and interruptions, a dialogue in a play cannot have such time losses, which makes dialogue much more focused on what the actors have to convey, their expressions, and their body language (Scholes 753-754). Elements such as the sounds, pauses, interruptions, and silences performed by the actors are placed with a purpose. All these elements are intentionally chosen to set the atmosphere of the play and convey what the playwright and the director wish to show to the audience.

A specific type of dramatic speech sometimes present in drama is a form of internal monologue, also called soliloquy, which consists of a character talking aloud to him(her)self (Scholes 740). This happens when a character tells the audience what s/he is thinking and/or feeling (Esslin 19). This makes the audience become familiar with facts, memories, thoughts, and feelings that would not be accessible otherwise and that might be important to both the plot. It can be argued that the soliloquy may also replace an outside narrator since the character

him/herself provides cues into the plot. In the play *Eclipsed*, there are some important moments where soliloquies are used to go deeply into revealing one of the character's feelings and doubts, which probably would not become so clear to the public were this element not utilized.

Aristotle describes the plot as “the combination of the events” (7) that happen in a play. However, the plot, like the dialogue, does not represent what happens in our real lives. While in our lives many different events and actions have no clear relation with one another, in the plot these events happen for a reason. In real life, many of our actions are merely parts of our routine, without constituting a great difference in our lives' events; however, everything that happens in a play has an important role in its development. The manner and the order in which these events appear are not random; on the contrary, they are responsible for weaving the meaning of the play so as to convey what is happening in the plot to the audience (Scholes 755-756).

The same logic applied to both dialogue and plot can be applicable to the characters, for they do not represent real people (Scholes 757). Real people exist in real life, while the characters of a play “exist in an imaginative world shaped by the theatrical contexts and imitative purposes of drama” (Scholes 757). In classic plays, characters are seen only as men and women who perform actions (Aristotle 2). Scholes affirms that modern plays have an interest in showing psychological traits and behaviors, and that is why they focus more on the characters than classic plays do (757). Although what characters say is important to understand the context of the play, their interaction as well as what they say about and to other characters have an extremely important role in understanding these characters. Ubersfeld argues that, even though characters are not real people, they have human souls and human essence (70); in other words, these characters have feelings and emotions, thoughts, and preoccupations, like real human beings; they are not real but they have human capacities (Scholes 758).

2.1.2 Modes of Drama

As stated before, drama does not represent the real world, but an imitation of reality. Therefore, the characters, their dialogues, actions and personalities are a distortion of real people. Scholes claims that by altering these elements “the dramatist can emphasize the dominant patterns and essential qualities of human experience” (743), which creates the different modes of drama. There are two different classifications when we think about the modes of drama: the classic and the contemporary ones. The classic modes consist of tragedy, comedy, satire, and romance, while the contemporary modes comprise, among others, tragicomedy, absurdist drama and the naturalistic view, which is not properly a mode of drama, but a view of human nature and experience used in contemporary drama (Scholes 743-752). In contemporary drama, it is not always possible to fit plays into just one mode of drama since they may contain elements of more than one. As the play that will be analyzed in this study is contemporary, I chose to use more than one mode of drama to classify it. Thus, in this section I will discuss only the modes of drama that appear in the play *Eclipsed*, namely tragedy, satire, and naturalistic view.

Tragedy can be easily identifiable for its format and content, since it tells a story which always ends with someone’s death or other horrible events (Scholes 745). For Aristotle, the plot is the most important part of a tragedy, because it contains the action, and it is through actions that people make themselves happy or sad (7). Scholes also highlights the importance of the unity of the tragic plot, in which the story has a “definite beginning, middle, and end” (Scholes 746). He states that every event that happens in a tragic plot is connected to subsequent events, forming a chain of events that will culminate in a tragic end (746). Although it always has a terrible ending, a tragedy does not have a terrible beginning. Even though a tragic plot has a noble protagonist, someone with “a great reputation and good fortune” (Aristotle 14), it is

through his/her actions that events change leading to a misfortune, which is not caused by some flaw in the character, but for some mistake s/he has made throughout the story (Scholes 746).

Scholes claims that satire personifies “the essential qualities and potentialities of human nature” (Scholes 748); however, in a satirical play humanity is always portrayed as bad as it can be. Characters in satire tend to be extremes when it comes to psychological traits and moral standards; they can be seen as caricatures, for they are portrayed in an intensified way (Scholes 748) (see subsection 4.1 for more information). Although these characters may seem almost comical, they play the role of criticizing society and its vices.

As stated before, the naturalistic view is not considered a mode of drama; however, it has been used in contemporary drama because it shows “a view of men and women as influenced by psychological, social and economic forces so complex that their character and behavior cannot be easily judged or explained” (Scholes 751). In other words, differently from classic drama, the characters are deeper, for they are not only good or bad. From this perspective, the characters’ personalities are influenced by the environment, events and other characters, that is, all that happens to the characters influence in the way they behave, thus they can be good at times, bad at others, not necessarily being heroes or villains as in classic drama (Scholes 751).

In the next section, I will give a brief overview of the historical and cultural context of the Republic of Ireland during the period in which the play *Eclipsed* occurs.

2.2 The historical and cultural context of the Republic of Ireland in the 1960s and 1990s

Since its independence from Britain, in 1922, culture and moral values of the Republic of Ireland have been strongly influenced by the Catholic Church. As O’Connor states, “the failure of English/British governments to impose Protestantism on the native Irish created a strong

affinity between national identity and Catholicism” (60). The interference of the church was so present at that time because Catholicism had served as a guide to form a national identity. Even the legislation of the country was written following the church’s “laws”, which included the prohibition of contraception, censorship on movies and limitations when it came to women’s labor rights (Besel and Brown 445).

Eamon de Valera took office as prime minister of Ireland three distinct times, from 1932 until 1959. Hug claims that de Valera was a strongly conservative politician who wanted to build a nation based on Catholic values (26). He was responsible for the supervision of the creation of the 1937 Constitution. This constitution has clear traces of conservatism and “was heavily influenced by the social teachings of the Catholic Church” (Sihra 89), being especially oppressive towards Irish women (Smith 210). In June 1959, de Valera became the third president of Ireland, being replaced as prime minister by Sean Lemass, a politician with very different views from the conservatives that ruled the nation by that time. Lemass wanted to lead Ireland towards modernization and industrialization by opening the country to the international market, creating a more “industrialised, entrepreneurial, outward-looking society” (Douglas, Harte and Hara 135) with the intent of exporting Irish products and drawing international investments into the country.

Even though de Valera had a conservative view of what Ireland should be, Lemass guided the country to “a rapidly expanding economy characterised by rising industrial growth rates and falling levels of unemployment and emigration” (Douglas, Harte and Hara 136). Nevertheless, the interference of the Catholic Church was yet present in politics and moral values of Irish people (Besel and Brown 444). For example, in this period television was implemented, leading to the access of the population to programs that dealt with subjects

considered taboo in Ireland. A conservative politician, revolted with the contents of such TV programs, declared that “there was no sex in Ireland before television” (Douglas, Harte and Hara 137), demonstrating that the church’s morals were still impregnated in people’s minds.

During the 1970s, the feminist movement was one of the responsible factors for the changes in the way people thought about Irish women and women’s social roles (Besel and Brown 445). In the 1980s, several debates were held between liberal and conservative politicians about Irish society and which moral values they should follow: either the conservatism of the Catholic Church, or the liberalism that was emerging with the opening of the country. Despite the efforts of the liberals, the Catholic Church was still trying to maintain the country under its conservative rule. Strategically, in 1979 Pope John Paul II visited the country, “during which he condemned secular materialism and reaffirmed traditional Catholic family values, reinvigorated the forces of moral conservatism and triggered a mood of Catholic revivalism” (Douglas, Harte and Hara 144).

Even though the Catholic Church was constantly against the modernization of Irish society’s values, some changes were indeed made during the 1980s, while other aspects did not change. In 1983, a referendum about the prohibition of abortion ensured the victory of the conservatives over the liberals. Two years later, however, the liberals managed to legalize the use of contraceptives, even though the Catholic Church was openly against it (Douglas, Harte and Hara 144). By that time, the Constitution of Ireland issued an addendum banning civil divorce. Additionally, in a 1986 referendum, whose purpose was to reestablish the right to divorce, the result was negative, that is, divorce remained illegal in the country (Douglas, Harte and Hara 144). After many years of struggle of liberals against the conservatism supported by the church, the 1990s were finally the time when Ireland began to be more liberal.

During the 1990s, several scandals led to a crisis in the religious and political spheres. Cases of corruption involving the government, the finding of a priest who had an illegitimate child, and a pedophilic member of the Church were some of the causes that changed the way the population regarded those institutions (Douglas, Harte and Hara 145-146). These incidents stirred feelings of disbelief and cynicism among Irish people, who no longer followed Catholicism's rules so thoroughly (Douglas, Harte and Hara 146). Besel and Brown state that "the decline in the church's ability to mold the thoughts of Ireland's Catholics and to influence their voting behavior has led to a decline in the church's influence in relation to the government" (448). With less control of the Catholic Church upon Irish people, in 1990, Ireland began to abandon its more conservative side and elected its first woman president. This accomplishment was a victory over the country's conservatism, because it began to give Irish women notoriety, for they had been for many years silenced by the sexism and conservatism of Irish culture (Douglas, Harte and Hara 144-145). There were some changes in the laws of abortion in 1992; in the following year homosexuality was no longer considered a crime by law, in 1995 divorce was made legal again (Douglas, Harte and Hara 145), and same-sex marriage became legal in 2015. Hug claims that "since the mid-1990s, sexual minorities are now being accepted and integrated into the society of the Republic" (22).

The next section will explain the origin of the Magdalene Laundries and the history of these institutions in the Republic of Ireland until their extinction.

2.3 The Magdalene Laundries

According to Smith (431), the Magdalene Laundries were institutions located in Europe and North America which existed from the 18th until the end of the 20th century, the last one

closing in 1996, in Ireland. By the end of the 19th century, there were at least 41 of these institutions in Ireland, and more than 300 in England (Department of Justice and Equality of Ireland 16). These institutions were managed by Catholic and Protestant Churches as well as by lay Committees (Department of Justice and Equality of Ireland 17) and had the purpose of housing “fallen women” (Luddy 136), women who no longer were considered chaste and had to pay for their sins through penance. The name of these institutions was inspired by the biblical figure of Mary Magdalene, a reformed prostitute (Smith 431).

In the beginning, these women were exclusively prostitutes, hence the institutions being named after the biblical Mary Magdalene, in the hope that these women could, through penance, be reformed. By the end of the 19th century, not only prostitutes but also single pregnant women were sent by their families to these institutions for not being considered “pure” anymore. Even virgin girls who were, as the saying goes, “too beautiful for their own good”, were sent to these laundries by their families. The women who lived and worked there were submitted to psychological and physical torture, being forced to work without payment and prohibited to leave the laundries. The ones who were pregnant had to hand in their children after birth. Subsequently, those children were sent to orphanages also run by the church to live their lives in confinement (ibid).

The story of the Magdalene Laundries became more visible to the public when a part of the land of one of these institutions was sold in 1993, in Drumcondra, Dublin. In the graveyard at High Park, 155 corpses of penitent women were found in a mass grave. According to one of the survivors, these women were buried “in some sort of cloth or something” with “no priest, no ceremony [...] they were just buried there” (State involvement in the Magdalene Laundries 26). This scandal brought to light the importance of discussing the consequences of the existence of

these institutions. The play I will analyze brings these social issues to the fore, making the public aware of these problems and showing the effects in these penitent women's lives.

In the next section, I will discuss the concept of intertextuality under the perspective of the following authors: Kristeva, Barthes, Riffaterre and Genette, focusing on Genette's view of the subject.

2.4 Intertextuality

The concept of intertextuality has many meanings according to different authors.

Kristeva's idea of intertextuality, for instance, can be explained as "texts [that] cannot be separated from the larger cultural or social textuality out of which they are constructed" (Allen 36). That is very much based on Bakhtin's notion of dialogism, in which the discourse of an individual is not isolated but connected to his/her cultural and social context (Bakhtin 87). From this perspective, no text is completely isolated from the greater context of the time and place it was written.

Another author that talks about intertextuality is Barthes when explaining "death of the author". According to Graham Allen, Barthes considers the text as something that "exists to give stability to something which is presumed to come before it; writing merely helps the thought of the author to gain permanence" (64), meaning that the author can be detached from the text, that is, he/she perpetuates ideas and thoughts that do not require information on the author to be understood. Thus, the death of the author means that, once written, he/she does not have influence over the text, but the reader is the one responsible to give meaning to it (Barthes 148).

Concerning the structuralist view on intertextuality, Riffaterre differs from most of structuralist authors in this matter. Allen argues that Riffaterre's view goes in the opposite direction from Barthes's and Kristeva's definitions of intertextuality. He states that:

Whilst Barthes, Kristeva and other poststructuralist textual or semiotic analysts move outwards from the text to what we have called the general or social text and so explode the traditional idea of textual unity, Riffaterre reads in a backwards movement, from text to textual invariant, from mimetic ungrammaticalities to semiotic (textual) unity. (Allen 124-125)

According to Allen, Riffaterre uses an "anti-referential approach" (Allen 115), which means that things outside the text are not related to it, but to other texts inside it. Another structuralist author that sustains the idea of a text inside another is Genette, a French theorist and critic of the Structuralist movement. His work is important for it provides a more meticulous categorization of intertextuality, which, in turn, gives us a wider range of textual classification. The author's idea of intertextuality is based on the notion that a literary text is not original on its own; on the contrary, it is profoundly related to other works of art (Allen 96). While other authors use the term intertextuality, Genette prefers the term transtextuality to convey the same meaning of intertextuality given by other authors, being intertextuality a type of transtextuality. In Genette's view, transtextuality is the presence of a text, or more than one, in other texts, and this presence may be intentional or not (Allen 101). Not only has Genette coined the term transtextuality, but he has also subdivided the term into five categories: intertextuality, paratextuality, metatextuality, hypertextuality, and architextuality (Allen 101-103).

According to Pier, Genette's intertextuality occurs when there is a text inside another text, for example, when quotations are used or plagiarism is evident in a text (12). The second type of transtextuality is the paratext, which is everything that goes around the text but does not belong to the body of the text, such as titles, introductions, prefaces, etc. (Genette 261-262). Metatextuality is present in a text when there is criticism in the form of comments inside the text, i.e., when implicit or explicit ideas of another text are found as a comment in another text without citing the primary font (Landwehr 8). Genette defines hypertextuality as "any relationship uniting a text B [...] to an earlier text A [...]" (qtd. in Landwehr 8) as long as this text is not a commentary. The last category, the architext, is the most abstract of the types of transtextuality. According to Genette, architextuality is defined as "the entire set of general or transcendent categories – types of discourse, modes of enunciation, literary genres – from which emerges each singular text" (qtd. in Allen 101).

Due to time and space constraints, only intertextuality will be used to carry out the analysis for the purpose of this research. Non-diegetic elements, i.e., elements that do not interfere with the characters, will not be considered in the analysis. In other words, only the elements that directly interfere with and affect characters will be taken into consideration.

3. Method

This research will be carried out through a textual analysis informed by the historical-cultural context of the play. By using Gérard Genette's concept of intertextuality, the characters, their actions, and the events of the play will be analyzed according to the cultural and historical context of the two periods of time in which the play takes place, namely, 1963 and 1992. Elements such as religion and the role of women in the play will be investigated as a way of

understanding how the play represents and reflects Irish society in the 1960s and early 1990s. The subsections below give information on the corpus that will be analyzed, that is the play. The subsequent subsections describe the procedures used for data collection and the framework for textual analysis.

3.1 The play: *Eclipsed*

Patricia Brogan's play *Eclipsed* (1991) portrays women's lives in an Irish Magdalene Laundry in the 1960s called Saint Paul's Laundry. The play takes place in two different periods of time, 1963 and 1992. The first and the last scenes of the play happen in 1992, when the daughter of Brigit, one of the women who used to work there, goes to the laundry intending to find information about her mother. The remaining scenes take place in 1963, portraying how the women who worked there lived, what their obligations, desires, and frustrations were, and how they interacted with one another as well as with the institution where they were imprisoned. The play includes lighter moments, such as a fake wedding between one of the women, Mandy, and Elvis Presley, as well as tenser ones, when one of the women, Cathy, suffocates and dies as she tries to flee from the laundry to find her daughters. At the end, only one of the women, Nellie-Nora, remains living in the laundry, but the destiny of the others is left unknown for both the audience and Rosa, Brigit's daughter.

All play's characters are women, and they play three main different roles: they are either religious women, penitents, or the daughters of penitents. Mother Victoria and Sister Virginia represent the women of the Catholic Church; Brigit, Mandy, Cathy, and Nellie-Nora are the penitent women who work at the laundry; Juliet and Rosa/Caroline are the daughters of the penitent women.

Mother Victoria and Sister Virginia are portrayed in conventional clothing as “dressed in veil-coif-domino-guimpe (armour-like pre-Vatican 2 clothing with large black Rosary beads and long black leather belts” (Brogan 14). As the play unfolds, it becomes clearly noticeable through their discourse and actions that these two characters have opposite views on and behavior towards both the Catholic Church and the penitent women. On one hand, Mother Victoria is an authoritarian, stern nun, who thinks women are responsible for men’s desires, as she states that “[w]omen tempt men” (Brogan 59) and sees them as a threat. She strongly believes that she is doing a good deed by accepting these women, for she thinks that “[n]o one else wants them!” (Brogan 44) Consequently, she believes she is helping these women by providing them with housing and penance to expurgate their sins. Mother Victoria follows the Catholic Church’s system blindly and considers the women’s work more important than their well-being and necessities. On the other hand, Sister Virginia, a white-veiled novice feels compassion for the penitent women. She does not agree with the conditions the women are forced to endure, and, therefore, she turns a blind eye to some of their misbehavior, especially Brigit’s. Even though the other women respect Sister Virginia (“Nellie-Nora: No, Brigit! You’re too hard on her!” Brogan 70), Brigit constantly defies her authority and tries to take advantage of her good intentions. Unlike Mother Victoria, Sister Virginia refuses to blindly serve the Catholic Church. She has doubts about Mother Victoria’s actions towards these women, and thus, starts to question her own faith (Brogan 42-44).

As for the penitent women, they dress in simple clothes, “shapeless worn-out overalls with white aprons, black laced-up shoes and thick black stockings” (Brogan 14). The character who stands out the most among the penitents is Brigit³ Murphy, a scornful, “bitter woman”

³ Brigit is the name of the Celtic Goddess of Poetry, Healing and Smithcraft. She was also adopted as a Saint by the Catholic Church due to her popularity among Irish people (Black).

(Brogan 58) who is revolted against her condition and does not accept the nuns' authority. Her biggest desire is to flee the institution and go after her daughter, Rosa. Even though Sister Virginia tries to help the women, Brigit resentfully accuses her of being "as bad as the rest" (74) and does not believe in her good intentions, always behaving aggressively and menacingly.

Among the other penitents is Cathy McNamara, an obstinate woman when it comes to fleeing the laundry to seek her twin daughters. She has chronic asthma and dies suffocated inside a basket of clean clothes in an attempt to escape the laundry. Nellie-Nora, another character, was raped and impregnated by her employer, who later sent her to the laundry where she had a stillborn boy. Nellie-Nora is the only penitent who does not want to escape the laundry and seems afraid of going out. The last penitent is Mandy Prenderville, who "performed an abortion on herself" (Brogan 43), hoping that she could be sent home if she did not have the child. She is the most absentminded among the women as she believes that they should "[c]lose [their] eyes and pretend! It'll be true if you pretend!" (Brogan 29) Mandy is a very sentimental and sensitive person, who gets offended easily, as shown in a passage where Brigit discourages her to send a letter to Elvis because of the sender's address (Saint Paul's laundry). Mandy, in turn, gets offended: "Mandy: (*sobbing*) No, Brigit! No address! Elvis will find me! Elvis will find his Mandy!" (Brogan 47). She is constantly dreaming about meeting Elvis Presley as a form of escape from the reality of the laundry. After Cathy's death, she goes mad and is sent to a mental institution where she spends the rest of her life.

The penitent women's lives are divided between hard work and daydreaming (Brogan 48-53) as a way of trying to get some refuge from their sorrowful lives. Brigit often does not agree with those fantasies and tries to bring the women back to the harsh reality of the laundry. She is more realistic than the others. Although sometimes she pities them and participates in their

reveries, at other times, she refuses to take part in their actions. Due to her strong personality, Brigit is a leading figure among the penitents. They respect her, heed what she has to say, ask for her opinion, and obey her.

Among the daughters of penitent women, there is Juliet, a seventeen-year-old orphan, who, although working in the laundry with the other women, is not a penitent. She decides to start working in the laundry where her mother was a penitent because she feels safer there than in the outside world. Juliet is a naive girl, who was raised in an orphanage run by nuns, and was taught to believe that all men are a threat. She is traumatized because once a man grabbed and threatened her, which confirmed her belief that all men are indeed dangerous, making her not want to leave the orphanage or the laundry. Juliet admires movie stars, such as Audrey Hepburn, and has a distorted self-image as shown in Act 1 Scene 4, where Brigit tells Juliet that she is “as thin as a wisp,” and Juliet retorts by saying “No! I’m not! I’m huge!” (Brogan 38).

Rosa/Caroline is also the daughter of a penitent woman, Brigit, “who has been adopted and raised by a well-to-do American family” (Brogan 14), and becomes shocked when she discovers her mother was a penitent. Differently from the other women, Rosa dresses in “today’s fashion” (Brogan 16), for she is the only character who appears only in 1992. Although not much is said about Rosa, she is the one who introduces the penitent women in the opening scene of the play by reading their names aloud off a ledger of Saint Paul’s Laundry. She reads the names of the penitent women, followed by the names of their babies including the stillborn ones, as well as the name of the person who signed them in the laundry.

3.2 Procedures for textual analysis

The first step to analyze the play was a close reading of the text. After the initial close reading, I analyzed the play so as to situate it in terms of the modes of drama as well as better understand the roles of the characters in the play. Third, I selected relevant diegetic information present in the text containing intertextual references in order to understand and analyze its context. As explained earlier, only the elements containing references to outside texts that directly interfere with the plot and influences the characters were chosen, such as parts containing religious references and events that have connection with the historical and cultural context of the two periods of the play, 1963 and 1992.

In the following subsection I will present Gérard Genette's view on transtextuality, which was used for the analysis of the text. I will also present other tools were used to carry out the analysis.

3.3 Framework for textual analysis

The theoretical framework used to carry out the analysis is Gérard Genette's concept of transtextuality, which consists of the notion that a text is not original in its own right, and that there are always references to other texts inside a text (Allen 96). As stated before, the analytical tools used as part of my theoretical framework take the historical-cultural context of the play into account to understand what happens in it, and the reasons the characters behave the way they do considering the periods in which they were living.

4. Analysis and results

In this section, I will present an analysis of the play concerning the modes of drama, as well as a historical and cultural analysis of Ireland in the 1960s and 1990s. The first part of the analysis (subsection 4.1) will consider structural aspects of the play, such as its characters and plot, in terms of the modes of drama as discussed in the review of the literature in order to better understand the characters of the play. The second part of the analysis (subsection 4.2) will revolve around both Genette's views on intertextuality and on the historical and cultural context of Ireland and the Magdalene Laundries. This part of the analysis will be divided into four main topics: Ireland, 1963; Ireland, 1992; Celebrities; and The Catholic Church and the Bible.

4.1 Analysis of the play according to the modes of drama

When thinking of the modes of drama, *Eclipsed*, as most modern plays, does not fit into just one mode as various modes seem to overlap in the play. Its characters, their actions, and the plot of the play are elements that can be used to better understand how the play works within its modes of drama, such as tragedy, comedy and the naturalistic view.

The play has elements that are proper to satire. Mother Victoria is the character that most clearly fits into this particular mode of drama. She is a caricature that would be found in a satire for having an extreme behavior and being inexorable when it comes to defend her religious beliefs. She is incapable of compassion towards the penitent women or any other person who does not strictly follow the Canon laws. Her worldview that people should “[o]bey the Rule” for “Blind Obedience” (Brogan 61) is the right and only way to live a worthy life. She is the type of character that makes the audience feel repulsion towards her. One does not feel empathy for her

character because she downplays the other characters who do not share her views nor follow what she considers the right way to behave.

In addition to satire, *Eclipsed* is also interspersed with elements of tragedy. Mother Victoria can also represent a character typical of a tragedy, for she believes that what happened to the penitent women was caused solely by their actions. Even though the play does not have a classical structure, Mother Victoria's point of view, through her attitudes, makes her character as one of a tragedy. The nun condemns the women to live their lives as penitents, for she believes that the reason why they are at the institution is that they have inner flaws, and are, therefore, responsible for what happened to them, as it would happen in a classic tragedy.

Although the play has many tragic events, as Cathy's death and Mandy's going mad, there are some moments when the penitent women fantasize about how their lives would be in the outside world. These moments are lighter and full of the penitents' reveries and desires. These scenes can be seen as the comic relief of the play, which provide the audience with moments of relaxation and fun. Nevertheless, these lighter moments do not serve only as a way of relaxation, but they also create a contrast with the tenser moments of the play, thus aggravating them.

The play also contains elements of naturalism in that the environment is responsible for what happens to the characters. The penitents are part of a society in which women are oppressed, thus having to obey the rules imposed by the Catholic Church in order to be accepted. For having committed "sins" unacceptable in the eyes of society, they have been imprisoned in Saint Paul's Laundry to spend their lives in penance. This situation influences the women's behaviors, who undergo good and bad moments and are portrayed as deep characters for having different emotions, as opposed to Mother Victoria, who is portrayed as a flat character for not

having such range of emotions. Another character with elements of naturalism in the play is Sister Virginia. She is strongly influenced by the environment in which she is placed. The novice has many moments of doubts and constantly questions her faith. For that reason, Sister Virginia is perhaps one of the most complex characters in the play.

4.2 Analysis of the play according to the historical and cultural context of Ireland in 1963 and 1992

4.2.1 Ireland, 1963

In the first scene of the play Nellie-Nora and Rosa find objects (such as a black habit, a white coif-veil-domino and black-and-white photographs) that recall the time when Saint Paul's Laundry was still active. The clothing and the old photographs help recreate the atmosphere of the 1960s while Rosa reads about the penitent women and discovers information about them. After the opening scene ends, the audience is transported to the year 1963.

The next scene functions as a transition between the two periods, from 1992 to 1963. A "morning call" with religious chants ("Benedicamus Domino! Deo Gratias!" Brogan 19) indicates the beginning of a day in the laundry and the daily routine at the institution. The calling serves to show that the laundry, inactive in the previous scene, is now in full operation as we, readers and audience, are taken to the past in a form of flashback.

When talking about priesthood, Sister Virginia makes a remark (Brogan 36) that situates readers and audience members in the 1960s in Ireland. She mentions that "all the fine young men enter a seminary" as indicating that in that time it was common among the poor families to send their sons and daughters to seminaries because the families were big and did not have conditions to maintain all their children (Douglas, Harte and Hara 136).

In the first scene of Act 2, for the first time in the play the title of the play “Eclipsed”⁴ appears. Mother Victoria says that “[w]e are eclipsed” (Brogan 60) in referring to women in religious institutions. This could be a reference to 1960s Irish women in general, who were under the shadow of men and did not have the same rights as them. Another interpretation could be the clothes religious women have to wear, covering their whole body, thus they are “eclipsed”, hidden. It could also mean that women in these laundries were forgotten by society and forced to live in the margin of Irish society of that time.

Act 2 Scene 4 is staged in Mother Victoria’s office. In this scene, she confronts Sister Virginia for trying to send a letter to their superior in order to make him aware of the poor conditions the penitent women suffer in the laundry. During their discussion about the letter, Mother Victoria uses expressions such as “sinful women” (Brogan 79) to refer to the penitents, which demonstrates how these women were seen in 1960s by Irish society and the Catholic Church. Mother Victoria, who stands for the conservatism of the Catholic Church, is scandalized when realizes that the novice does not agree with how the penitent women are treated.

The last scene staged in the 1960s is Act 2 Scene 5, when the women discover that one of them, Cathy, had died suffocated in a basket when trying to escape the laundry. In this scene, Mother Victoria enters the room and starts praying for Cathy. While the nun is saying the prayer “Our Father”, it is noticeable that she does it customarily as that is what is expected of her to do. When she talks about Cathy’s death she simply says that “[i]t was an accidental death” (Brogan 86). With this statement, it becomes clear that Mother Victoria does not feel either responsible for or empathetic towards what happened to Cathy, as if whatever happened to the penitents was the penitents’ sole responsibility, being their confinement only a consequence of their actions.

⁴ In an Encyclical Letter from 2009, Pope Benedict XVI wrote that “God is eclipsed” (Benedict XVI, *Caritas in veritate* 18), meaning that the faith in God is decreasing.

Mother Victoria's attitude represents how these women were seen by Irish society, as if Cathy's death was nothing but part of her deserved penance.

4.2.2 Ireland, 1992

As explained earlier, the first scene of the play occurs in 1992. To differentiate this scene from the scenes that happen in 1963, the play brings intertexts such as Nellie-Nora's mentioning of Rosa's flight. In the 1960s, flying airplanes was not as common as it became in the 1990s. Since in the play-text the reader has access to the year in which the events of the play happen, these hints help the audience situate the story more accurately.

In the final scene, the audience is transported back to 1992. Nellie-Nora and Rosa talk about what might have happened to Brigit, and Nellie-Nora refers to Saint-Paul's closing "that time" (Brogan 91), which makes us understand she is talking about the 1960s, and the scene readers and audience members are witnessing is back again in 1992. Rosa's inquiry into why Brigit used to live in the laundry (Brogan 91) indicates how in the 1990s the Magdalene Laundries no longer were considered common places where women were sent to do penance, and showing that in the United States (where Rosa comes from) these institutions were not considered common as in Ireland.

4.2.3 Celebrities

Throughout the play, many references to celebrities from the 1960s appear. Act 1 Scene 3 opens with the penitent women singing one of Elvis Presley's songs. References to the singer and his songs appear constantly in the play, functioning as a connection to the period the scenes occur. However, these appearances can be also attributed to the way the penitents deal with their

situation. As they are locked in the laundry and cannot live in the “real world”, they try to escape their reality as often as they can. Elvis’ constant references function as their way of living another life, a life that has been denied to them because of their status as fallen women.

Other intertexts are used in this scene in the dialogue among the penitent women to show their desire to get away from their reality. Citations of Paris, the river Seine, Hollywood (Brogan 28-29), French wine and Port (Brogan 24) serve as elements that show these women’s constant and desperate yearning to leave the institution due to both the oppression they suffer and to their inability to act under these circumstances to change their own fates.

Another famous personality cited in the play is Audrey Hepburn (Brogan 38). She appears as an idol of one of the characters, Juliet, who refers to her thin silhouette, situating us in the 1960s, the period when Hepburn was in the limelight and was admired for her work and her figure.

In Act 1 Scene 6, some other famous names appear as references to the 1960s. Grace Kelly, Cary Grant, Bing Crosby, and Frank Sinatra are cited by Nellie-Nora as personalities of their times. Grace Kelly is compared to one of the characters, Cathy, and is considered a beautiful woman, while the three latter ones are seen as desirable men, which situates the audience right in the 1960s, when they were indeed considered sex symbols.

As the scene goes on, there is a fake wedding staged by the penitents between Elvis Presley and Mandy, one of the penitent women. Even though Elvis’ name is cited throughout the play, it is in this scene that the influence of the singer in the penitents’ lives becomes most noticeable. The very fact that Elvis is used as a beauty icon serves to locate the play in the 1960s. Nonetheless, it also serves to reiterate how they constantly dream about having a life society

denies them, as by maintaining them locked in an institution guided by religious values, which was the reality of Ireland at that time.

Although Brigit participates in the women's reveries after some time, she is the only one who refuses to "live" this fake life because she is aware of their situation and constantly questions their position in Irish society. As Mandy writes a letter to Elvis Presley in Act 1 Scene 6, Brigit confronts her by asking what sender's address she will write on the envelope. Brigit herself answers "Saint Paul's Home for Penitent Women! Home for the unwanted. The outcasts! Saint Paul's Home for the women nobody wants!" (Brogan 47). Even though the other characters do not want to be in this situation, Brigit seems to be the one who is more revolted with their fates, not only because they are locked in the institution, but because she disagrees with the way they are seen by Irish society. Even though the Feminist movement began in Ireland later than in other countries (Fernandes 8), Brigit could be seen as a feminist character, for she does not accept that her fate should be different from the fate of those men who impregnated them. In Act 2 Scene 3, she asks: "[w]hy aren't our lover-boys locked up too? One law for them and another for us" (Brogan 74), which demonstrates that she does not agree that they, the penitent women, are "paying" for their sins while the men are free to live their lives.

4.2.4 The Catholic Church and the Bible

In Act 1 Scene 4, as in many others, Brigit satirizes the Catholic Church's when she impersonates a Bishop and uses expressions typical of religious discourse and register, such as "Alleluia!" These references are always used by the character in a mocking tone or curses ("Damn the Pope and all the bloody lot o' them!", page 37), making it clear to the audience that she does not accept nor agree with the role society imposed on them, penitent women.

Now I will talk about a scene where Sister Virginia presents a soliloquy while praying. While the novice is praying, the voices of the other characters are constantly interfering in her thoughts in a voice-over.

Act 1 Scene 5 starts with demonstrations of intertextuality in the stage directions, in which Sister Virginia is shown performing signs and using objects that represent the Catholic Church: “She dips finger in Holy Water Font and makes Sign of Cross. Glow from stained-glass windows and Sanctuary Lamp. Sister Virginia walks downstage and kneels” (Brogan 42). These elements are used to create an atmosphere of prayer and devotion; however, it is precisely at this moment that the character starts questioning what she was taught to believe, which accentuates the dramatic load of the scene.

When Sister Virginia starts praying, she constantly brings formulaic prayers, such as God the Father Almighty, as well as excerpts and characters from the Bible, such as the Holy Ghost, and the Virgin Mary. In her prayers, she clearly questions her faith by asking if she really believes in the Christian values she was taught to follow after her experiences in Saint Paul’s Laundry (Brogan 42).

As her prayers go on, by means of voice-over, she starts hearing voices of the penitent women pleading for their needs and desires, and then she cites excerpts from Saint Matthew’s Gospel, in which St Matthew tells the story of Jesus’ death and resurrection. The juxtaposition of her prayers with the women’s voices indicates that the novice does not agree with their conditions, and thus questions if what she has been trained to believe in is right. This intertext can be interpreted as a form of criticism towards the situation of the penitent women, who were suffering under the Catholic Church’s rule.

Additionally, Sister Virginia hears the voice of Mother Victoria, also by means of voice-over, warning her about the church's vows of blind obedience (Brogan 44), which makes her question whether the blind obedience taught by the church is right. At the end of the scene, in a soliloquy⁵, Sister Virginia contends:

The women need help from you, the Risen! But, did you rise from the dead? - You're supposed to be a Loving Father! Are you a God of Love? - A God of Justice? I thought I'd be working for the Poor! Am I being brain-washed? Will I become dehumanised too, if I stay here long enough? Locked in by Obedience? The Rule? Why are there changes in Our Holy Founder's Book? Was early Christian History rewritten too? Woman's witness submerged? - Christ Crucified! Help them! For a woman bore you, carried you for nine months! Mother of Jesus, do something about Cathy, Mandy, Nellie-Nora and the others! When you arose from that tomb, women were your first witnesses! Your first miracle was performed at your Mother's request! - Help us! - Help me! (Brogan 44)

In this soliloquy, Sister Virginia uses biblical discourse and Catholic creeds against the Catholic Church to point to the fact that what is happening to the penitent women cannot be in accordance with Christ's teachings. As she questions whether a loving and just God would let these women suffer as they do, she begins to doubt her own faith, and wonders whether she has been brainwashed. By questioning the "unquestionable" laws of the church, Sister Virginia disrupts this "blind obedience", thus challenging the values that were considered right at that time, giving the scene a touch of rebellion against some of the Irish ideals of that time.

⁵ This soliloquy contains pagan references mixed with contents from the Bible.

Act 2 Scene 1 contains many excerpts from the Bible that are used as intertexts. While Sister Virginia questions the way the penitent women are treated in the laundry, Mother Victoria uses two of the Ten Commandments to justify the women's penance. Mother Victoria argues that: "They've broken the sixth and ninth Commandments" (Brogan 58), which are: "You shall not commit adultery", and "[y]ou shall not covet your neighbor's wife" (Exo., Chapter 20). Even though Sister Virginia disagrees and tries to persuade her by arguing that the men who impregnated them committed these same sins, Mother Victoria stands for her argument. She says that they are "fallen women", unwanted by society, which was the way the penitents were seen in a 1960s' conservative Ireland in which women did not have the same rights as men, thus were not treated the same way as them.

By citing Saint Paul, when he says that "[p]eople who do wrong will not inherit the Kingdom of Heaven. - People of immoral lives - fornicators, adulterers" (Brogan 59), Mother Victoria stands for the women's penance and states that "[w]omen tempt men" (Brogan 59). Once again she supports her creeds by citing Genesis, chapter 3, on how Eve tempted Adam to eat the forbidden fruit. In the nun's point of view, it is justifiable that these women are locked away, for they are the only ones responsible for what happened to them and should thus pay for their deeds.

As the scene goes on, Mother Victoria reprehends Sister Virginia for questioning her faith stating that Sister Virginia cannot "question the System" (Brogan 61), and that the rules of the church have to be followed blindly. Mother Victoria, metonymically represents the "rules" of the church themselves, since she constantly uses the Bible to both validate her authority and as a way of keeping the women under her control. Meanwhile, Sister Virginia serves as a counterpoint to Mother Victoria as she uses the same text, the Bible, to question whether the

sacred text should be used to do good deeds and help people rather than to punish them, as Mother Victoria believes (Act 1 Scene 5).

Scene 2 of the second Act shows the women working in poor conditions when Brigit, as she does throughout the play, uses religious references to mock the institution and to show her indignation towards their situation. When she pretends that the bin is in flames, Sister Virginia tells her she is “not ready for the Purgatory yet” (Brogan 64) which makes the other women think about the purpose of the Purgatory and compare it to the laundry, as if they were already being judged for what they have done before going to Heaven or to Hell. Another reference euphemistically made in relation to the Bible is Brigit’s use of the term “the hotter place” (Brogan 64), by which she means hell.

In Act 2 Scene 3, the penitent women start remembering some aspects of their lives before they had been locked up in Saint Paul’s Laundry. They talk about the dances they used to go to and refer to the way the Catholic Church was present even then: “Our Canon stood at the back of the dance-hall and watched! On Sundays he’d shout, ‘Company-keeping is a Mortal Sin! Hell for all Eternity!’” (Brogan 68). This line illustrates the constant interference of religion in the everyday life of Irish society. Even at moments of leisure, they would always be under the watch of the church through menaces used to control their behavior.

Another reference concerning religion appears in this scene when Nellie-Nora wonders if Mary, the mother of Jesus, suffered any kind of prejudice when she was pregnant. She asks if “the neighbours point[ed] at her too” (Brogan 69). Nellie-Nora, like the others, had to deal with the situation alone, for the fathers of their babies were not held responsible for their pregnancy, thus all the responsibility and punishment were cast upon this women.

In the following scene, we can see another noticeable aspect of the Catholic Church's conservative views on women. The way women, not only the penitent but all of Irish women of that time, were seen in the eyes of the church is explicit in Mother Victoria's speech. The nun makes it clear that women occupy an inferior position when compared to men. When Sister Virginia was asked by her brother, a priest, to say Mass with him, Mother Victoria expresses her indignation by exclaiming that "[h]e has asked for you from the Altar! Imagine! From God's Holy Altar!" (Brogan 81). At the end of the scene, after Sister Virginia says she should write to the pope, the nun remarks that "[a] white novice says, she'll write to His Holiness! - (*puzzled and worried*). My Lord Bishop, what is happening to our Holy Church?" (Brogan 82). These citations not only indicate that women were considered less worthy than men by the Church and society in general, but also that they themselves suffered prejudice from fellow women.

5. Final Remarks

In this piece of research, I have attempted to show how the intertexts present in *Eclipsed* may serve to provide a view into Irish society in the two periods in which the play occurs, namely 1963 and 1992. By analyzing its modes of drama, the two periods of the play, references to celebrities, the Catholic Church and the Bible, I hope to have shown the roles that intertexts play in *Eclipsed* and shed light on its historical-cultural context.

With regard to the categorization of the play according to the modes of drama, *Eclipsed*, as a modern play, shows different modes of drama throughout the text indicating a diversity of styles. The second part that was analyzed, 1963's Ireland, provides a deep look into the way Irish society functioned in the 1960s. When it comes to 1992's Ireland, even though not many scenes happen in this period of time, it can be said that there are clear references that transport the

audience/reader to this epoch. The parts of *Eclipsed* in which several celebrities are mentioned, focusing especially on the Elvis' figure, serve as a strong reference to locate the play in the 1960s. The final topic discussed was the roles of both the Catholic Church and the Bible throughout the play, which are mostly represented by the characters of Mother Victoria and Sister Virginia.

Considering possibilities for further study of *Eclipsed*, issues such as the hierarchy of women within the Catholic Church, the power of women upon other women, and the non-diegetic elements of the play could be analyzed, as well as there could be a critical analysis from the perspective of feminism.

As a contemporary play, *Eclipsed* is an important work, for it denounces the atrocities that have happened in the Magdalene Laundries in the Republic of Ireland for many years. The play has a fundamental role in reflecting Irish society in times that women were seen as inferior and that the Catholic Church had a strong influence in that country's oppressive morals and values. The existence of such institutions should never be forgotten nor should Irish society regress to treat women the way it did. For these reasons, works like *Eclipsed* should become more visible and widespread so people can reflect upon the wrongdoings against women and fellow citizens living under conditions of vulnerability.

6. References

Allen, Graham. *Intertextuality*. London: Routledge, 2006. Print.

Aristotle. *Poetics*. Trans. Apostle, Hippocrates G., Elizabeth A. Dobbs, and Morris A. Parslow. Grinnell: The Peripatetic Press, 1990. Print.

Bakhtin, Mikhail. *Marxism and Philosophy of Language*. Trans. Ladislav Matejka and I. R. Titunik. New York: Seminar Press, 1973. Print.

Benedict XVI. Encyclical Letter. *Caritas in veritate*. 29 Jun. 2009. 16 Feb. 2016. Web.

Besel, Karl, and Joe H. Brown. "Catholic NGOs Following the 1995 Referendum on Divorce in the Republic of Ireland." *Wiley InterScience* Summer 2007: 443-457. Print.

Black, Susa Morgan. "Brigit." *The Order of Bards Ovates & Druids*. Web. 15 February 2016.

Brogan, Patricia. *Eclipsed*. 5th ed. Galway: Wordsonthestreet, (1994/2008). Print.

Cambridge Dictionaries Online Cambridge University Press. 1999. Web. 21 Jun. 2015.

Douglas, Roy, Liam Harte, and Jim O'Hara. *Ireland since 1690: A Concise History*. 1999. Belfast: The Blackstaff Press, 2003. Print.

Esslin, Martin. *An Anatomy of Drama*. 1976. London: Abacus, 1981. Print.

Genette, Gérard. "Introduction to the Paratext." Trans. Marie Maclean. *New Literary History* 22.2 (1991): 261-272. Print.

Fernandes, Alinne Balduino Pires. *Representações de corporeidades femininas no teatro irlandês escrito por mulheres de 1980 a 1994: Norte e sul em diálogo*. N.d. TS. Universidade de São Paulo, São Paulo.

Hug, Chrystel. "Moral Order and the Liberal Agenda in the Republic of Ireland." *New Hibernia Review* Winter 2001: 22-41. Print.

Landwehr, Margarete. "Introduction: Literature and the Visual Arts; Questions of Influence and Intertextuality." *College Literature* 29.3 (2002): 1-16. Print.

Luddy, Maria. *Women and philanthropy in nineteenth-century Ireland*. New York: Cambridge University Press, 1995. Print.

Murray, Christopher. *Twentieth-century Irish Drama: Mirror up to Nation*. 1997. Syracuse: Syracuse University Press, 2000. Print.

O'Connor, Emmet. "Anti-communism in twentieth-century Ireland." *Twentieth Century Communism* 2014: 59-81. Print.

Philomena. Dir. Stephen Frears. Perf. Judi Dench, Steve Coogan. Pathé and The Weinstein Company, 2013. DVD.

Pier, John. "Between Text and Paratext: Vladimir Nabokov's Pale Fire." *Style* 26.1 (1992): 12-21. Print.

Republic of Ireland. Department of Justice and Equality. *Report of the Inter-Departmental Committee to establish the facts of State involvement with the Magdalen Laundries*. Dublin: 2013. Web. 23 Apr. 2015.

Scholes, Robert, Carl H. Klaus, and Michael Silverman. *Elements of Literature*. New York: Oxford University Press, 1978. Print.

Sihra, Melissa, ed. *Women in Irish Drama: A Century of Authorship and Representation*. 2007. Basingstoke: Palgrave Macmillan, 2009. Print.

Smith, James M., and Raymond Hill. *State involvement in the Magdalene Laundries: A Summary of JFM's submissions to the Inter-departmental Committee to establish the facts of State involvement with the Magdalene Laundries*. Bailieborough: 2012. Web. 11 May. 2015.

Smith, James M. "The Politics of Sexual Knowledge: The Origins of Ireland's Containment Culture and the Carrigan Report (1931)." *Journal of the History of Sexuality*. Apr. 2004: 208-233. Web. 20 Mar. 2015.

The Holy Bible: Douay-Rheims Version. Ed. Dennis McCarthy, Tad Book. Douay: English College. Web. 15 Aug. 2015.

The Magdalene Sisters. Dir. Peter Mullan. Miramax, 2002. DVD.

Ubersfeld, Anne. *Para ler o teatro*. Trans. Simões, José. São Paulo: Perspectiva, 2010. Print.