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DEDICATIONS

I dedicate this work to:

My dear parents

My beloved brothers and sisters

My Little nephew

Thank you for your love and support

Randa

My beloved parents

My sisters and brothers

Thank you for your everlasting love and warm encouragement throughout my research , without you I couldn't overcome my difficulties in my studies .

My best friend for her support and moral encouragement , thank you for being always by my side when I needed you

My dear cousin for her endless help concern and useful advice .I will be forever grateful!

Samira

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Abstract

The following research work aims at studying and analysing Lady Gregory's ***The Rising of The Moon*** *(1907) in the light of Postcolonial theory put forward in Frantz Fanon's* ***The Wretched of The Earth****(1968), by focusing on the evolution of the native intellectaul and (ex) colonized authors through the three phases of* ***"Assimilation****", "****Return to the Source"*** *to reach what Fanon qualifies "****The Combating Phase****".Following the* ***IMRAD*** *method, our dissertion is devided into two chapters. While the first chapter is devoted to analyse the most important historical circumstances and key literary events that shaped Ireland's literary history that deeply influenced the majority of Irish writers, poets and dramatists who produced a distinctive literature far from the shaddows of the colonizer, the second chapter examined particularly Lady Gregoey's* ***The Rising of The Moon*** *through Fanon's documentation on the evolution of the native intellectual. It has been revealed that in the play, Lady Gregory revived the Irish Celtic past through going back to Irish myths, folktales and nostalgic past in order to describe the current concerns and ordinary lives of the Irish peasants. In addition to this, it has been made clear that she attempted to reinterpret/rehabilitate some of the Irish revolutionary songs to show the richness of the Irish culture. Therefore, it can be said that Lady Gregory's* ***The Rising of the Moon*** *is not only a comic play, but also a serious play that embodies serious themes such as Irish nationalism , heroic past and revolutionary ideas.*

Key Words*: Fanon, Lady Gregory, nationalism, native intellectual, revival.*

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General Introduction

"For an island of less than six million people, Ireland has an amazingly rich literary tradition and culture"[1]. Being among the most oldest European writing the early Irish literature was first composed and written in Gaelic language, however between the seventh and the tenth centuries with the rise and the growth of the different monasteries a variety of Latin manuscripts developed. The most notable example is the book of kells in Trinity College"[2], Dublin. It started to be written in English that is the language of the colonizer in the eyes of many Gaelo-centric writers. For instance, the Irish language begins to lose its function and importance with the advent of the British colonizer.

Indeed, from the seventeenth century onward, Irish literature in English began to grow most particularly in the ardent little shape of the poet, essayist and satirist such as Jonathan Swift, Oliver Goldsmith, and Richard Sheridan. Yet, in the Irish literary history of Ireland, the late eighteenth and nineteenth centuries were very important for the rejuvenation and rehabilitation of Irish nationalism, Irish poetry, myths, folktales, legends and Gaelic language which saw the beginning of the Irish cultural, linguistic and literary interests generated by the Irish Revival in the form of literature and Gaelic language.

In fact, the Revivalist authors and intellectuals saw literature and language as the necessary tools mostly for correcting the misleading images about the Irish people that circulated in the English writings (history books, literature, cartoons etc) and regenerating the Irish culture and identity that were shaken by the English colonizer. In this light, Arnold is probably the most notable English author who established a binary opposition between the English and Irish. It was then within this historical and literary contexts and conditions that the Irish Revivalism or Renaissance appeared with the emergence of militant and nationalist groups that were calling for an authentic Irish language and literature. Among them, we may

mention **The Gaelic League** led by Douglass Hyde and Arthur Griffith (Gaelo-leaguers) and **The Abbey Theatre** led by famous literary figures such as William Butler Yeats, Lady Augusta Gregory, Edward Martin, and John Millington Synge to cite but few. In other words, Irish Revivalism/Renaissance is a literary, cultural and a linguistic movement that started around the 1880's as a result of the economic, political, literary and religious troubles inside Ireland such problems include: **The Irish Great Famine** in the 1840's, the failure of Charles Stuart Parnell and the religious fundamentalism propagated by the Catholic Church.

Finding culture as a weapon to resist mis-presentation, the Irish literary movement began in Ireland at the end of the nineteenth century. Led by a group of revivalists that aimed at reconstructing the Irish identity and culture, "the Irish literary revival was brought up on the first thrived on the second and blossomed forth in the third , what enterprise, what thankless unselfish work, what fights, what quarrels, what enmities, what petty jealousies, and big jealousies play behind these ventures"[3]. The movement began by William Butler Yeats, Lady Gregory and Michael Cusack, and carried forward some years later by Synge. The movement gave birth to many other important organizations such as **The Gaelic Athletic Association** (G.A.A) (1884), and **The Gaelic League** (1893). The major important works of this contemporary movement are generated in poetry and dramas espousing themes that discussed the old Gaelic legends, myths and lyrics, rewritten in the English language.

On the one hand, the Gaelic League (1893)led by Eoin MacNeil and Douglas Hyde played an important role in arousing the Irish linguistic awareness and it was mainly supported by the Irish protestants, the Parnellites and the anti-Parnellites, and the politicians who wanted a complete independence. Itfound also a large support by the nationalist radical Arthur Griffith who"incorporated the doctrine of the Gaelic League in his Sinn Fein policy"[4]. It aimed at preserving the native language and at promoting its use in different places. Douglas Hyde was its first president who argued that the Irish language was far richer than

the English, and that to use the native dialect is an act of patriotism. In addition, The Abbey Theatre opened its doors to the audience on December 1904 by Yeats and Lady Gregory. The Abbey Theatre would define a distinct form of the Irish theatre by presenting a national and political status. Its staged plays were those of the country (Ireland) with an attempt to revive the beliefs and the value of the Irish culture and arouse the sense of nationalism and a national identity.

Moreover, the intrinsic advantages of this theatre lays in the fact that it gave the playwrights an opportunity to reinforce their artistic abilities and the discovery of their literary genius as the co-founder of the Irish theatre Lady Augusta Gregory; an Irish dramatist, folklorist, theater manager and promoter of the Irish drama who declared that this theatre "established reflected the Irish culture in a positive context. Its attempts were considered as a reaction against British colonialism"[5].The new theatre attempted also to reintroduce the "other" image of the Irish people by changing the negative stereotype that the colonizer associated to them. Lady Gregory hinted to this fact by saying that"we (Irish) are […] weary of misrepresentation"[6] as "they called for a drama that was "rooted in Irish soil", they considered their role of a great significance in the sense that the new theatre attempted to inspire and promote nationalism"[7].

The Rising of the Moon (1907) is a political play written during the colonization of Ireland. In it, Lady Gregory addresses the most important political question of that time which was the independence of Ireland, as it carries also a powerful and evocative message which promoted the unity and understanding among the Irish by showing signs of an increasingly sympathy for nationalism and reviving the culture of Ireland through putting the old folk traditions such as songs, myth, legends, and patriotic feelings.

1- Review of the Literature

Being a nationalist who wanted to propagate and spread the feeling of unity and political independence among the Irish people without using violence, but rather through language and literature. Lady Gregory's play ***The Rising of the Moon*** (1907) has received a large bulk of criticism as scholars viewed it from different angles and perspectives .To begin with, Gonzalez in "Duty and Patriotism in Lady Gregory's ***The Rising of the Moon***(2017) argued that Lady Gregory's dramatic works are meant to reveal the inner side of the human beings(Irish people). In this light, he argues that

> The greatness of Gregory's dramatic art rests precisely in its ability to deal simultaneously with the human experience and with the Irish experience, for example, the one act-play, ***The Rising of the Moon*** illuminates the human conditions of two native Irish man while at the same time encouraging revolt against England[8].

From the above quote, we understand that Lady Gregory's dramatic career is devoted to the Irish struggle for political and literary independence, without making use of any violent act. She did so by describing the very peaceful nature of the Irish people with their impulsive instincts.

Within in the same perspective, Pethica James another representative critic of Lady Gregory's works particularly her political play ***The Rising of the Moon*** considered that the play evokes the strong national unity among the Irish people and their national-love and patriotism towards Ireland (the play calls indirectly the Irish people to be united and being far from the use of violence). In the critic's opinion, the Irish people may reach freedom and live in a welfare state without being physically confronted to the English and far from the use of violence. Thus, unity, patriotism, and loyalty are the recurrent themes of Lady Gregory's play

by favoring the feeling of a nostalgic past that would build a strong nation. In this regard, Pethica James asserts that

> While his (the Ragged Man) talk and song inspire beneficial human connection, they leave the sergeant actually conflicted at the end of the play between the claim of political idealism and the materialistic concerns of ordinary life, and far from sure he has done the right thing: left mulling over the reward he has forgone, he wonders:"Am I as great as fool as I think as I am"[9].

From the above quotation, the sergeant remembered his identity through the Ballad singer who sang nationalistic song in order to let him escape from the British government. As a result the sergeant was confused between his duty towards his family and his work, and also to his mother land.

Malone Andrew in his article entitled "The Plays of Lady Gregory" (1924) examines Gregory's play in terms of the conversely and inverted roles attributed to the two main characters who are the Sergeant and the Ballad Singer. In this light, Lady Gregory's fictional characters are used in an opposite way in order to reveal the hidden hi/story of colonial Ireland between those who publicly and directly followed the path of freedom and independence and those who secretly changed their minds in the course of events. Malone A.E contends that:

> ***The Rising of the Moon*** is a magnificent comedy of abnormal political conditions. The sergeant'schoice where duty and sympathy conflict is difficult, and the artistry by which lady Gregory enables the ballad-singer to awaken the sergeant's slumbering patriotism is a masterpiece of dramatic technique[10].

As the above quote shows, the Ballad-singer's mission is to awaken the consciousness of the Sergeant, and therefore, to join the ranks of many other Irish people in the path for independence. Indeed, it is worth mentioning that in Ireland, like in many former colonial countries, many people changed their own opinions about revolutions, as they moved from

being under the service of the colonizers into the service of the freedom-fighters or vice-versa during the struggle for independence.

The Rising of the Moon is a comic tale which is best known for the Irish theme and life like characterization. In fact, the characters stand to represent their native land far from any romantic zeal. They are also antagonists by all social norms. The Sergeant stands for what is good, law and order, where as the Ragged Man stands for rebellion and the new Irish. The play has a simple structure with only seven long pages, and the events turn around four characters. One of the talents of Lady Gregory was being able to catch the vocabulary, speech mannerisms and rhythms of the Irish people. Moreover, the play was widely praised for its masterful dramatic technique, All these authors considered the play of a great importance as far as the themes that involved in it appeals the Irish people to fight for their liberty and freedom without being confronted to violence, it also calls the Irish society to be united and regenerating the Irish culture and identity. As Gonzalez Alexander claims in his book "*Irish Women Writers: An A-to-Z Guide" (2006)*

> Thomas Hogan citing it as the best- written single act ever. Most critics praise it hightly and think it Gregory's most successful one act play;for example kooper asserts that Gregory's consummate compression and composition of details. Later critics such as Sadlemyer and Adamas sees this early comedy as a little gem with much intriracy,its curious spheaval probably to arise again in the cyclical fashion of nature. in fact Gregory's realism and prose style greatly influenced other Abbey poetic dramas[11.]

2-Issue and Working Hypothesis

Considering our review of the literature, it is noticeable that many critics have dealt with the play from different angles. Yet, to our best knowledge, no attempt has been undertaken to study or explore Lady Gregory's ***The Rising of the Moon*** from a **Fanonian**

perspective so that to discover the play's revolutionary, fighting, and literary as well as political themes.

Thus, like those Irish Revivalists who rejected the various forms of colonialism and attempted to re-call their local culture, past and traditions, Lady Gregory in the paths of Fanon passed from being an author and a playwright of the "Return to the sources" to that of an "awakener" as her main literary productions and staging plays manifest. In order to achieve our objectives, we will make use of Frantz Fanon's documentation of the evolution of the native intellectual (authors) by using mainly the fourth chapter entitled **"On National Culture**" in his book ***The Wretched of the Earth*** (1968).

In fact, it has to be mentioned that Fanon in his theory argues that during the time of colonisation, authors, artists and intellectuals of all sorts passed through three main phases which are "assimilation", "the Return to the sources", before reaching at the end the fighting combative or "awakening phase" under such categorisation. Our interest lies on the second and the third phase as it shed light to our subject because at these two stages that Lady Gregory and other authors reach certain literary and political concerns. During such phases, the native intellectual after a period of **unqualified assimilation** to the culture of the colonizer, he/she rebuilds him/her self and to reject the culture of the colonizer. In the second phase, the native intellectual starts to remember what he/she is to remember his/ her childhood (those bygone days), and re-call the past folk traditions. Finally, in the third phase, or what Fanon calls the **fighting phase**, the writer became the mouthpiece of his/her nation or the awakener of his/her people by producing a nationalist literature in which he/she shows nationalist needs aiming at awakening the national feelings of belonging and a sense of revolutionary struggle.

In other words, throughout the discussion of the present research, we will shed light first on the evolution of the colonial history of Ireland from being under the British colonialism (Unqualified assimilation) to a free Irish state the return to the sources and the fighting phase focusing on Gregory's ***The Rising of the Moon.*** We strongly believe that in writing the above interested play, Lady Gregory was mainly interested in reviving the Irish peasant nostalgic, and heroic past of the Irish land, before reaching at the end the revolutionary (literary and political) stage of independence.

3-Methodological Outline

In order to reach our aims, we will follow the **IMRAD** method, by starting with a general introduction which will highlight our issue by producing a literature review and an insight into the literary criticism available on the topic. The methods and materials consist of the summary of the theory and a short synopsis of the play. The results section represents the general findings of the research. The discussion section will be divided into two chapters. The first chapter will examine the most important historical and literary events that shaped Ireland from the late eighteenth to the early twentieth centuries from the Norman invasion to the Easter Rising of 1916, which we consider as the period of an unqualified assimilation. The second chapter will be devoted to the study of Lady Gregory's play through Fanon's documentation of the second and the third stage of the evolution of the (ex) colonized authors. The research paper will end up with a general conclusion where we will speak about the general findings and also to suggest further studies make a comparison of Lady Gregory's The Rising of the Moon and John Millington Synge's The Riders to the Sea.

Endnotes

[1]SeanCrossn, “Irish Literature: On Overview”(2008), P.1.

[2]Ibid, P.1.

[3]NarayanaMenon,“W,B Yeats and the Irish Literary Revival”, *Indian Studies*, (1965),P.12,8,no.2.

[4]Arthur E. Clery, “The Gaelic League” *studies: An Irish Quartely Review*, (2012),P.401,8,no.31.

[5]Amal Riyadh Kitishat, “Colonialism and the Reaction of Identity: The Irish Theater as a Case Study”,*Journal Theatre and Culture*, (2012),P.84Doi:10.5897//JLC 12.020.

[6]Ibid,P.84.

[7]Ibid,P.85.

[8]Asghar Ali Ansari, “Duty and Patriotism in Lady Gregory’s *The Rising of the Moon*”, *Journal for Research Scholars and Professionals of English Language*,1 no.1(2017),P.10

[9]Ibid ,P.9.

[10]Andrew E. Malone,“The Plays Of Lady Gregory”, *Studies: An Irish Quarterly Review* 13, No.50 (June, 1924), P.251 .

[11]Alexander G. Gonzalez,*Irish Women Writers: An A-to-Z Guide*(Greenwood Publishing Group, 2006).

II-Methods and Materials

II-1-Methods

For the theoretical basis of the discussion, we will rely on Frantz Fanon's ***The Wretched of the Earth*** (1968). By using the fourth chapter entitled "**On National Culture"** that concerns the trouble of recovering national history and culture. In order to clarify more our selected topic, it is very important to show that during the colonial period, many Irish authors refused being assimilated to the British colonialism, culture and attitudes. Consequently, they reached what is known "**The Celtic Revivalism**". In this light Farichild Halford argues that ***The Wretched of the Earth*** is considered as a "probing examination of colonization, a compelling description of the process of decolonization, and a prophetic analysis of independence movements around the world"[1]. Fanon gives specific prescriptions for the colonized writers by encouraging them to seek for cultural and national liberation.

Indeed, the colonial domination tried to put in the native's mind that colonialism came to enlighten and illuminate their lives. In reality they came to impose its rules and their culture. As Fanon explained Colonialism came to dominate the native's mind controlling them, removing their culture and language, in the context of Ireland, the British colonizer aimed at dominating and controlling the Irish minds by alienating them from their culture and identity. This is the way Fanon defines colonialism, as the latter sought to control and exploit the colonized by removing their history and destroying their past .He asserts that

> Perhaps we have not sufficiently demonstrated that colonialism is not simply content to impose its rule upon the present and the future of a dominated country.Colonialism is not satisfied merely with holding a people in its grip and emptying the native's brain of all form and content by a kind of perverted logic,it turn to the past of the oppressed people,anddistorts,disfigures,and destroys it this work of devaluing pre-colonial history takes on a dialectical significance to day[2] .

Under the light of the ideologies of colonialism, Fanon claims that through the establishment of a cultural nationalism which is necessary to escape from the culture of the colonizer"Each generation must out of relative obscurity discover its mission, fulfill it, or betray it"[3]. This passage lays out a challenge; it appears as a call for a revolutionary culture. Thus, a shared feeling of nationalism arose among the native people. National culture is concerned with the problem of reconstructing national history and culture as a process of liberation. According to Fanon, culture is the appropriate method to resist and a necessity to the national liberation of a nation. Indeed, he suggests that fighting for national liberation is a manifestation of national culture tied to the fighting for the nation itself.

Fanon advocates that efforts made by the native intellectual to reconstruct his identity and to fight for his liberation have to go through three phases or "a panorama on three levels''[4]. In the initial phase, the native intellectual has an "**unqualified assimilation**" to the colonial's culture, behaviours, attitudes, and system. Many authors and intellectualsin Ireland's colonial contexts were totally assimilated into the culture of the colonizer like Jonathan Swift, Richard Sheridan, and Oscar Wilde. In doing so, the native intellectual has thrown himself greedily upon the Western culture, as Fanon says

> In the first phase, the native intellectual gives proof that he has assimilated the culture of the occupying power. His writings correspond point by point with those of his opposite numbers in the mother country. His inspiration is European and we can easily link up these works with definite trends in the literature of the mother country. This is the period of unqualified assimilation. We find in this literature coming from the colonies the Parnassians, the Symbolists, and the Surrealists.[5]

In the second phase, the native becomes preoccupied in the reclaiming of culture. According to Fanon, literary productions during this phase is re-narration and re-telling of old legends and tales, so here the native thinker starts "to remember what he is''[6]. In this phase and as far as Irish authors are concerned, their focus was held on Ireland and the Irish

language. For instance, we may mention William Butler Yeats's *The Celtic Twilight* (1894) and John Millington Synge's *The Play- boy of the Western World* (1907) which aimed at re-narrating the Celtic tradition of Ireland. Lady Gregory falls in this phase, she collected old legends, myths and re-narrated the heroic tales of Ireland that resulted in her book "***Vision and Beliefs in the West of Ireland*** (1920), while her play ***The Rising of the Moon****,* she presented a new Ireland, as she brought the past into the present. She used, for instance, old nationalist songs such as **Granuaile, Shan Bhean Bhocht, and Green on the Cape** and **The Rising of the Moon** which are all songs of **1978s Rebellion** in Ireland. In addition to this, she refers to real historical events that happened in Ireland from the late eighteenth to the early twentieth centuries which show the rebels of Ireland and their rebellion to free their country from the British to arouse the feelings of nationalism among the policeman who encourage the Irish people to band together against the British. As Edward Said suggests: "her plays created a new mythology, "an imaginary Ireland" articulate [d] the expression of Irish identity as it attaches to the land, to its Celtic origins, to a growing body of nationalist experiences and leaders [...] and to a specifically national literature"[7].

The third phase is called the "**fighting phase**" or "**liberationist stage of native intellectual and culture**". At this stage, the writers use literature as an act of faith, the literary works produced by the writers is considered as an appeal for a national liberation where the native addresses his /her own people to fight for their existence as a nation. Therefore, this contact with the people gives rise to what is called "**a literature of combat**" or "**committed literature**" as Jean- Paul Sartre defines it "Writing is a certain way of wanting freedom; once you have begun you are committed willy-nilly"[8]. In this phase, the native intellectual turns himself/ herself to an awakener or a galvanizer of the people. He seeks to reconstruct his/ her identity and all that concerns the colonizer including its culture and beliefs. From this definition we considered that Lady Gregory and her play awakened the Irish people. She used

her knowledge to collect Irish myths and legends to translate them from Irish to English giving birth to her famous collection entitled the stories of Cachulain. She devoted her entire career for Irish nationalism by developing the oral literature to the written one considered as canon for a new nationalist establishment, through her works such as ***Spreading the News*** (1904) ***Hyacinth Halvey*** *(*1906), ***The Rising of the Moon****(1907)* .She reproduced ancient, positive and values such as loyalty, honesty and unity in Ireland.

2-Materials

II-2-1-The life and times of Lady Gregory

Isabella Augusta Gregory was born on March 15, 1852as the daughter of Frances and Duddley Persse, coming from a middle class family. Her parents were land owners of large lands in County Galway "Roxborough". Her ancestors were varied between old Gaelic aristocrats and others were Norman and English settlers. The most important figure in her life was her nurse "Mary Sheridan" who initiated her to Irish poetry. At the age of twenty –nine, she got married with Sir William Gregory, a former governor of Ceylon. Although her family supported the unionist, Gregory supported the nationalist. After her husband's death, Lady Gregory lived alone in Cool and moved out to London.

She returned at Cool where she spent most of her time. There, she began to learn the Irish language, and thus she became an active figure in the Gaelic League. In addition to this, she started collecting folktales from Irish people and translated them into English, which resulted in "*Cuchulain of Muirthemne*"(1902) and "*Gods and Fighting Men*" (1904).In 1896, she met Yeats and Edward Martyn at Tulira Castle and began supporting Yeats by helping him to write "Cathleen *Ni Haulihan*"(1902) and "*Where there is Nothing*" (1902) declaring that "Ireland is not the home of buffoonery and of easy sentiment, as it has been represented, but the home of ancient idealism"[9].Likewise many of her Irish contemporary playwrights,

Lady Gregory considered drama and literature as means to revive the Irish culture. She later on founded the Abbey Theatre in 1904 that allowed her to develop her artistic talent and gave her an opportunity to work for the people, to tell their stories, and became the mouthpiece of her nation.

II-2-2-Synopsis of Lady Gregory's *The Rising of the Moon*

The Rising of the Moon is a nationalistic play, dealing with the relation between England and Ireland trying to fight for freedom from the British colonizer. In her play Lady Gregory presents characters who are rolling between duty and patriotism and they are united together as Irishmen through the myths, folktales and songs that they shared as a nation.

The play is about a revolutionary hero disguised in a Ragged Ballad Singer, who is with a great intelligence, as he manipulates the Sergeant's mind to let him pass. The Sergeant is an Iris man but a loyal worker for the British government. As the play unfolded, the Ballad Singer has escaped from the jail and wants to escape by the sea. As a result, the sergeant sends his two assistants to post more flayers in the other side of the seaport. When he headed toward the sea and thinking about the ragged man and also about the award money, suddenly, the escaped man enters the sergeant stopped him. The escaped man introduced himself as Jimmy Walsh, a Ballad Singer who wanted to sell some of his ballads to the sailors because he is a very poor. The sergeant does not allow him to go further and orders him to go back as the search operation is going there. The Ragged Man looks at the poster and tells the policemen that he knows the man in the poster; he adds that he is very dangerous man, an expert in the use of many weapons and he has killed many policemen. In fact The Ragged Man wanted to put a psychological pressure on the sergeant and terrify him.

Horrified, the sergeant accepted the Ragged Man's offer to stay with him to get a help to look for the escaped man. The Ragged Man started to sing a sentimental song about lover.

Then, he began a revolutionary Ballad about a legend, oppressed old Irishwoman named Granuaile. The sergeant stopped him, protesting that is forbidden to sing about the Irish. Then the Ragged Singer says that he is singing nationalistic song to keep his heart warm and to keep away the fear. So, he lets him to continue singing. During his singing, unconsciously, he inserted the wrong lyrics, immediately; the sergeant corrected the man and sang the proper line.

Now the Ballad Singer reminds the sergeant his childhood when he was full of national spirit. Thus, the sergeant accepted that he was very nationalist and when he was a child he used to sing revolutionary songs and wanted to see his country free from the British Colonizer. Hence, very cleverly, the Ragged Man arouses the feeling of Irish unity and national unity in the sergeant's heart, and revealed his identity promising him to return the favor after the independence of Ireland. The sergeant out of nationalistic feelings in him, aroused by the fugitive, does not arrest him and let him escape.

Endnotes

[1]Frantz Fanon, *The Wretched of the Earth*, trans. Constance Farrington (New York :Grove Press),(1968), P.206.

[2]Ibid, P.210.

[3]Ibid, P.206.

[4]Ibid, P.221.

[5] Ibid,P**.**211.

[6]Ibid, P. 211.

[7]Kristina Ann McGraw, "The Evolution of the Gaelic Mythos through Twentieth –Century Drama"(Master's thesis,University of Nevada,Las Vegas,2006), P.7.

[8]James Cartlidge, "What, according to Sartre, is "a commited literature".

[9]HanaKhasawneh, "An Aestheticisingof Irish Peasantry", *Journal of Franco Irish Studies*, 3, no.(2013), P.149.

III-Results

This part of our dissertation is concerned with the major findings and results we have reached and we come to after studying and deeply explored Lady Gregory's ***The Rising of the Moon***(1907) through Frantz Fanon's theory in his book ***The Wretched of the Earth***(1968). The focus was mainly put on Fanon's fourth chapter entitled "**On National Culture"**. In fact, our research paper had uncovered many interesting conclusions as it displayed, for instance the way the Irish native intellectuals (authors, poets and dramatists) like Lady Gregory among many others reached the phase of producing a revolutionary literature in order to put an end to the British hegemony at different levels and help in shaping the Irish Revival/consciousness through the foundation of many organizations such as The Abbey Theatre and The Gaelic League which all aimed at reconstructing the Irish cultural, linguistic and literary image.

To say it clearly, in the first chapter of the present dissertation, we have been able to treat the different historical and literary movements/agitations that took place in Ireland under the British rule by citing the main undermining political and literary events such as those penal laws, the Catholic Emancipation, the Irish Great Famine, the Home Rule, the emergence and demise of Charles Stuart Parnell which deeply marked the Irish history at the turn of the nineteenth and the twentieth centuries which we think influenced Lady Gregory's writings. Then, we moved to analyze the major literary, nationalist and cultural organizations such as **The Gaelic Athletic Association** (1884) **The Gaelic League** (1893) **and The Abbey Theatre** (1902) that aimed at reviving the Irish Culture and language which were in danger.

In the second chapter of our dissertation, we examined Lady Gregory's ***The Rising of the Moon*** under Fanon's documentation about the evolution of the native intellectual wherein after losing him/herself in and within the people, he/she reaches the last phase which is the

awakening. Through this, we have noticed that ***The Rising of the Moon*** falls on both the second and third phase. In other words, after the disappointment with the ideological decoy of assimilation, the native intellectual (Lady Gregory) remembered her past in the phase of **"The Return to the Sources"**, and then he/she reached the third phase of **"The Combating phase"**, by producing a national literature through which she became the mouthpiece of her fellow people.

We come also to the fact that in the play, Lady Gregory revived the Irish Celtic past by using Irish myths and folktales in order to show the ordinary lives of those Irish peasants. Moreover, she recreated the heroic story of Ireland via the character of the Ballad Singer (the fugitive) who represented the founding fathers of the **Irish Republican Brotherhood** like James Stephen. Then, she also reinterpreted the Irish revolutionary songs of **1798 Rebellion**, like **Granuaile, Shan Bhean Bocht** and **The Rising of the Moon**. All this was made in order to evoke the feeling of nationalism in the sergeant's mind leading him to remember his childhood and revealing that he was a nationalist. At this stage, and through the nationalism's ego, Lady Gregory succeeded to reach the third phase which is **The Fighting Phase.** From this stage, we contend that Lady Gregory's ***The Rising of the Moon*** is not only a comic play, but also a serious play that embodies serious themes such as Irish nationalism, heroic past of Ireland and its peasant culture.

IV- Discussions

In this part of our work, we discuss the issue in the light of Fanon's theory of Native Resistance and Development from the fourth chapter : **On National Culture** from his book **The Wretched of the Earth**. In the first chapter entitled **Ireland: from British Colonialism to Literary and Cultural Nationalism** discusses the major essential historical and literary events shaped in Ireland from the late eighteenth to the early twentieth centuries. In the

second chapter entitled **The Rehabilitation of Irish past, the Return to the Sources and Awakening** analyses Gregory's play through Fanon's documentation of the second and the third stage.

Introduction

Ireland constituted a complicated subject and colony where its people were subdued by the imperial ideologies of Britain and they had to resist for their freedom. Therefore, the Republic of Ireland had always been considered as being colonial territory as it was the case in many other British colonies in the world especially India.

Saying the above, the following chapter is meant to make a short analysis and study of both the colonial history and literature of Ireland under the British occupation. The focus will be held on the major historical, political, religious as well as the literary and cultural events which highly marked Ireland. In other words, the chapter will mainly uncover the early British colonization, the penal laws, the Catholic Emancipation, the Irish Great Famine of 1840s, the political and religious struggles, the Home Rule movement, the emergence and demise of Charles Stuart Parnell's nationalist movement, and the emergence of the nationalist, cultural revivalist movement during the 1880s.

IV-1-1-The Evolution of Ireland's Colonial History

To start with, we may say that Ireland's colonial history is perhaps among the most complex and perplex subjects that Britain inherited from its overseas colonies and imperial enterprise in the late of the nineteenth and beginning of the twentieth centuries. Howe Stephen sees and considers Ireland's colonial relation with Britain as one "of ambiguity, tension, transition, hybridity between national and imperial"[1]. More than this, in ***Modernism and Celtic Revival*** (1921) Kibred Declan contends that both Britain's and Ireland's colonisation and decolonisation had been developed in a long process of struggles and had grown up through various steps as passing from political, economic, cultural, and ideological domination to reach a stage of political and literary independence. In this light, he declares that

> As far as the Irish were concerned, colonialism took various forms: political rule from London through the medium of Dublin Castle; economic expropriation by planters who came in various waves of settlement; and an accompanying psychology of self-doubt and dependency among the Irish linked to the loss of economic and political power but also to the decline of the native language and culture. Although imperial rules in twenty-six counties ceased in 1921, many descendants of settler families continued to hold much land and wealth. In the ensuing decades, Ireland became part of a new world system, which saw the collapse of colonialism in most of its outposts […] the effects of cultural dependency [yet] remained palpable long after the withdrawal of the British military: it is less easy to decolonize the mind than the territory. Such a programme was made even more difficult by the persistence of British rule over six counties of Northern Ireland[2].

However, it has to be noted that the English interests over the island of Ireland goes back to the Norman invasion of England around 1066, and it was until the fourteenth century with the English Reformation in 1534 that England officially declared its domination over Ireland. In the sixteenth century, the English were seeking to raise control over Ireland and one of their strategy was to drive the Irish landowners off their lands, and therefore bring the English and the Scottish to work the land, and thus a process of plantation started at the same time.

In the following years, precisely in the eighteenth century, many laws were passed by the British parliament in order to scorch the Irish dream for independence. Among these laws, we may mention those famous penal laws which discriminated the Irish Catholics and created religious frictions among Irish people. Burke Edmund considers these laws as "a machine of wise and elaborate contrivance, as well fitted for the oppression, impoverishment and degradation of a people and the debasement in them of human nature itself, as ever proceeded from the perverted ingenuity of man"[3].However, and due to these penal laws, the Irish Catholics were deprived and denied from their rights, as they were deprived from taking part in public office, they were also deprived in practising their religion freely, and were forbidden to vote to own land, or buy land from a protestant and attend catholic worship. In addition to

these laws, Gaelic language was also forbidden in school. Hence, May 1798 marked a great period of rebellion led by the Irish republican Theobald Wolfe Tone and a group of Irishmen who wanted to subvert English colonialism in Ireland and assert their religious and political independence.

In the later period, William Pitt, a former British politician believed that Ireland would never get its own independence and therefore he decided to pass what is known in the Irish popular history as the "**Act of Union"** in 1800, which officially annexed Ireland to Great Britain, and would form the United Kingdom of Great Britain alongside with Scotland and Wales, wherein no Catholic is accepted in the parliament or hold a public office. In 1828, Daniel O'Connell known also as the "Liberator", "who was more in favour of peaceful means to achieve greater freedom for catholic"[4], because they were removed and banned from their rights , as a result a Catholic emancipation started in order to restore the Catholics' rights as well as religious and political freedom in Ireland.

Moreover, the years of 1840s were unbearable days for the Irish people, as they deeply marked not only the Irish peasants but also those urban and cosmopolitan Irish citizens, who were suddenly confronted to a long decade of misery and poverty. This tragedy and defeat was in fact a period of mass starvation, diseases known in Irish history as the **Great Irish Famine** (1845-1852) which resulted by a destructive potato blight that destroyed much potato crops.

During the same period, over one million of the Irish died of starvation, and nearly one million emigrated to England, Scotland, and mainly into North America to escape from disease and poverty. "The population of Ireland fell by 20-25% with over 2 million inhabitants disappearing through either death or emigration"[5].The Famine years drastically and dramatically changed the economic, political, and social life in Ireland, whilst even the Gaelic language started to lose its place and function among the Irish in their everyday lives

as many were influenced by the English model; "The language of work and business and even its literature was English, and popular forms of entertainment, social behaviour and customs were progressively drawn from the British experience"[6].As a result, during this period of time, and because of the assimilation process, we find that many people in Ireland and even writers were eager to use the English (foreign) language, which was in the eyes of many the language of the colonizer. In this regard, and as far as the process of assimilation is concerned, in his known book ***The Wretched of the Earth*** (1968), Fanon contends that at this phase (assimilation phase), the early colonized and native authors were losing their own language (native) for the service of a foreign colonial language and "that all early native writers – Caribbean and otherwise – are entirely lost in the culture of the colonizer"[7].

In fact, in the above short quote, Fanon calls this phase as the one "of unqualified assimilation"[8], wherein the native "writers' identification" with the colonizing culture is total:"[t]heir writings correspond point by point with those of their respective numbers in the mother country"[9], which is in our case the unqualified assimilation of the native colonized Irish authors with the culture of the English colonizers. As a case study, we may mention many native Irish authors, who were best known for being English than Irish such as Jonathan Swift and Oscar Wilde to name but a few.

However, politically speaking the famine served as a stimulus and motivation to the rising or birth of many political as well as nationalistic groups such as **Irish Republican Brotherhood**, the **Home Rulers**, and the **Sein Fein Movement** led by Arthur Griffith and Douglas Hyde. As an example, in 1858, the Irish Republican Brotherhood was founded by James Stephens, whom the latter with the help of the Fenians Brotherhoods in America aimed at creating an Irish independent republic even if the Irish had to recourse to the use of force and violence. In fact, their essential aim was to organize an uprising in the country to create unity among the divided Irish and thus regain religious emancipation and freedom of speech

and form a democratic Irish parliament. However, the movement was denounced by the British government, whilst the Catholic advocators were against its ideology as it use force, and its democratic and republican ideals. In this light, David Moriarty, the bishop of Kerry was so furious of the movement's ideals and thus he wrote: "when we look down into the fathomless depth of this infamy of the heads of the fenian conspiracy, we must acknowledge that eternity is not enough, nor hell hat enough to punish such miscreants"[10]. The organisation was soon broken by the British and James Stephen was arrested and later imprisoned.

After the events of the Great famine, the price of food saw a significant rising as the Irish began to get much of money while the landowners raised taxes. Though, in 1877 – 1979, the Irish landlords did not reduce it, in response many farmers were removed off their lands because they could no longer pay the levied heavy taxes imposed on them by the British. Yet this climate changed when the Irish Republican activist Michael Davitt (1846- 1906) created the **Land League** (1879) which aimed at changing the laws as reducing the power of the landlords and allow the Irish peasants to regain their lands. At the same period, the Irish nationalist leader Isaac Butt passed **the Home Rule Bill,** which was a significant factor in influencing subsequent the Irish and the British history. The purpose of the Bill was to withdraw the Act of Union already passed, and re-establish Ireland's parliament. Isaac Butt wanted a self-parliament that would pass laws separately from the British parliament without getting a complete political independence from Britain.

During the 1880's, there was the emergence of the Irish nationalist politician,**Charles Stuart Parnell** known in Irish history as the "uncrowned king of Ireland" belonging to a protestant Anglo-Irish ascendency, and who believed on peaceful and non-violent tactics. Parnell re-established the Irish dream for independence and thus brought a strong nationalist feeling among his countrymen. In 1875, he was elected as a member of the Home Rule league, and in 1878 Parnell opposed Irish land laws, he believed that reforms are necessary

tools to get the **Home Rule Status**: "he knew that obstructionism was popular in Ireland especially among the Fenians and he realised how important it was to be popular with the Irish in order to achieve his goals"[11]. At the same period, he became the president of the national Land League. In 1880, he started to support the British liberal leader William Gladstone. Furthermore, from The Kilmainhan prison, Parnell called the Irish peasants to stop paying rent which led to gaining support from the nationalists. In 1882, he negotiated an agreement with Gladstone "The Kilmainhan Treaty"[12] in which he denied his followers to use violence and force. Hence, Parnell's success was for a short period, as he was accused of having a love affair with a certain Katherine O'Shea, the wife of William O'Shea, one of Parnell's loyal supporters. It was a scandal in the parliament and his party. As a result, his career was destroyed, but he refused to resign from his party leadership, while the Irish clergy forced him to quit.

In the eyes of many Irish nationalist Parnell was considered as a hero, as he was different from other political leaders of the nationalist movement. He was very loyal to Ireland, his goal was to see Ireland an independent country, although he was Protestants, but he gained support from Catholics and the revivalists who praised his nationalist actions, as William Butler Yeats, an influential revivalist figure who praised and celebrated his nationalist activism in his different poetry.

After the demise of Parnell, Ireland entered in a period of disorder, conflicts and it divided into the pro-Parnell and the anti-Parnell. As a result, taking an opportunity of the unstable political state inside Ireland, the power of the Roman Catholic Church started to grow surprisingly, while a number of radical organisations were set up from the last decade of the nineteenth to the twentieth centuries, aiming at restoring the Irish identity and culture. These nationalist and cultural movements played a significant role in the political emancipation of Ireland, among them, we may cite the **Gaelic Athletic Association** (1884),

the **National Literary Society** (1892), **the Gaelic League** (1893), the **Irish Literary Theatre** (1899), and the **Irish National Theatre Society** (1902). All of these organisations sought for an Irish revivalism to recall their past, traditions and culture, and also to revive their Gaelic language and re-establish their identity. In addition to this, the fundamental and shared percept of these different organisations is their focal stress on the importance of the return to the source to the popular imagination. In this light Veldeman Marie Christ declares that

> The 'Gaelic revival', as the cultural nationalist movement is also called, developed through the activities of the Irish literary movement known as the Irish Literary Revival, but also of the Gaelic League, whose objective was to preserve and promote the Irish language, and of the Gaelic Athletic Association, which organised traditional Irish games and sports. The roots of cultural nationalism are complex. Some analysts, such as Russell Rees, argue that it can be seen partly as 'a reaction against the modernisation of Irish society in the second half of the nineteenth century'. The social and economic changes, he insists, contributed to an identity crisis which encouraged a number of urban intellectuals in particular to return to the cultural and historical roots of their country for they were opposed to the remorseless advance of commercialisation[13].

From Parnell's failure to the Irish Easter Rising of 1916, many politician leaders did not lose their hopes to get independence. In 1905, an Irish political party was founded by the leader Arthur Griffith called the **Sein Fein**. The basic principle of the party was as the previous movement, a total separation from England and the independence of Ireland. But what was particular within this time was the use of the Gaelic language as a fighting tool. Arthur Griffith is interested was the cultural movement of Yeats by the use of the Gaelic language

> We held, hold and have taught in this journal that the success of the language movement is of infinitely greater importance than the success of any existence political party, whether it be that with which we are associated or otherwise. Without the Irish language there will never be seen again on this planet an independence Irish nation, or indeed an Irish nation of any kind, that is our reasoned conviction[14].

After the harsh consequences that affected the country, and also after the failure of the political legacy, during the First World War (1914-1918) a group of Irish nationalist organized a rebellion in Dublin in April 1916 known as the "**Easter Rising**" aimed at achieving the status of independence of Ireland and settle a free independent Irish republic.

Despite the aggressive havoc and effects of the rising caused by the reactions of Britain, one can agree that the movement aroused the sense of nationalism among the Irish, it led to the emergence of two politician leaders, Michael Collins and Eamon de Valera who led to the independence of Ireland "Ireland stood up looked Britain directly in the eyes and say no more"[15].According to Michael Collins the "Easter Rising" awoke the sleeping spirit of Ireland"[16].In addition to Finnegan R.B and McCarron E "the Easter Rising became a symbol of the Irish independence and a focal point for the nationalist identity, as it had given "place to pride in Irish history, despite its failure"[17].

In order to stop the Irish rebellion, Britain tried to execute the rebels. Yet, many Irish had shown support to them agreeing that self-government was their right. On this point, Roger Casement argues

> That self-government was their rights, he argues that he would continue fighting in the side of leaders he asserts: "If it be treason to fight against such an unnatural fate as this then I am proud to be a rebel, and shall cling to my rebellion with the last drop of my blood". The Easter rising made a birth to "immort heroes", it was considered as an essential movement towards liberty[18].

The Easter Rising led to the creation of an **Irish Free State** after the sacrifices of the Irish nationalist groups. In fact Ireland was impressive, harsh, passionate, and thirsty for building an independent Republican and United Ireland.

IV-1- 2-Irish Revivalism and Literary Renaissance

The social, economic, political and cultural instability that Ireland had known all along the nineteenth century, after the disaster of the Great Famine and Parnell's failure led its own people, on the one hand to lose their hopes for a better future. On the other hand, after the demise of Parnell's nationalist movement there started a kind of a literary and cultural renaissance in Ireland known as the Revivalist movement. In fact, it has to be noted that Parnell created a divided view on the homeland movement between pros and cons of Parnell, whilst some other were liking English life styles, games and sports of all kinds. Thus, by 1880s, most of Irish population spoke English practised English sports read English books, and attended plays/performances which celebrated English superiority at best and vulgarized Irish inferiority at worst which all made the Irish seem like the British.

More than this, there are many people (radicals) in Ireland who recognized that the Irish language was in danger of being lost because of the lack of national and linguistic identification. Thus, some Irish intellectuals recognised the fact that politics had given place to culture by the end of the 1880s as a site for ideological struggle and that culture was the appropriate method to resist the highly English hegemony. As a result, a number of revivalist organisations were set up to re-establish an Irish national identity and culture known as **Cultural Nationalism**, or **Irish Revivalism** such as **The Gaelic Athletic Society** (1884), the **Irish Literary Society** (1892),**The Gaelic League** (1893),**The Irish Literary Theatre**(1899) and **The Abbey Theatre** (1904). So, in its extreme measures, some agreed that the revival can be used as a response to the Anglicisation of the Irish minds Veldeman Marie Christine argues

> Gaelic revival, as the cultural nationalist movement is also called, developed through the activities of the Irish Literary movement known as the Irish Literary Revival, but also the Gaelic League, whose objective was to promote the Irish language, and the Gaelic

> Athletic Association, which organised traditional Irish games and sport.[19]

Irish revivalism is also referred to as the **Irish Literary Renaissance** or **the Celtic Twilight**, led by a group of revivalists whose main aim was to reconstruct the shaken Irish identity and culture. The English colonialism worked also through cultural imperialism, as the British were trying to control the Irish culture, the penal laws act prevented the native Irish from their cultural traditions. For instance speaking their native Gaelic language. In fact, there is a strong relation between the Irish Gaelic language and politics during the nineteenth century. Douglas Hyde, being the leader of the Gaelic League considers that the Gaelic language is "the *sine qua non* of Irish national identity"[20]. Hyde argues that "Ireland's native language represented its strongest and perhaps sole legitimate claim to nationhood. Berating the Irish for abandoning the language"[21], he writes

> I wish to show you that in Anglicising ourselves wholesale we have thrown away with a light heart the best claim we have upon the world's recognition of us as a separate nationality. What did Mazzini say? What is Goldwin Smith never tired of declaiming? What do the Spectator and Saturday Review harp on? That we ought to be content as an integral part of the United Kingdom because we have lost the robes of nationality, our language and customs. It has always been very curious to me how Irish sentiment sticks in this halfway house — how it continues to apparently hate the English, and the same time continues to imitate them; how it continues to clamour for recognition as a distinct nationality, and at the same time throws away with both hands what would make it so[22].

It is evident that the Gaelic language demographically and even culturally was a central debate over the political future of Ireland. According to several political activists like Padraig O'Maolcraoib who explains that for republican prisoners "stripped of everything" including their clothes during the push for the political prisoner's status, they realized that the most Irish thing they had was their Irish language. Learning it, speaking it all day, was a way of resisting, of asserting your identity."[23]

During the colonization of Ireland, British policies aimed at the demolition of the Irish Gaelic language which obviously led to the destruction of the Irish identity. From the fourteenth century until the late of the nineteenth century, colonizers wanted the very extermination of the language, for instance the status of Kilkenny commends that: "If any English, or Irish living among the English, use the Irish language amongst themselves, contrary to this ordinance, and thereof be attainted, his lands and tenements, if he has any, shall be seized into the hands of his immediate lord"[24]. The status of Kilkenny is a series of thirty five acts passed at Kilkenny in 1366 in where they forbade any relation between the English and the Irish as an example marriage, English adoption of the Irish, the use of the Irish names and dress

The following year, a British status blamed the Irish people's speaking Gaelic as the main cause of their savagery and as a sign of disloyalty "The 1537 act portrayed the exclusive use of English as the only choice for "His Highness's true and faithful subjects Gaelic speakers were by definition disloyal by virtue of their use of the Gaelic tongue"[25].One more constant theme of English ideologies over Gaelic is that it is like a disease that infects the English language. For the English Parliament James Stanihurst, a member of the Parliament who explained that the English purity was threatened with infection by Gaelic speakers. Therefore, British forces show aggressive and brutal attacks targeting the native Irish people, as a reaction to the Irish uprising against British settlement in 1641.

The most important organisation which deeply marked the cultural nationalism in Ireland was the **Gaelic League** whose its aim was to revive the Irish Language and encourage publishing Irish literature and fiction as well. It was founded in 1893 by Eoin MacNeil and Douglas Hyde, who became its first president. Hyde felt that the Irish language was very important for maintaining an Irish identity. Veldeman Marie- Christine again add

> He emphasised the illogical position of men who drop their own language to speak English, of men who read English books and know nothing about Gaelic literature, to him, by giving up their native language and customs, the Irish could no larger claim the world's organization of Ireland as a separate nation. It was thus necessary to re-create a separate cultural Irish nation, and this could only be achieved through a process of de-anglicisation[26].

So, the Irish had to stop imitating the British models either in the form of language they used or the literature they produced. Hyde Douglas in his famous essay entitled "**The Necessity for De-Anglicising Ireland**" in (1892) awakened the Irish cultural and linguistic awareness. In fact Hyde Douglas require the Irish people for the necessity of removing the English language from Ireland, in this light, he asserts

> I have no hesitation at all in saying that every Irish-feeling Irishman, who hates the reproach of West-Britonism, should set himself to encourage the efforts, which are being made to keep alive our once great national tongue. The losing of it is our greatest blow, and the sorest stroke that the rapid Anglicisation of Ireland has inflicted upon us. In order to de-Anglicise ourselves we must at once arrest the decay of the language. We must bring pressure upon our politicians not to snuff it out by their tacit discouragement merely because they do not happen themselves to understand it. We must arouse some spark of patriotic inspiration among the peasantry who still use the language, and put an end to the shameful state of feeling -- a thousand-tongued reproach to our leaders and statesmen -- which makes young men and women blush and hang their heads when overheard speaking their own language[27].

While the Gaelic League had been founded, another revivalist organization namely **The Gaelic Athletic Association (GAA)** was founded in 1884, by Michael Cusack, who invited the Irish to practise Irish games and sports of all kinds. Consequently, he created the Gaelic Athletic Association attempting to promote the traditional Irish sports such as: hurling, the Gaelic football and the Gaelic handball.

At the heart of the Irish Revivalism, the poet and the dramatist William Butler Yeats was the leading figure of the movement. In fact, Yeats and the Revivalists aimed at re-establishing the Irish literature through writing about Ireland's myths and peasant cultures.

Influenced by Samuel Ferguson and James O'Grady, the revivalists were interested in Ireland's historical and legendry past. They wanted to revive the Irish culture and literature. Yeats shared his inspiration with a number of authors who helped him in instigating the movement's aim. Among them, we may mention John Millington Synge, Lady Augusta Gregory, Douglas Hyde and other writers like George Moore, whose aims were to create a pure Irish identity through the distinctive Irish literature written in English.

Yeats travelled between Dublin and London to write and organize the literary revival, he was the helm of this literary movement by publishing works and creating organizations that gave voice to Ireland's native culture. The Irish Literary Revival is also referred to as the Anglo-Irish Literary Revival because it revitalized the Irish Literature not through the Irish language but in English. Ray Moira Claims that

> It is not surprising that American writers who have given at tension to the remarkable intellectual awakening of Ireland, should fail to distinguish between its two literary phases; the one purely Gaelic, the other, Anglo-Celtic, expressing Irish thought and feeling through the medium of the English language.[28]

Yeats wrote *The Wanderings of Oisin* in the second half of 1887, then he published *Irish Fairy and Folk Tales of Irish Peasantry* in 1988 that contains a vast collection of stories, songs and poetry of his home country and beloved Ireland's historical and legendry past. He had been assisted by Douglas Hyde, with *Beside the Fire* in 1890, a collection of folklore from the Irish mythology. Veldeman Marie-Christine asserts that

> Yeats and his followers revised and romanticised the early legends and history of Ireland; they used folk imagery and ancient Irish heroes to represent the cultural history of Ireland. They particularly celebrated the legendary Cuchulain, who symbolised the fighting spirit of the Irish. Yeats himself wrote a sequence of plays concerned with his heroic feats. This was part of an Irish theatrical renaissance which Yeats had planned. His ambition, he wrote, was to achieve a 'poetical or legendary drama' which would have 'no realistic or elaborate, but only a symbolic and decorative setting'. In fact, he wanted to find an alternative to what he regarded as the drab

> materialism of modern English culture by exploring Celtic legends; he therefore tried to create a theatre which would draw from Irish traditions and would provide a focus for future national – and nationalist – aspirations.[29]

In 1893, Yeats published the *Celtic Twilight,* a collection of Irish peasant folklore. The Celtic Twilight consists of stories of fairy tales, ghosts and spirit. It was this book and poem that gave the revival its nickname. "It is neither a book of short stories nor a straight forward collection of folk and fairy tales, but rather an attempt to fuse two forms together, to yoke their traditional strengths and, in so doing, to contribute to the burgeoning tradition of Anglo-Irish Literature."[30]

William Butler Yeats's *Cathleen Ni Haulihan,* is a popular symbol of Irish nationalist culture, in addition to *The Countess Kathleen* a verse drama in blank verse, which is considered as the first play of the great Irish renaissance, it combined folkloric and nationalist elements. The play was chosen to inaugurate the Irish Literary Theatre in 1899, which was a precursor to the Abbey Theatre in 1904. With the help of many other playwrights, the Abbey Theatre was established by Yeats and Gregory in order to revive the Irish culture, politics, and drama where works by the Irish writers aimed at educating audiences in the richness of the Irish tradition and experiences.

Likewise, Lady Gregory also collected Irish folktale after Yeats visit to her house in Cool. After reading *The Celtic Twilight.* Which inspired her book, then she began promoting and reviving the Irish language through retelling the heroic tales of Ireland, legends and stories taken from the Irish mythology. Lady Gregory's ***The Rising of the Moon*** is one of the plays that represents the second phase of Fanon's theory categorization of the native intellectual who after passing through the first phase of assimilation reached the phase of a "return to the sources" by attempting to recreate the Irish identity through retelling the old legendary tales and songs that the characters shared as a nation. Fanon argues that

> In the second phase we find the native is disturbed; he decides to remember what he is. This period of creative work approximately corresponds to that immersion which we have just described. But since the native is not a part of his people, since he only has exterior relations with his people, he is content to recall their life only. Past happenings of the bygone days of his childhood will be brought up out of the depths of his memory; old legends will be reinterpreted in the light of a borrowed aestheticism and of a conception of the world which was discovered under other skies.[31]

It becomes clear that all of these organisations in a larger or lesser degree were associated with cultural nationalism that played a major role in reviving awareness of Ireland's cultural heritage and awakening the Irish people. The Irish literary revival convinced many Irish of the need of a distinctive Irish culture and literature far from the English shadows. Lady Gregory's ***The Rising of the Moon*** illustrates well the aim of the Irish revival. She wrote the play to strengthen and awaken the awareness of national identity, the emotion of rebellion and the will to be free and independent from the British colonialism .In this case, Lady Gregory follows the paths of Fanon in his categorization of the native intellectual she parallels what Fanon called "the return to the sources" before reaching the final phase "combative literature" or "fighting phase".

> Finally, in the third phase, which is called the fighting phase, the native, after having tried to lose himself in the people and with the people, will on the contrary shake the people. Instead of according the people's lethargy an honored place in his esteem, he turns himself into an awakener of the people; hence comes a fighting literature, a revolutionary literature, and a national literature[32].

Conclusion

Throughout the chapter, we have attempted to make a short analysis of the evolution of Ireland's colonial history. The focus was mainly put on the major historical events which highly and deeply marked Ireland's history such as the famine years, the demise of Parnell's nationalist movement, and the growing of the revivalists' movement. All along the chapter, it

has been made clear that the strategies of the revivalists to fight British colonialism, and pervasive culture was creating and staging plays that would stage both the nightmares and dreams of their nation as in such plays of William Butler Yeats's ***Countess Cathleen***, and Lady Gregory's ***The Rising of the Moon.***

Endnotes

[1]Neslihan G. ALBAY, "The Cultural Nationalism of Halide EdibAdıvar and Lady Augusta Gregory from the Aspects of Gender, Language and Anti-imperialism", *RumeliDEDilveEdebiyatAraştırmalarıDergisi ,*(2019),P.479.

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Introduction

The nineteenth century in Ireland witnessed cultural and literary awakenings that were intended to re-habilitate the shaken Irish image by the English. The following chapter will be devoted to the study of Lady Gregory's ***The Rising of the Moon*** through Fanon's categorization of the colonized author in ***The Wretched of the Earth***. The focal point of the chapter will be held on the way Gregory's play can be read within and around the second and the third phase of "the return to the sources" and the awakening, as Fanon claimed it in the aforementioned.

As far as our topic is concerned***, The Rising of the Moon*** was set in a colonial period arousing the feeling of nationalism through the use of the shared and common Irish heritage, myths and old songs among the Irish people. As such, it should be stated that the Revivalists authors to which Lady Gregory belonged writes within and around the context of returning to the people, Irish traditionalism and past history of the nineteenth.

IV-2-1-Lady Gregory and "the Return to the Sources"

During the period of the British colonialism, the rural Irish peasantry was viewed by the British as less civilized, barbaric, savage, primitive and ignorant people. According to Molinari Gustave a French economist who described the Irish situation in his country, he claims that the English were "treating the Irish as an inferior race – as a kind of white negroes – and a glance at Punch is sufficient to show the difference they establish between the plump and robust personification of John Bull and the wretched figure of lean and bony Pat"[1]. In addition to George Watson who states that "the middle class Catholics did not like being reminded that Ireland was an overwhelmingly rural and peasant society"[2].

In fact, during the colonization of Ireland the rural Irish peasantry were the most class of who suffered from the atrocities, violence, injustice and the cruelty of the enemies. As

it is known the English colonizer had withdrawn the Irish people from their land because of the Irish Great Famine which is one of the most disastrous events in Ireland's history, which set down mass starvation, malnutrition and disease from the 1845 to 1849 among the rural indigenous people. The famine and its effects changed Ireland demographically, politically and culturally. After this event, many peasants emigrated to England and Scotland for work and hundreds were expelled from their houses. The peasants were not able to work in their farms because they were evicted by the English, they were also forced to work in their own farms for the colonizer, and some others worked on canals and railroads, which led to the redemption of the Irish people, and left them in appaling conditions.

Yet, the decision to overthrow the British dominance was led by the people, as Fanon explains through the concept of "social freedom, in which he states that the proletariat who should be aware of freedom, and the decision to fight for the land should be by the people, and not by their masters"[3]. In ***The Wretched of the Earth***, Fanon argues that"It is clear that in the colonial countries the peasants alone are revolutionary, for they have nothing to lose and everything to gain. The starving peasant, outside the class system is the first among the exploited to discover that only violence pays"[4].

Consequently, in the late nineteenth and early twentieth centuries, the Irish peasants had been given different portraits in the Irish literary productions, with a social and political undergoing. Thus, they wrote and focused on the peasants and their rural lives rather than of the urban cosmopolitan lives to overturn the prevailing English colonialism in Ireland. In this light, Hirsch Edward asserts

> Throughout the nineteenth century, but particularly in postfamine Ireland, there was an increasing interest in rural customs and stories of the Irish country people. This interest deeply intensified during the early years of the Irish Literary Revival – indeed, it was in this period that the Irish peasant was fundamentally "created" and characterized for posterity. By placing the peasant figure at the heart of their

> enterprises, key Revival writers such as W.B Yeats, John Synge, George Russell, Isabella Augusta Gregory,and Douglas Hyde were participating in complex cultural discourse motivated by crucial economic, social, and political needs, as well as by pressing cultural concerns[5].

Lady Augusta Gregory, the "charwoman of the Abbey,"[6]as George Bernard Shaw liked to call and qualify her attempted to establish a national literature or rather a revolutionary literature by developing national themes and Irish concerns. Thus as it is known throughout the foundation of the Abbey Theatre in (1904), cultural nationalism reached its peak by re-telling the rural customs, myths, and stories of the Irish people. Through these styles of writings the focus was on mythology, folktales, and the national peasant culture. Following these paths, Lady Gregory wanted to distinguish the Irish literature from the British one. Eventually, the focus on the rural Irish peasantry, their traditions, culture, and at least a literary beliefs was a measure of expressing the desire and the hope of the Irish people to get independence from the British literary traditions and shadows, as she contends in the following quote:

> Just now [...]I seem possessed with the passion for Ireland, for my country [....] If this truce should come to an end, the bitter war begins again, I wish to put myself on the side of the people, I wish to go to prison, I think even to execution (I will not take a life – yet one may attain to this by 'comforting the King's enemies[7].

Due to the persistent political disruption, she produced an Irish literature that focused on the nationalistic ego of the Irish, as Yeats arguments "Ireland coming into her own and better self, […] she is turning to the great men of her past - to Emmet and Wolfe Tone to Grattan and to Burke to Davis and Mitchel"[8]. Although, Lady Gregory belongs to a noble Irish ascendency, as she supported The Abbey Theatre with financial support, it has to be noted that all along her writings, she was mainly concerned with the dreams and hopes of those millions of rural Irish peasants. So, likewise for her and for Fanon's document about revolution, both considered that power, honor, nobility and revolution are to the proletariat, it

is claimed by Karl Marx that "revolution was the proletariat revolution, and the revolutionary class was the proletariart"[9].Through this perspective, Lady Gregory turned to present the noble image of the peasant reveals the true Ireland. In doing that, she began to break the negative image of the ignorant Irish peasantry, as far as "the task of the Irish literary Revival was to dismantle the paddy image and to turn the peasant into a spiritual figure who would embody the Celtic imagination"[10].

Thus, she wanted to show that Ireland is not paralyzed, her nation is capable to subvert the English colonizer. In doing so, she valorised the peasantry as the essential source of wisdom, dignity, glory, and value. She also wanted to disclose that the country-life is characterized by oral literature including the Irish myths, folktales transmitted that are from one generation to an others, which is the principle component of the Irish identity. Similarly, John Millington Synge affirms that "the intellectual movement that has taken place in Ireland for the last twenty years has been chiefly a movement towards a nearer appreciation of the country people and their language".[11]

However, Lady Gregory was one of the active figures of the Irish Celtic Revival. She began to collect Irish folktales after reading William Butler Yeats' famous book ***The Celtic Twilight*** (1902) in which he re-wrote the Sligo legends and myth. In her splendid and exotic journey for collecting the Irish myths and folktales from the Irish peasants, she was surprised to find how fully her ancestral folklore is rooted in people's minds, and how they believed in such a supernatural and arcane world. Indeed, to advance and revive the Irish language through the heroic stories of Ireland, Lady Gregory composed a literature that increased the awareness of the Irish people. Her aim was to rise nationalist feelings through a passionate call for the Irish unity. In her nationalistic play ***The Rising of the Moon***, Lady Gregory endeavoured the use of the Irish Celtic past aiming to reveal the ardent and the enthusiastic nationalistic feeling among the Irish people. In the whole play, she presented the Ballad

Singer as an intellectual man as far as he helps the sergeant to remember his sense of belonging, through the use of their Irish shared heritage (Irish songs) as far as the two characters shared the same identity, the sergeant let the Ballad singer (the fugitive) escaped with the hope of getting independence as the following passage indicates:

> "Well, good-night, comrade, and thank you. […] Maybe I'll be able to do as much for you when the small rise up and the big fall down […] when we all change places at the Rising of the Moon"[12].

In order to reach her aim, Lady Gregory went through extensive efforts to bring back the ancient Celtic past. She was highly attracted by the Irish short storytelling, and folksongs of the peasants. Indeed, the beliefs, the customs, and folktales of the Irish people were the significant and important elements used later on on her various plays, such as ***Visions and Beliefs in the West of Ireland (1920)*** where she gathered Irish folklore and re-wrote it in a dialectic framework or marrer.

In addition to this, she composed other works, such as ***Gods and the fighting Men(1904) and Cuchulain of Murthiemne(1902)***with an authentic Irish language. In this context Lady Gregory declared: "I have told the whole story in plain and simple words, in the same way my old nurse Mary Sheridan used to tell stories from the Irish long ago, and I a child at Roxborough"[13]. In collecting the Irish folklore, she composed them faithfully using her own style of writing where she combined the Irish with the English language. In these following citation, Lady Gregory explains the reason of using such a style of writing in her different works:

> When I went looking for the stories in the old writings, I found that the Irish in them is too hard for any person to read that has not made a long study of it. Some scholars have worked well at them, Irishmen and Germans and Frenchmen, but they have printed them in the old cramped Irish, with translations into German, French or English, and these are not easy for you to get, or to understand, and the stories themselves are confused, every one giving a different account from

> the others in some small things, the way there is not much pleasure in reading them[14].

During the searching of the Irish folktale, Lady Gregory studied the form and the literary style of Irish and described a new written dialect, **Kiltartanese**, a term that is derived from the village Kiltartan near Coole. She collected narrations, then began to write them to reconstruct the Irish culture and identity which were in danger of extinction under the British colonizer. Lady Gregory was not only interested in the material that she collected, but she was also interested in how the tales were told. The use of dialect was the focal interest of her writings. By boosting the Irish language faithfully from spoken words to written ones, Lady Gregory believed that the Irish people knew their roots and identity, however they needed to be conscious and certain of their personal values. In other words, we may say that Lady Gregory's writing constitutes a call to devotion for the Gaelic ancestral identity.

Living almost among and within her fellow peasants, and being aware of their needs and aspirations, Lady Gregory had chosen to write on the people and for the people (peasants) as Yeats admits: "One has to live among people, like you of whom ah old man said in my hearing, she has been a serving – maid among us before one can think the thoughts of the people and speak with their tongue"[15]. In fact, for her, the Literary Revival allowed her to work for the people to tell the daily stories of the Irish common people. In this context, and as far as the evolution of the native intellectual, Fanon argues that: "the return to tradition is the name of present realities, one can argue that the return to the past is itself often the product of a present need, which reshapes and invokes the past"[16].

Moreover, during her career as a dramatist, folklorist and playwright, she produced a very considerable number of comic and realistic plays such as ***Spreading the News(1902), The Gaol Gate(1906), The Jackdaw(1907), The Rising of the Moon(1907)***where she revealed openly and publically her nationalist sentiments, as she stressed the importance of

restoring the Irish culture, and awakening their national identity. She supported National independence through her contribution to cultural nationalism. Her writings were almost symbolically recalled historical events that took place in Ireland as she attempted to reconstruct a new national identity. In fact, she started her revolutionary literary works by reviewing the songs of young Ireland's poets by taking the peasants lives as the primary source in her works, as Yeats again admits"when in later years, her literary style became in my ears the best written by woman, she had made the people part of her soul; a phrase of Aristotle's had become her motto 'to think like a wise man, but to express oneself like the common people"[17].

With her engagement in gathering the Irish myths, folktales, and folk, Lady Gregory wrote a literature that strengthened and bolster the awareness of the national identity, the emotion of rebellion and resistance, and the will to be free and independent. Therefore, she successfully attempted to achieve a cultural rebellion against the English cultural hegemony and domination. Indeed, after her use of the ancient past of Ireland, Lady Gregory reached Fanon's third phase (fighting phase) in which the native intellectual became the awakener of his people. According to Fanon, the native intellectual "feels the need to speak to their nation to compose the sentence which expresses the heart of the people and to become the mouthpiece of a new reality in action"[18].Hence, Lady Gregory as a "public moralist"[19]composed a revolutionary or a combat literature in the sense that it calls the Irish people to fight for their existence as a nation, and restore the dignity and the glory of their land. In this extent, Fanon admits that the native writer after returning to the people he/she recalls the revolutionary or awakening people by producing: "a literature of combat, because it molds the national consciousness giving it form and contours and flinging open before it new and boundless horizons; it is a literature of combat because it assumes responsibility, and because it is the will to liberty expressed in terms of time and space"[20].

With her contribution to the Irish Literary Revival, Lady Gregory forced herself to suppress her feminity to act as a man, as she appears like "androgynous heroine"[21] with her masculinised role, and her masculinised way of thinking and behaviour. Lady Gregory attempts to serve her nation as a great nationalist and a patriot. As her most admired Irish heroes were all men, Murray Christopher contends that

> The people she most admired were all strong men, not women: Parnell, Roosevelt, Shaw, Collins, de Valera and, in a rather different way, Yeats. She had little in common with radical women such as Countess Markievicz or Maud Gonne. They were never invited to Coole. She stood up to Annie Horniman, the formidable patron of the Abbey, but she never admired her[22].

IV-2 -2- Irish Awakening and *The Rising of the Moon* as a Revolutionary tools

Lady Gregory's ***The Rising of the Moon(1907)***is a comedy, historical and political one act-play in which she supported the Irish people to get their independence from the British domination. Being a nationalist, she wanted to propagate, and increase the political sentiment of independence among the Irish people without using violence. In her view, it is through unity and dignity that the Irish people can get their freedom. She believed that unity among the Irish people can be brought only by their shared heritage of the Irish mythology, folklore, and patriotic songs, as Edward Said believes in that, he asserts "to achieve this cultural rebellion, a native people will celebrate their national history by creating new stories and legends that will assert their own identity and the existence of their own history"[23].

For instance, the different ideas she developed throughout her play come to her as being the memories of her own childhood. When she was in Galway with her family for salmon fishing and in the river near the goal, she saw a man who wanted to escape. At that moment she wondered whether a prisoner might escape in the darkness, and there whether are friends to hide him in a fishing boat as she says

> When I was a child and came with my elders to Galway for their salmon fishing in the river that rushes past the gaol, I used to look with awe at the window where men were hung, and the dark, closed gate. I used to wonder if ever a prisoner might by some means climb the high, buttressed wall and slip away in the darkness by the canal to the quays and find friends to hide from under the load of kelp in a fishing boat, as happens to my ballad-singing man[24].

It is very significant to say that at the very beginning of ***The Rising of the Moon***, Lady Gregory started her play with a description of moonlight. She writes: "Side of a quay in a seaport town. Some posts and chains. Large barrel. Enter three policemen. Moonlight"[25].In this regard she attempted to stage the events of the play at night in order to show the importance of the moon in the Irish mythology, as Yeats explains the relation of the moon to the Celtic storytelling

> To lunar influence belongs all thoughts and emotions that werecreated by the community, by the common people, by nobody knows who, and to the sun all that came from the high disciplined or individual kingly mind[….] From the moon come the folk-songs imagined by reapers and spinners out of the common impulse of their labor, and made not by putting words together, but by mixing verses and phrases, and the folk-tales made by the capricious mixing of incidents known to everybody in new ways, as one deals out cards never getting the same hand twice over[….] Is it because all that is under the moon thirsts to escape out of bounds, to lose itself in some unbounded tidal stream, that the songs of folk are mournful, and that the story of the Fianna, whenever the queens lament for their lovers, reminds us of songs that are still sung in country places[….] When we have drunk the cold cup of the moon's intoxication, we thirst for something beyond ourselves, and the mind flows outward to a natural immensity[26].

From the above quotation, Yeats shows that the beliefs, the customs, the traditions folktales, and the Irish mythology of the Irish people are all inspired from the moon. In addition to this, Yeats affirms that the stories of the people were taken from the story of Fianna, which is a very old story in the Irish mythology. Furthermore, in the play the reader notices Lady Gregory's return to the sources through the portrayal of the Ballad Singer, who is one of the main and active actors (character). In reality, he escaped from the British police,

as a political prisoner who fled from the prison of the English control and the eye checking. Indeed, in her work, Lady Gregory makes a certain juxtaposition between the antagonist, the police officer who belongs to Ireland and who works for the service of British government and his missionaries to capture the Irish escaped fugitive. However, the sergeant failed to accomplish his mission, because the feeling of loyalty, unity and patriotic sentiments towards his motherland overwhelmed his act of decision. In excess, the sergeant's inability to capture the Ballad Singer is an act of heroism and loyalty, it is evident of many Irish people who trouped by the English greed for corrupting the colonized Irish.

In addition to this, the different events of the play are actually connected to real historical facts in Ireland's history, as referred to the **Fenian movement** in 1858, with the aim of creating an independent democratic Irish Republic. At the beginning of the play, we are told that the sergeant and the two policemen were looking for a man who recently escaped from jail describing him as having"Dark hair—dark eyes, smooth face, height five feet five—there's not much to take hold of in that—It's a pity I had no chance of seeing him before he broke out of gaol. They say he's a wonder, that it's he makes all the plans for the whole organization"[27].These above lines are exciplicitly made in order to re-create the heroic story of the founding fathers of **The Irish Republican Brotherhood**, like **James Stephens**, an Irish republican who escaped from Richmond Bridewell prison in the late November 1858. Hence, Lady Gregory placed the play in a more overt political context, as she contends that: 'I may look on the Rising of the Moon as an historical play, […] for the scene is laid in the historical time of the rising of the Fenians in the sixties"[28]. Moreover, the escaped fugitive referred to as the Ragged man who disguised in a wig and hat presenting himself to the sergeant as being Jimmy Walsh as the following dialogue shows

SERGEANT: Who are you?

MAN: You'd be as wise as myself if I told you, but I don't mind. I'm

Jimmy Walsh, a ballad-singer.

SERGEANT. Jimmy Walsh? I don t know that name[29].

However, Lady Gregory at a second level used the image of the man which refers to another escaped prisoner known as **James Lynchehaun**, an Achill native, who attacked his English landlord Agnes McDonnell in 1894 even though McDonnell's survival, James Lynchehaun was arrested but he successfully escaped from Maryborough prison and travelled to America in 1902. Furthermore, in the play the sergeant describes the Ballad Singer as a wonder which the latter suggests that he is a marvel:"They say he's a wonder"[30]shows the Sergeant's respect to the man, as the term "wonder" indicates that the man has supernatural capacities.

The description of the sergeant to the man reveals respect, even though he is criminal therefore, this speech raised in the sergeant's mind his sense of belonging to his real identity. As the play progresses the sergeant is confused, as a keeper of the law he should be loyal to the British government. However, his language indicates that he is confused or even lost between his duties and his felling of hesitant and indecisiveness nationalism. Thus, by presenting an Irish leader, and an Irish police serving the English government in addition to their shared heritage, Lady Gregory is emphasizing the Irish unity.

In a quite different context, Lady Gregory's description of the Ballad Singer as a refugee and an escaped man recalls her collaboration with Yeats in producing their famous propagandist and nationalist play ***Cathleen Ni Houlihan*** (1902), which created a great literary and political debate in Ireland as the play embodies the Irish necessity for self sacrifice and commitment in order to free Ireland from the English domination, and to reconstruct a new Irish nation. It confessed also that the Irish peasant and their traditions. It is also important to note that both Lady Gregory and Yeats personified Ireland as an old woman who is pitied because of her loneliness, pains and troubles, as the following quotes shows

> Old woman: Sometimes my feet are tired and my hands are quite, but there is no quite in my heart. When the people see me quite, they think old age has come on me and that the stir has gone out of me. But when the trouble is on me I must be talking to my firends.[31]

Within the play, the old woman needs help to take back her "four beauty green fields". As the play performed "Michael" takes the decision to participate in the war despite his plan for marriage with his fiancée (Delia) despite his family opposition. This cause leads Michael to sacrifice his marriage, life, even though he knows that he will be killed. But his duty and patriotic instincts for his motherland, and the feeling of humiliation, poverty, and the harsh conditions where the Irish peasants lived the injustice of their enemies gives him a profound self esteem of embarrassment. Hence, he is ready to devote himself for his land and get rid of the colonizer and become a martyr for his country, as the old woman declares:"they shall be remembered for ever"[32]. Through the play, Lady Gregory and Yeats transmitted the need and the importance of self sacrifice, which should be among all the Irish peasants as a crucial patriotic way to redeem the Irish identity.

Lady Gregory attempts to demonstrate that the Irish myth and the Irish songs are used as powerful sources in bringing back unity among the Irish people, in this light Edelstein, T.J Richard A. Bom and Sue Taylor ***In imagining an Irish Past: The Celtic Revival: 1840-1940****,(1992)*argue that "seekers of Irish national culture such as Lady Gregory [..] documented songs and melodies of the common people. Both stories and songs," they suggest, "were viewed as outside the influence of Anglo-Irish traditions of the eighteenth century and earlier"[33].

The Ballad Singer or (the escaped fugitive) appeals to the sergeant's identity as an Irish man, through singing the old Irish songs **Granuaile** or Grainne Ni Mhaille which refers to Grace O' Malley, who is one of the most famous Irish woman. However, as a captain pirate, she was arrested several times but she fought for her rights, she confronted Queen Elizabeth I

ordering her to release her two sons Tibbot Bourke and Murrough O'Flaherty taken by the British. Through Granuiale's song, the sergeant expresses this shared situation in a nostalgic remembrance of his past. At this level, the sergeant starts to remember his identity and memory when he was young. According to Fanon, the individual should re-discover himself, as he says that at the end of***The Wretched of the Earth(1968)***"if we want humanity to advance a step further, […] we must invent and we must make discoveries [...] we must turn over a new leaf, we must work out new concepts, and we must try to set afoot a new (humanity)" [34].

Still within the play, the Ragged man when beginning to sing the nationalistic song (Granuaile), the Sergeant, at first, demands the singer to 'Stop that; "that's no song to be singing in these times"[35], for instance the Ballad Singer intentionally missed a line. At this moment, the sergeant interrupts him and corrects the missed line, as these following passage shows:

> *Sergeant:* That's not it.... "Her gown she wore was stained with gore." ... That's it—you missed that.
>
> *Man:* You're right, sergeant, so it is; I missed it. (*Repeats line.*) But to think of a man like you knowing a song like that.
>
> *Sergeant:* There's many a thing a man might know and might not have any wish for[36].

From the above passage, the man arouses in the sergeant's mind his memories about his youth, when, he was a young revolutionary, as he admits: "I had a great spirit in those days"[37]. In reality, the sergeant wanted to see his country free from the British rule, but his responsibility for his family forced him to join the English, as he says: "If it wasn't for the sense I have, and for my wife and family, and for me joining the force the time I did"[38].From these dramatic technique, Lady Gregory wanted to reveal the hidden history of colonialism, as suggesting that during the colonial period, many Irish people were divided between their loyalty to their motherland and their duties to their families, many among them supported and

joined the English in order to help them and provide for their families financial support, while the others (the nationalists)unconsciously took the paths for freedom and rebellion which created an instability in their lives and bringing poverty as the fugitive shows cases, in an imperial context (1881) Blake Henry explains, the function of the police force in Ireland

> The laws regulating its internal affairs and dealing with the security of person and property are laws that satisfy the English conscience. For centuries the Irish people doggedly refused to be bound by English laws, however beneficial; and of all the seven hundred years since the landing of Strongbow not sixty have elapsed since the Celtic Irishman was first admitted to the office of petty constable[39].

In addition to Granuaile, Lady Gregory added three other songs "**Green on the Cape", "Shan BheanBhocht", and "The Rising of the Moon"**, each of which the Sergeant argues to know well as far as these passage shows

> MAN: Now I daresay, Sergeant, in your youth, you used to be sitting up on a wall, the way you are sitting up on this barrel now, and the other lads beside you, and you singing "Granuaile?"
>
> SERGEANT: I did then.
>
> MAN: And the "Shan BheanBhocht?"
>
> SERGEANT: I did then.
>
> MAN: And the "Green on the Cape?"
>
> SERGEANT: That was one of them.
>
> MAN: And maybe the man you are watching for to-night used to be sitting on the wall, when he was young, and singing those same songs…. It's a queer world…. And isn't it a queer world? Maybe it's one of those boys you used to be singing with that time you will be arresting to-day or tomorrow, and sending into the dock[40].

Each of these ballads are small stories about **the 1798 Rebellion** in Ireland. "**Green on the Cape"** an Irish rebel song describing the British attempts to destroy Ireland's sense of nationalism. Additionally to, "the **Shan BheanBhocht"** which is known as Shan Van Vocht, or the poor old woman refers to a traditional Irish songs which narrates the story of the French

arrival in Bantry Bay and the hope for the Irish independence in 1797. Similarly, "the **Shan BheanBhocht"** is also used in the nationalist and patriotic play ***Cathleen Ni Houlihan***.

Moreover, **The Rising of the Moon** is the "title of a 'simple and picturesque" song to which Gregory had referred in The Felons of Our Land"[41].Written by the Fenian activist John Keegan Casey from Mullingar, it narrates"the gathering of Irish men wearing green and wielding pikes, ending with a final reference to 1798: Well they fought for poor old Ireland, and full bitter was their fate; what glorious pride and sorrow fills the name of Ninety-Eight!"[42] .The fugitive uses these songs in an attempt to dominate and manipulate the sergeant's mind to let him escape, when the fugitive cannot control the Sergeant, he knows that he must convince the police officer to escape not a physical escape, but a symbolic escape.

The escaped man tries to control the sergeant's mind by reviving his past, and also awakening his nationalist sentiments, and also it helps to remind the Sergeant of what the two men share in common (Irish identity). Through these songs, Lady Gregory demonstrates her interests in the Irish politics and shows the Rebels of Ireland and their rebellion to free their country from the English colonialism. Moreover, she wanted to call all her nation to fight and sacrifice their soul for their country to build their Irish identity, their culture and to rise the Irish awareness towards liberty and freedom. Thus, the play is given a revolutionary sense, or voice of all the Irish patriots and nationalists who are identified with their common fate.

Another significant aspect of the moon in the play appears at the end, when the sergeant attempts to escape from the police officers, he says to the sergeant: "Well, good-night, comrade, and thank you. […] Maybe I'll be able to do as much for you when the small rise up and the big fall down […] when we all change places at the Rising of the Moon"[43]. The moon in this passage symbolizes freedom, hope, and happiness in the heart of the

peasants. Lady Gregory evokes the idea of cultural revolution. By reviving their culture identity and language. The peasants will gain their revolution, as well as Ireland will get its independence, and see its light with the rising of the moon.

To finish with, this play proved to be a new work in The Abbey Theatre. The very title of the play ***The Rising of the Moon*** is symbolic. It is symbolic of the rising of political awakening and of an awakening of political independence. Political freedom and independence are equally important in life. Although it was difficult to achieve political and national awakening among the Irish people, because of their divided views, but it was not impossible, that is why through her play, Lady Gregory confesses that "the Irish are not silenced or paralysed by the representative of law and order, but, through a collective cultural memory, circumvent the law by collusion"[44].She used literature as a weapon to fight against the presence of the British government on the soul of Ireland. Gradually, the Irish people came to understand the importance of political independence as they reached their independence two decades later.

Conclusion

Throughout the chapter, we have presented the focal point of Lady Gregory's writing which is the rural Irish peasantry, as she portrayed the Irish people with a candid and frank life. All along the chapter, we also analysed Gregory's ***The Rising of the Moon*** through Fanon's second and third phase in which he explains that the native intellectual became preoccupied in the reclaiming of culture, and awakening his nation. As such, in her whole play, Lady Gregory portrayed the Ballad Singer as an intellectual and a canning man who manipulates the sergeants' mind to escape. She also used the Celtic myth, and referred to important historical events that shaped the country such as, **the Irish Republican Brotherhood.** In a word, we may say that Lady Gregory re-interprets the Irish folk tradition

and Irish folksongs as ***Granuaile, Green on the Cape, Shan Bhean Bhocht, and The Rising of the Moon***, in an attempt to depict the Irish nationalism. These dramatic techniques allowed her to regain the ancient culture to the modern one, in a period where the people were furious, anxious about their culture and identity, and above all their future. Thus, Lady Gregory wrote a revolutionary play in which she played the role of an awakener in her nation

Endnotes

[1]AnnaPilz, "The Return to the People, Empire, Class, and Religion in Lady Gregory's Dramatic Works", (Doctoral dissertation. University of liverpol. 2013), P.15.

[2]HanaKhasawneh, "An Aestheticising of Irish Peasantry", *Journal of Franco Irish Studies*, 3, no.(2013), P. 144.

[3]TimothyKerswell, Frantz Fanon and the Peasantry as the Centre of Revolution,*in Frantz Fanon and EmancipatorySocial Theory*,eds Dustin J . Byrd and SeyedJavadMiri(Boston : Brill, 2019),P.152.

[4]Ibid, P.152.

[5]Edward Hirsch ,"Coming out into the light : W.B Yeats's "The Celtic Twilight" , 18 , no. 1.(1981) .

[6]Anna Pilz, "The Return to the People, Empire, Class, and Religion in Lady Gregory's Dramatic Works" (Doctoral dissertation. University of liverpol. 2013), P.2.

[7] Ibid, P.22.

[8]Anna Pilz, "The Return to the People, Empire, Class, and Religion in Lady Gregory's Dramatic Works" (Doctoral dissertation. University of Liverpool. 2013), P.12.

[9]HanaKhasawneh, "An Aestheticising of Irish Peasantry", *Journal of Franco Irish Studies*, 3, no.(2013), P. 148.

[10]TimothyKerswell, Frantz Fanon and the Peasantry as the Centre of Revolution,*in Frantz Fanon and EmancipatorySocial Theory*,eds Dustin J . Byrd and SeyedJavadMiri(Boston : Brill, 2019),P.152.

[11]HanaKhasawneh, "An Aestheticising of Irish Peasantry", *Journal of Franco Irish Studies*, 3, no.(2013), P. 149.

[12]Lady Gregory, ***The Rising of the Moon*** in Seven Short Plays (G.P. Putnam's, The Knickerbocker Press, New York (1916),P.91.

[13]HanaKhasawneh, "An Aestheticisingof Irish Peasantry", *Journal of Franco Irish Studies*, 3, no.(2013),P.153.

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[19]John William weber, "A Literature of Combat: African American Prison Writers of the Vietnam Era", (Master's thesis, University of Virginia, 2002),P, 3.

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[22]Ibid,P.473.

[23]Kristina Ann McGraw, "The Evolution of the Gaelic Mythos through Twentieth –Century Drama"(Master's thesis,University of Nevada,Las Vegas,2006),P.2.

[24]Lady Gregory, ***The Rising of the Moon*** in Seven Short Plays(G.P. Putnam's , The Knickerbocker Press,New York (1916), P.68.

[25]Ibid, P. 75.

[26]SarahBertekap, "Misrepresentation and Female Experience Lady Gregory's Critique of the Irish Literary Revival" (Master's Thesis Mount Holyoke College,2017),P.23.

[27]Lady Gregory, ***The Rising of the Moon*** in Seven Short Plays(G.P. Putnam's, New York (1916), P. 78.

[28]AnnaPilz, "The Return to the People, Empire, Class, and Religion in Lady Gregory's Dramatic Works," (Doctoral dissertation. University of Liverpool. 2013), P.78.

[29]Lady Gregory,***The Rising of the Moon*** in Seven Short Plays(G.P. Putnam's , The Knickerbocker Press, New York (1916),, P. 80.

[30]Ibid, P.78.

[31]HogskolanDalarna, "Blood-Sacrifice and Nationalism in Yeats's Cathleen Ni Houlihan," (2006), P.11.

[32]Ibid,P.14.

[33]Kristina Ann McGraw, "The Evolution of the Gaelic Mythos through Twentieth –Century Drama"(Master's thesis,University of Nevada,Las Vegas,2006),P.15.

[34]Frantz Fanon, *The Wretched of the Earth*,trans, Constance Farrington(New York : Grove Press),P.252,255.

[35]Lady Gregory, ***The Rising of the Moon*** in Seven Short Plays (G.P. Putnam's , The Knickerbocker Press, New York (1916), P.84,85.

[36]Ibid,P.86.

[37]Ibid,P.87.

[38]Ibid,P.87.

[39]AnnaPilz, “The Return to the People, Empire, Class, and Religion in Lady Gregory’s Dramatic Works” , (Doctoral dissertation. University of Liverpool. 2013), P.48.

[40]Lady Gregory, ***The Rising of the Moon*** in Seven Short Plays(G.P. Putnam’s , The Knickerbocker Press, New York (1916), P.86,87.

[41]AnnaPilz, “The Return to the People , Empire , Class, and Religion in Lady Gregory’s Dramatic Works” , (Doctoral dissertation. University of Liverpool. 2013), P.36.

[42] Sarah Bertekap, “Misrepresentation and Female Experience Lady Gregory’s Critique of the Irish Literary Revival”(Master’s Thesis Mount Holyoke College ,2017),P.49.

[43]Lady Gregory, ***The Rising of the Moon*** in Seven Short Plays (G.P. Putnam’s,The Knickerbocker Press,New York (1916),P.91.

[44]AnnaPilz, “The Return to the People, Empire, Class, and Religion in Lady Gregory’s Dramatic Works”, (Doctoral dissertation. University of Liverpool. 2013), P.48.

V- General Conclusion

This work is made to analyse and Lady Gregory's ***Rising of the Moon*** (1907) through the postcolonial theory suggested by Frantz Fanon in his book ***The Wretched of the Earth*** (1968). The main interest of the study was to reveal the extent to which we can study Gregory's play around Fanon's documentation of the evolution of the native (ex) colonized author as put in the fourth chapter entitled "**On National Culture"**. This study allowed us to find that during the period of the British colonisation over Ireland, several Irish authors, poets and dramatises rejected the ideologies of the colonizer, wherein after a period of "assimilation", they moved to the phase of a "return to the sources" before reaching at the end the last stage of the awakening by producing a national and revolutionary literature. It is in fact within and around this context that the Irish Revivalism or the Celtic Renaissance appeared with the growth of the nationalist groups such as **The Gaelic League** (1893)led by Douglas Hyde and Arthur Griffith, and **The Abbey Theatre**(1902) led by William Butler Yeats, Lady Gregory and John Millington Synge among many other Irish influential figures.

It follows from the above that Lady Gregory in her play ***The Rising of The Moon*** falls in Frantz Fanon's categorisation of the evolution of the native intellectual. Thus, avoiding to fall among those Irish authors who celebrated the colonised culture and espoused a certain literary esteem, Gregory preferred a return to the people and to her sources, before reaching at the end a "fighting" or a "combative phase". In doing so, she started restoring the Irish Celtic past by gathering the old Irish traditions including myth, legends, songs and folktales aiming to re-establish an Irish- Ireland. This is what Fanon refers to second phase of **The Return to the Sources** to reach a revolutionary literature where Lady Gregory became a galvanizer of the people by giving birth to an engaged literature or a national literature aiming at arousing the instincts of the Irish national unity.

Overall, in the first chapter we have tried to study and provide a synopsis of the most important events that shaped Ireland under the British domination by focusing on the major historical, political, religious agitations along with the literary and cultural events such as the penal laws, the Catholic Emancipation, the Irish Great Famine of the 1840, the Home Rule, and the emergence and the demise of Charles Stuart Parnell. We made a review of the nationalist and cultural movement of 1880's as we shed light on the **Gaelic Athletic Association** (1884), the **National Literary Society** (1892), **the Gaelic League** (1893), The **Irish Literary Theatre** (1899), and The **Irish National Theatre Society** (1902) which all aimed at rejuvenating the Irish culture through the return to the pure Irish Celtic centre that would redefine a new beginning for Ireland's future.

Concerning the second chapter, we have tried to read ***The Rising of the Moon*** within Fanon's evolution of literature under both the scopes of a return to the sources and commitment literature. As such, and because she believed that Ireland's past was that of peasantry, revolution against any form of colonialism can only be propagated by the peasants as they are the leading and active actors since they were the main victims who suffered from the various atrocities of the colonizer.

To finish with, it is made clear that Lady Gregory's ***The Rising of the Moon*** revived the key events that took place in Ireland through the main actor/character of the Ballad Singer who is symbolized the founder of the **Irish Republican Brotherhood**. Hitherto, the present research proved that Lady Gregory is an Irish artist among those influential figures of the Irish Revivalism avoided being called a scapegoat because she escaped falling in the category of what Fanon calls the assimilationsist authors who celebrated the greatness of colonialism by producing plays that portrayed the nightmares and dreams of her fellow people (peasants) and that her literature remained an interesting one as it galvanized the call for Ireland's independence.

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