

# Translations

A Play by Brian Friel

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## Student Guide

Mater Dei Education





*Mater Dei Education*

# Translations

A PLAY BY BRIAN FRIEL

*Student Guide*

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## Introduction

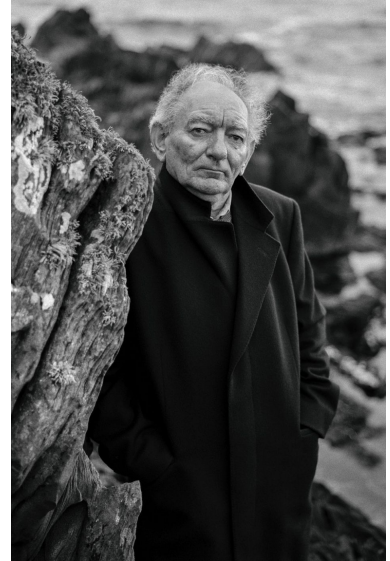
### *Brian Friel and Translations*

Brian Friel (1929-2015) was born near Omagh in County Tyrone. At the age of ten he moved with his family to Derry, where he attended secondary school at St Columb's College. Like his father, he became a teacher in the city. However, during the 1950s he was drawn increasingly to creative writing and by the end of that decade his short stories featured in the *New Yorker Magazine*. He decided to give up teaching to become a full-time writer in 1960. His development as a playwright led to an invitation to spend time at the Guthrie Theatre in Minneapolis in 1962, an experience that Brian Friel described as transformative. He returned to Ireland from the USA to devote himself to drama. A short time later he wrote his innovative play, *Philadelphia, Here I Come* (1964), which won him international acclaim. During a writing career of over half a century, Friel published more than twenty plays, of which *Translations* (1980) is one of the most applauded. He has been described as the greatest Irish playwright of his generation and as the father of modern Irish drama.

Shortly before writing *Translations*, Brian Friel discovered that his great-great-grandfather McCabe had been a hedge schoolmaster from County Mayo who moved to live in County Donegal. Around the same time, he came across the old trigonometric base near Lough Foyle that had played an important part in the nineteenth-century Ordnance Survey of Ireland. Friel wove these strands together to craft a compelling drama concerning a conflict of languages and cultures. *Translations* is set in the year 1833 in a fictional Donegal village called *Baile Beag* (Ballybeg) and explores a clash between the Gaelic and Irish-speaking world of the hedge school and the imperial and English-speaking world of the soldiers who mapped Ireland. Friel dramatises a moment of increasing anglicisation in *Baile Beag* when a new National School is about to open in the Irish-speaking community, and Royal Engineer officers arrive to survey its landscape and to translate its Irish place names into English.

### *Debut and Reaction to Translations*

*Translations* was first presented in Derry's Guild Hall in September 1980 by Field Day Theatre Company, which had recently been co-founded by Brian Friel and the actor Stephen Rea, to whom the play was dedicated. Almost a century and a half had passed since the events depicted onstage took place, yet the weight of history seemed just as momentous in 1980 as it had been in 1833 and was keenly felt in the Northern Ireland Troubles (1968–1998). Field Day sought to address political and cultural conflict through drama and the arts, by opening new windows of thought and creating what was called a *Fifth Province*; a realm of the imagination, where Brian



Stephen Rea (1946-) is an Irish actor of stage and screen. Born in Belfast, he began his career as a member of Dublin's Focus Theatre, and played many roles on the stage, film and on Irish television.

Other works where Friel explores these themes including *Philadelphia Here I Come*, *Aristocrats*, and *Dancing at Lughnasa*.

Friel hoped Ireland and its past could be viewed in a new way and where opposing forces could be thought about and resolved. *Translations* was the first and perhaps the most important production by the Field Day company. Performances followed in Dublin, London, and other locations, with reviews describing the play as a national classic.

### *Influences on Friel*

Brian Friel's writing of *Translations* was shaped by several influences. His historical understanding was informed by books such as P.J. Dowling's *The Hedge Schools of Ireland* and J.H. Andrews' *A Paper Landscape: The Ordnance Survey in Nineteenth-Century Ireland* as well as John O'Donovan's *Ordnance Survey Letters from County Donegal* and *A Memoir of the City and the North-West Liberties of Londonderry*, written by Colonel Thomas Colby, who supervised the Ordnance Survey of Ireland. The title, *Translations*, points to the core concern of the play, which Friel explained was solely about language and communication. His own perspective on language was influenced by the philosophy of Martin Heidegger and George Steiner, whose book, *After Babel: Aspects of Language and Translation* (1975) impressed him greatly.

For Friel, there were many translations in Irish history. He was interested in how people coped with change and adapted to new situations. In particular, he reflected on the loss of the Irish language, the adoption of English as an acquired language, and the impact of this on cultural consciousness, identity, and expression. Of all his plays, *Translations* is the richest in classical allusion. Irish characters in the hedge-school find relevance and a means of expression in quotations from Greek and Latin authors and in quips and language games. Some, like the hedge-school master, see themselves as inheritors of an ancient classical tradition that was well suited to their native Gaelic language. Friel gives prominence to Homer's *Odyssey* and to Virgil's epic, the *Aeneid*, in particular. References to these and other classical texts add subtlety and complexity to themes and motifs explored in *Translations*, such as questions of dispossession, empire-building, and cultural and linguistic change. Both Virgil, in the *Aeneid*, and Friel in *Translations* use the literary device of having all their characters speak one language: Latin and English, respectively. Place and place names are of significance to both Virgil and Friel, as are words, their origins, and etymologies.

### *The Hedge Schools*

Much of the dramatic action of *Translations* takes place in the disused barn where a hedge-school is located. At first, classes were held outdoors or in simple sod and heath huts constructed along hedgerows. Hence the name 'hedge-schools.' By the 1830s they were extremely popular and no longer illegal. Classes took place

Martin Heidegger (1889 – 1976) was a German philosopher best known for contributions to phenomenology; the study of the subjective experience and consciousness. He was particularly interested in the question of the meaning of being.

Homer's *Odyssey* follows the adventures of the Greek hero and king of Ithaca, Odysseus, and his homecoming journey after the ten-year long Trojan War.

The *Aeneid* is Virgil's epic poem (written in Latin) that tells the legendary story of *Aeneas*, a Trojan who fled the fall of Troy and travelled to Italy, where he became the ancestor of the Romans.

*Etymology* is the study of the origin and evolution of words.

Hedge-schools were informal schools where young people received instruction during (and for some time after) the era of the Penal Laws which outlawed the education of Catholics and other religious groups who did not conform to the established Anglican church.

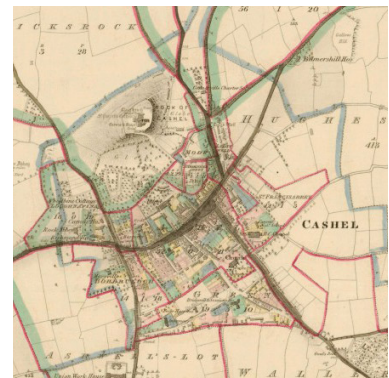


indoors wherever a space could be found. The hedge-school master provided tuition in return for a small salary, paid by parents. The curriculum depended on the master's own learning and knowledge but frequently included Catechism, Mathematics, Latin, Greek, and the works of classical authors. The system was a response to the denial of education to most Irish children, and the proliferation of hedge schools in the early nineteenth century demonstrated the enduring value placed on learning by parents who managed to pay for it, though often struggling to subsist.

The popularity of hedge-schools and the idea that education was in the hands of the people alarmed British authorities. Commissions of Inquiry expressed suspicion of hedge-schools and questioned their loyalty. As a result, the British government decided to become directly involved in the provision of primary education in Ireland and set up the National Board of Education in 1831 to build national schools, employ and train teachers, set the curriculum, and provide textbooks. We hear in *Translations* that a new national school is about to open in *Baile Beag* and that Hugh, the hedge-school master, wants to become master of the new school. Like other hedge-school teachers, he was attracted by a better-built and equipped schoolhouse, an annual salary, and permanent employment. Hence, new national schools often absorbed existing hedge-schools. But the two systems were very different. Hedge-schools had transmitted the faith, knowledge, and cultural heritage of communities, along with classical learning, in an informal manner for centuries. The new national schools were state-run and strictly regulated. English was the language of instruction, and there was no place for the study of the Irish language, history, or culture in the curriculum.

### *The Ordnance Survey*

Another intervention in Ireland by the Westminster government was an Ordnance Survey of the entire country, which was conducted under military leadership between 1824 and 1846 and resulted in the publication of maps for each county at the scale of six inches to a mile. It involved the collection of wide-ranging information on each parish and the revaluing of Irish land for taxation purposes. John O'Donovan, an Irish language scholar, joined the Topographical Department of the Ordnance Survey in 1830 and led the study of place names as they were recorded in old documents and spoken by the people. It was his task to recommend anglicised forms of Irish place names for the published maps. Some place names were translated directly into English, but often the Irish language name was simply anglicised to fit patterns of English pronunciation and spelling. Consequently, meaning was lost. For example, the element *cnoc* (a hill) became *knock*, and *druim* (a ridge) became *drum*. *Dún na nGall* was anglicised to Donegal and *Baile Beag* to Ballybeg. In the play, O'Donovan is represented by the character Owen, who is fluent in Irish and English and works for the British cartographers.



The Ordnance Survey Office, established in 1824, was created to carry out a military survey of the entire island of Ireland to update land valuations for land taxation purposes. The original survey at a scale of 6 inches to 1 mile was completed under the direction of Major General Colby. Ireland thus became the first country in the world to be entirely mapped at such a detailed scale. The town of Cashel, County Tipperary is shown here.

The Ordnance Survey was a massive undertaking that involved the triangulation of the whole country and extensive information gathering. It took over twenty years to complete and employed thousands of people, including Royal Engineer officers, soldiers trained in field-work (sappers), and civilian labourers. Colonel Colby was assisted by Captain Thomas Larcom in the Dublin OS office set up by the government in 1824 at Mountjoy House in the Phoenix Park, where the Ordnance Survey has remained ever since.

<b>Irish</b>	<i>English</i>	<b>Irish Example</b>	<i>Translation</i>
Gleann	<i>glen</i>	Gleann Dá Loch	<i>Glendalough</i>
Mainistir	<i>monastery</i>	Mainistir Fhear Maí	<i>Fermoy</i>
Droichead	<i>bridge</i>	Droichead Nua	<i>Newbridge</i>
Muileann	<i>mill</i>	An Muileann gCearr	<i>Mullingar</i>
Caisleán	<i>castle</i>	Caisleán Riabhach	<i>Castledermot</i>
Carraig	<i>rock</i>	Carraig na Siúire	<i>Carrick-on-Suir</i>
Leitir	<i>hillside</i>	Leitir Fraic	<i>Letterfrack</i>
Cluain	<i>meadow</i>	Cluain Meala	<i>Clonmel</i>
Gleann	<i>glen</i>	Gleann Beithe	<i>Glenbeigh</i>
Doire	<i>oak grove</i>	Doire Fhionáin	<i>Derrynane</i>
Baile Átha	<i>ford town</i>	Baile Átha Cliath	<i>Dublin</i>
Ceann	<i>head</i>	Ceann Toirc	<i>Kanturk</i>
Clochán	<i>stepping stones</i>	Clochán Liath	<i>Dungloe</i>
Cill	<i>church</i>	Cill Dara	<i>Kildare</i>
Port	<i>port</i>	Port Láirge	<i>Waterford</i>
Inis	<i>island</i>	Inis Córthaidh	<i>Enniscorthy</i>
Cnoc	<i>hill</i>	Cnoc Mhuire	<i>Knock</i>
Long	<i>ship</i>	An Longfort	<i>Longford</i>
Lios	<i>ringfort</i>	Lios na gCearrbhach	<i>Lisnagarvey</i>
Gort	<i>field</i>	An Gort	<i>Gort</i>
Áth	<i>ford</i>	Áth Dara	<i>Adare</i>
Dún	<i>fort</i>	Dún Pádraig	<i>Downpatrick</i>

Some Irish Placenames and Translations. In some cases, direct translation was attempted (*e.g.*, Newbridge) but in most cases, a phonetic translation was adopted.

Friel captures the complexity of these developments and the tensions they generated in a community such as *Baile Beag*, whose inhabitants found themselves beleaguered by forces of change. The social and political turmoil swirling in the background of *Translations* is sometimes referenced in the dialogue of the play and at other times it is vaguely implied by events that occur covertly off-stage. While the London government sought to tighten the bond between Britain and Ireland, Daniel O'Connell embarked on a campaign for the Repeal of the Act of Union and the restoration of an Irish parliament in Dublin.

A *Tithe War* was in progress against the obligation on all those working the land to contribute, either in cash or produce, to the upkeep of the established Anglican church. The population had grown rapidly to more than seven million in 1831, putting intense pressure on land and leaving many families dependent on the potato for food. In addition, there was widespread agrarian unrest, agitation by secret societies, and sporadic violence—activities associated with the shadowy Donnelly twins in the play. The extent of unrest in Ireland was so great in 1833, the government introduced the Suppression of Disturbances Act: a severe measure that allowed for curfews, detention without trial, and military courts. Friel presents the dramatic arrival of Red Coats in the remote village of *Baile Beag* against this historical backdrop. Their appearance stirs conflicting reactions and sets in motion a chain of fatal events.

The *tithe* was a compulsory payment in cash or in kind to support the Protestant state church, known as the ‘Church of Ireland.’

### *The Anglo-Irish Relationship*

The influence of British colonisation on Ireland’s history cannot be overstated, and the Irish language was just one of many casualties following the British invasion of Ireland. This was particularly acute in the wake of the *Cromwell’s* conquest (1649–1653). The use of the Irish language was widely discouraged under British rule, especially through education; with the introduction of national schools across Ireland in the 1830s, English was the sole language through which children could be taught, with Irish strictly forbidden. When the Great Famine of 1845–1849 hit, the Irish population dropped by 20–25% due to deaths from starvation and mass emigration. The worst hit areas of the famine were rural areas, which were also the predominantly Irish-speaking communities, causing a further decline in speakers of the Irish language.

Throughout the nineteenth century, the Irish language and its speakers began to become heavily stigmatised, with Irish deemed the language of outcasts and the dispossessed. The majority of the remaining Irish speakers were those in rural, underdeveloped areas. They were contemptuously regarded by society as peasants, with English – branded as the wealthier and more sophisticated language – slowly becoming the language of the cities. This view of the Irish language is captured in the portrayal of the British authorities in *Translations*.

The Irish relationship with Britain throughout history has been a difficult one. In the aftermath of Irish independence, attempts were made to rehabilitate the Irish language through the national school system and various cultural organisations. However, as a modern sovereign nation, it has often surprised outside observers why more emphasis is not placed on learning the language that was once native to all people, to establish Ireland’s cultural identity as one unique and unmarred by anglicisation.



Oliver Cromwell landed near Dublin in August 1649 and undertook a vicious campaign of terror. The *Act for the Settlement of Ireland* 1652 barred Catholics from most public offices and confiscated large amounts of their land, much of which was given to Protestant settlers. This proved a continuing source of grievance, while the brutality of conquest means Cromwell remains a deeply reviled figure in Ireland.

*For the Reader*

As you study *Translations*, pay careful attention to what the play is saying and to how Brian Friel, as playwright, introduces ambiguity and complexity in the characters and in the action of the play. Consider the message he wishes to convey to his audience– its depth and intricacy. Reflect on what *Translations* says about the Irish language, its decline, and the impact of language loss on Irish identity. Think about the significance of colonisation as a theme in the play and about how Friel conveys the might of empire and the results of empire-building. Give thought to the importance of language and communication as motifs in the play, and consider how perspectives on the English language unfold. From your study, decide how you would characterise the most important themes in *Translations* and the reasons for your conclusions.

*Basic Features and Background*

1. **Brian Friel (1929-2015)** - born near Omagh, Co Tyrone; Brian Friel is considered a pioneering and innovative playwright who had a profound influence on modern Irish drama.
2. *Translations* – a play written by Brian Friel in 1979-1980.
3. **Theatrical conceit** – the illusion is created that most of the characters speak in the Irish language, although the script of *Translations* is written entirely in English, with some Greek and Latin quotations.
4. **Dramatic irony** – a dramatic technique by which the full meaning of words, actions, or symbols is clear to the audience or reader, but the character(s) on stage are unaware of it. This dramatic method is used frequently in *Translations*.
5. **Speech idiom** – an expression or phrase used in a distinctive way in a particular dialect whose meaning may not be clear to outsiders. For example, *fit me better* (p.8). The Irish and English characters are distinguished by their speech idioms, language patterns, and accents. Friel wrote that he set out to present each character with their own voice, characteristic speech patterns, and idiosyncrasies of expression.
6. **Conflict** – the difficult problem(s) that must be addressed in a drama. Conflict may involve contention, confrontation, a threat, or a dilemma. It can be expressed in dialogue, action, and symbolism, and it drives the action of the play.
7. **Linguistic games** – Hugh, the hedge-school master, plays language games with his class based on the etymologies of words and their derivation from classical roots.
8. **Classical allusion** – reference to Greek or Roman literature, mythology, or themes. *Translations* is rich in classical allusions.

9. **Foreboding** – anticipation of a disaster that will happen in the future. Reference to potato blight and the fear it stirs in people creates a presentiment of the cataclysm of the Great Famine in Ireland (1845–c.1850).
10. **Palimpsest** – something, for example a country, which has many different layers or parts apparent beneath the surface. *Translations* is concerned with layers of language in Ireland and with how the English language was overlaid on Irish placenames.
11. **Setting** – The setting for *Translations* is the barn or byer in *Baile Beag* (Ballybeg), which is the location of the hedge-school. Friel provides a detailed description of the set and introduces some of the inhabitants on stage. Others, such as Nellie Ruadh, the Donnelly Twins, and Mr. George Alexander J.P., are referred to in the dialogue.
12. **O'Donnell family** – the central family in *Translations*; Hugh is the hedge-school master. His scholarly son, Manus, assists him in the classroom while his second son, Owen (Roland), has gone to Dublin and acquired the English language and manners. There is no mother present, and we learn that the barn, which is also the O'Donnell home, bears no trace of a woman's hand.

### *Comprehension Exercises*

The following are suggested answers to the comprehension questions. Additional information is provided in parentheses for some questions.

1. When and where is *Translations* set?
2. Where was *Translations* first produced?
3. What did Brian Friel mean when he spoke about creating a *Fifth Province* in Ireland?
4. List three sources that informed Friel's writing of *Translations*.
5. How were Irish placenames changed during the Ordnance Survey of Ireland (1824–1846)?
6. Briefly, explain what the *hedge-schools* were.
7. List two ways that life was changing for the people of *Baile Beag* in 1833.
8. Name the two classical authors from ancient Greece and Rome referred to in *Translations*.

*Development Exercises*

1. Irish is one of a number of Celtic languages which underwent a long period of decline under British colonial rule. What other languages were suppressed under British rule?
2. Use the table on page 8 and the resources at <https://www.logainm.ie/en/> to determine the meaning of the placenames below:

<b>Irish name</b>	<i>English name</i>	<i>English meaning</i>
<i>Cill Mhichíl</i>	Kilmichael	.....
<i>Cluain Tarbh</i>	Clontarf	.....
<i>Baile Átha Luain</i>	Athlone	.....
<i>Cionn tSáile</i>	Kinsale	.....
<i>Droichead Átha</i>	Drogheda	.....
<i>Cill Dara</i>	Kildare	.....
<i>An Dún Beag</i>	Doonbeg	.....
<i>Cluain Meala</i>	Clonmel	.....
<i>Baile na mBocht</i>	Mayfield (Cork)	.....
<i>An Ráth</i>	Charlville	.....

*Discussion Exercises*

1. What do you think is the real reason behind the ordnance survey mapping of Ireland? Might there be a hidden agenda on the part of the British government in relation to land ownership, cultural and political identity, and taxation of land?
2. Why are the Irish place names being anglicised and the Irish language banned in the new schools? What is lost in the translation of the Irish place names and what is gained?
3. Discuss the historic Irish phrase, 'tír gan teanga, tír gan anam,' or in English, 'a country without language is a country without soul,' proclaimed by the revolutionary Pádraig Pearse, one of the leading figures of the 1916 Easter Rising.
4. Use your library or online resources to further investigate the following historical events and characters relevant to the play;

The Plantation settlements of Ireland;

The Penal laws in Ireland;

Hedge Schools and Mass Rocks in Ireland;

Daniel O'Connell;

Irish place names on Ordnance survey maps and what they reveal.



## Act 1

### Introduction

Act 1 takes place in the barn where the hedge-school is held. It is an afternoon in late August 1833. All ten characters are introduced and the scene is set for the entire play in Act 1. Important themes are presented from the start. These include questions concerning language, identity, naming, colonialism and cultural imperialism.

The student reads through the Reading Notes. He or she then reads Act 1 thoroughly and well, marking the text in key places. Next the student answers the Comprehension Exercises in your copybook, referring to the text when necessary. Then proceed to the Development Exercises for Act 1. Finally you should address the Discussion questions for Act 1 either orally or in writing.

### Reading Notes

**Battle** – a bundle; for example, a bundle of hay or straw.

**Homer** – Greek epic poet who is said to have composed *The Iliad* and *The Odyssey*.

**The Odyssey** – the epic poem that tells the story of the ten-year journey of Odysseus home to the island of Ithaca and his wife Penelope after the Siege of Troy. Jimmy immerses himself in this epic and quotes from it in Greek.

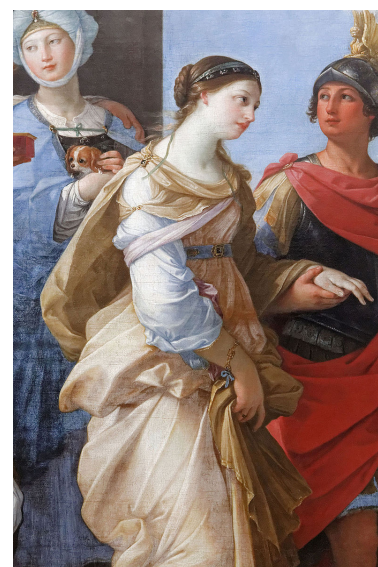
**Ulysses** – Latin name for Odysseus.

**Athene** – the Greek goddess of wisdom and war, who was a daughter of Zeus and who gave her name to Athens. She was reputed to be slow to anger, but dangerous if provoked. A warrior, she always wore armour and was referred to as grey-eyed or flashing-eyed Athene. Jimmy is enthralled by her.

**Artemis** – Greek goddess of the moon and hunting. She shone like silver and was also a daughter of Zeus.

**Helen of Troy** – a demi-goddess, she was the most beautiful woman in the world and the daughter of Zeus and Leda. She married Menelaus, the king of Sparta, but fell in love with Paris and went with him to Troy. This caused the Trojan War when Menelaus led an army to the city of Troy to reclaim her.

**Grania and Diarmuid** – the main characters in the Irish mythological tale, *Tóraíocht Dhiarmada Agus Ghráinne* (The Pursuit of Diarmaid and Gráinne). Grania was the daughter of King Cormac MacAirt and Diarmaid Mac Duibhne was a member of the legendary Fianna. Mention of Diarmaid and Gráinne references the long mythological and literary tradition in the Irish language and Ireland's epic past.



*L'Enlèvement d'Hélène* (The Kidnapping of Helen) by Guido Reni which can be seen at the *Musée du Louvre* in Paris.

**Maypole** – a high pole decorated with flowers and foliage, around which people danced and celebrated the arrival of summer on May Day.

**Sappers** – soldiers who carried out field work. The term comes from French *saper* (spade) and Latin *sappa* (spade or mattock).

**Chaining** – Survey parties used long chains to measure distance between features while conducting the Ordnance Survey.

**Theodolite** – a portable precision instrument with a telescopic sight used in surveying for measuring angles. Theodolites of various sizes were used by specially trained Royal Engineer officers to carry out the primary and secondary triangulation of Ireland, which involved the use of trigonometry and the measurement of angles. *Sliabh Snaght* on the Inishowen Peninsula was the location of one triangulation station. The base on which every other line in Ireland depended was measured on the eastern shore of Lough Foyle in 1828. The word *theodolite* was coined in the late sixteenth century. While it appears to have a Greek form, it has no clear Greek origin. Hence, Jimmy is unable to work out an etymology for the word.

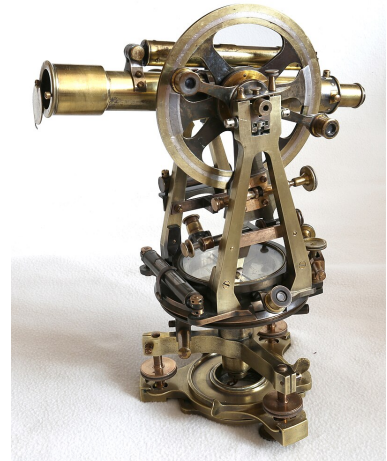
**Horace** – (65 BC–8 BC) a Roman lyric poet and satirist, who ridiculed human folly in two books of poetry, *The Satires*, written c. 35 BC.

**Virgil** – (70 BC–19 BC) regarded by Romans as their greatest poet. His most famous work was the *Aeneid*, an epic poem in twelve books that described the journey of the Trojan hero Aeneas to Italy where he became the ancestor of the Romans. It looked back to Homer's *Odyssey* and *Iliad* and presented the view that it was the mission of the Romans to civilise the world by building an empire. Virgil also wrote the *Eclogues* and the *Georgics*, a poem in four books on agriculture.

**Tacitus** – (c. 55 AD–120 AD) a Roman historian and senator. He wrote many books about the history of the empire, including *Agricola*; an account of his father-in-law the Roman General, Gnaeus Julius Agricola, who led the Roman army into Britain and enforced policies of repression and of assimilation into the Roman way of life.

**Passage money** – the money to pay the fare for passage on board ship.

**Saint Colmcille** – (521–597 AD) also known as Columba. He was born in Gartán, Co Donegal and founded several monasteries such as Derry and Durrow and also the island monastery of Iona off the west coast of Scotland. Along with Saint Patrick and Saint Brigid, he is a patron saint of Ireland. Said to have been a poet, scholar, and scribe and a man of great wisdom, learning, and holiness, he and his monastic *familia* were very influential



A theodolite of the transit type with six-inch circles, manufactured in Britain around 1910 by Troughton & Simms in London.

and associated with some of the greatest treasures from Early Christian Ireland, such as the *Book of Kells*. Several prophecies are attributed to Colmcille.

**‘Yella’ meal** – maize or cornmeal. Indian corn (maize) was imported into Ireland from America by the British Government during the Great Famine and was known as Peel’s Brimstone.

**Pliny Minor** (c. 62–113 AD) – also known as Pliny the Younger. He was a Roman writer, known especially for his letters.

**Sophocles** (c. 496–406 BC) – one of the great Greek playwrights, noted for his tragedies. He was born at Colonus near Athens. His surviving plays include *Antigone*, *Oedipus the King*, and *Oedipus at Colonus*.

**The Liberator** – Daniel O’Connell (1775–1847) became known as the Liberator because of the success of his campaign for Catholic Emancipation, which was achieved in 1829. He went on to lead a mass movement demanding repeal of the Act of Union and the restoration of an Irish parliament in Dublin. O’Connell died on his way to Rome in 1847, having failed to gain Repeal.

**Euripides** (c. 484–406 BC) – another Greek tragic dramatist, who was interested in philosophy and associated with the Sophists. Born in Athens, he left the city in 408 BC and went to Macedonia where he died. A number of his plays survive including *Iphigenia at Aulis* and *Medea*.

**William Yolland** – an actual person involved in the ordnance survey of Ireland and Britain and a talented mathematician. He took charge of the measurement of the Lough Foyle base and wrote an account of it in a book published in 1847. Friel uses the surname with artistic licence.

**Lieutenant Lancey** – was also an actual Royal Engineer officer who worked with the ordnance survey. Letters written by him from Killygarvan Parish, Co Donegal in 1835 to Thomas Larcom are extant. Again, Friel used the name with artistic licence.



Daniel O’Connell (1775–1847), was known as ‘The Liberator,’ and was the political leader of Ireland’s Roman Catholic majority in the first half of the nineteenth century. Despite being a native speaker, he argued that the ‘superior utility of the English tongue, as the medium of all modern communication is so great, that I can witness, without a sigh, the gradual disuse of Irish.’

### Comprehension Exercises

1. Write a one paragraph summary of Act 1.
2. What difficulty does Sarah overcome at the beginning of Act 1 and how does she achieve this breakthrough?
3. As the hedge school students gather for class, who are they waiting for and why is he not present?
4. What details reveal that a friendship is forming between Maire’s family and the sappers?
5. Doalty arrives to class brandishing a surveyor’s pole and relates that he was, ‘Up in the bog with Bridget and her aul fella, and the Red Coats were just across at the foot of Cnoc na Mona, dragging them aul chains and peeping through that big machine they lug about everywhere with them’ (p. 11).
  - (a) What were the Red Coats (sappers) doing?
  - (b) How did Doalty undermine their work?

- (c) What is the reaction of Manus to Doalty's subversive act?
6. Using a quotation from the text, name four ongoing concerns of the community in *Baile Beag*, according to Maire. What is Maire's attitude to these anxieties?
  7. How does Bridget describe the new National School about to open in *Baile Beag*?
  8. Maire challenges Hugh about language learning. What assertions does she make and how does Hugh react?
  9. Hugh tells the class that he has three announcements, but he only makes two. What are they?
  10. Captain Lancey is the cartographer in charge of the area. How does he address the people gathered in the hedge school and explain the purposes of the new Ordnance Survey maps?
  11. Owen says, '*Lancey's a bloody ramrod but George (Lieutenant Yolland) is alright.*' In what ways is Lieutenant Yolland different to Captain Lancey?
  12. To whom does Owen introduce Maire?
  13. Describe the stage-picture at the end of Act.
  14. Use the context given and a dictionary to figure out the meanings of words in **bold** print. Each word and its definition is to be written in your copybook.
    - (a) He is fluent in Latin and Greek but he is in no way **pedantic** – (p. 2)
    - (b) Doalty is **brandishing** a surveyor's pole (p. 10).
    - (c) They say that's the way it **snakes** in, don't they (p. 18)?
    - (d) Indeed – we had a few **libations** to mark the occasion (p. 21).
    - (e) – and I went on to propose that our own culture and the classical tongues made a happier **conjugation** – (p. 23).
    - (f) Great. He's the **cartographer** in charge of this whole area (p. 28).
    - (g) Indeed – and the younger man that I travelled with from Dublin, his name is Lieutenant Yolland and he is attached to the **toponymic** department – (p. 29)
    - (h) Indeed – although he is in fact an **orthographer** – (p. 29)
    - (i) A map is a **representation** on paper – (p. 33)
    - (j) His Majesty's government has ordered the first ever comprehensive survey of the entire country – a general triangulation which will embrace detailed hydrographic and **topographic** information and which will be executed to a scale of six inches to the English mile (p. 33).
    - (k) And also so that the entire basis of land **valuation** can be reassessed for purposes of more equitable taxation (p. 34).
    - (l) He is already a committed **Hibernophile** – (p. 35)

### *Development Exercises*

Based on Act 1 of *Translations* answer the following questions.

1. How does Jimmy perceive his world?
2. What languages are spoken on stage and how does Friel as dramatist convey the impression to the audience that characters speak the Irish language?
3. We do not meet the Donnelly twins directly on stage, but we hear reference to them. What is implied about them in Act 1 and how are suggestions concerning them communicated tacitly?
4. Bridget is working on the headline, *It's easier to stamp out learning than to recall it.* (The Agricola Book Three, Tacitus). Why is this an example of dramatic irony?

5. Referring to pages 20-25, describe how Hugh, the Hedge Schoolmaster, enters and interacts with his students.
6. Owen, Hugh's younger son, returns after six years. How does he fit back with the company on stage even though his smart city appearance conflicts with the surroundings of the hedge school?
7. Owen (mis)translates Captain Lancey's address. What does this tell us about the influence of the translator?
8. How is friction between the brothers, Manus, and Owen, revealed at the end of Act 1?
9. What portents of the Great Famine (1845–c.1850) are found in Act 1? Do you think these forebodings of famine are reported intentionally or accidentally?
10. References to Greek and Latin language and literature contribute to our understanding and appreciation of Act 1. How do you think the characters know the Greek and Latin languages? What does this say about their education?
11. *'Indeed – Item B – Item B – yes – On my way to the christening this morning I chanced to meet Mr George Alexander, Justice of the Peace. We discussed the new national school. Mr Alexander invited me to take charge of it when it opens. I thanked him and explained that I could do that only if I were free to run it as I have run this hedge-school for the past thirty-five years – filling what our friend Euripides calls the "aplestos pithos"... and Mr Alexander retorted courteously and emphatically that he hopes that is how it will be run' -Hugh (p.25).* Do you think Mr Alexander's response was sincere? Are these expectations for the future national school reasonable? Do you think that this is how the national schools were implemented?
12. Consider the conflict that develops between Maire and Manus in Act 1. What is the reason for their conflict?
13. Sarah and Manus were close at the start of Act 1, but at the end of the act she stares at him from a distance. What has created distance between them?

### Discussion Questions

Reflect on Act 1, considering the words and actions of the characters as well as the stage notes. It is important to think carefully about what is happening, as well as to ponder on the inner world of the characters and the message that the dramatist seeks to communicate. Discussion of the Socratic Questions leads to deeper thought about Act 1 and calls on the student to identify and connect ideas, leading to an appreciation of the central concerns of the play. The questions are to be discussed, and optionally answered in your copybook.

1. Discuss the use of symbols in Act 1. How does the playwright use the setting, language and characters as symbols with possibly deeper meaning?
2. Locate a quotation from Act 1 that you think express the main theme.  
*Answer:* (Answers will vary). *"Indeed – English, I suggested, couldn't really express us."* (Hugh, p.23)
3. Basing your answer on Act 1, explain how the people of *Baile Beag* were living through a time of great upheaval. Do you see any comparisons with today's societies?
4. State the main theme of Act 1 in a well-written sentence.
5. How is the idea of naming explored in Act 1? Do names matter? Why?
6. What is the importance of map-making in Act 1? How do you think the availability of maps changed Ireland in the nineteenth century?
7. *'Me a soldier? I'm employed as a part-time, underpaid, civilian interpreter. My job is to translate the quaint, archaic tongue you people persist in speaking into the King's good English.'* -Owen (p. 30).

What do you understand by the King's good English? Irish is described as the quaint archaic tongue. Is this a fair description? How has this idea influenced Irish society in the nineteenth and twentieth centuries?

8. Describe the impact of the soldiers' presence on *Baile Beag* in general and on the hedge schoolroom in particular. Can you think of any other instances in Ireland's history of how military presence affected the lives of ordinary people?



## Writing Assignment I: Historical Context of Friel's *Translations*.

Genre: Historical Analysis

**Assignment:** Write a 5-paragraph essay discussing the historical context within which Brian Friel set *Translations* and how this contributes to the development of conflict, plot, and theme in Act 1. Your essay will consist of an introduction, 3 body paragraphs, and a conclusion. Your argument will be supported by at least one strong quote from the text. You may need to go back and revise the information given in the Introduction and Introduction Comprehension Exercises of this student workbook.

As usual, you will follow the four stages of writing in the composition of your essay:

*Stage 1: Create an outline.*

*Stage 2: Write a rough draft.*

*Stage 3: Edit your rough draft.*

*Stage 4: Write a final draft.*

### Stage 1: Create an Outline

Recall that it is often best to begin writing the body paragraphs before your introduction and conclusion, with the exception of your thesis statement. In the first section of your outline (I. Introduction) you will only fill in your thesis statement for now. Then you will write your outline by answering the prompts in the template. Copy the outline template into your Literature copybook, answering the prompts in italics. Remember, you do not need to write in full sentences. Note: **You must use and cite at least one quote in your essay.** Otherwise, you can summarise an example from the text instead of directly quoting from the play.

### Stage 2: Write a Rough Draft

Using your outline as a guide, write body paragraph 1, 2, and 3 into your Literature copybook. Skip a line when you write so that you can easily edit your rough draft later. Remember to underline the title of the play when writing, or put the title in *italics* if you are typing. Please note that when you use a quote in your rough draft you must follow these four steps every time. 1. **Introduce** the quote. Do not just insert a quote into your essay. Introduce it with a phrase such as Maire says, 'quote here.' or The author states, 'quote here.' 2. Whatever quote you choose, it must be **put in quotation marks** (inverted commas). 3. You must **cite** your quote. After your quote, put the page number on which you found the quote in parentheses (brackets). The full stop for the sentence should be placed outside the parentheses unless the quote ends in an exclamation mark or question mark. If you are continuing the sentence after the quote, use a comma inside the quotation mark, finish writing your sentence, then cite the page number in parentheses and put the sentence's full stop after the parentheses. 4. You must explain or **illustrate the significance** of your quote. Consider the examples that follow.

#### I INTRODUCTION.

- 1 \_\_\_\_\_
- 2 \_\_\_\_\_
- 3 *Thesis statement: The historical context in which Brian Friel set *Translations* contributes to the theme, plot, and conflict of Act 1.*

#### II BODY PARAGRAPH 1: THEME HISTORICAL CONTEXT

- 1 *Topic Sentence: What is one major theme you see developing in Act 1 and how does this theme fit into the historical context of the play?*
- 2 *Give a concrete example of the theme in Act 1. Give more explanation of the importance of this example if necessary.*
- 3 *Optional: Add a quote from the play to illustrate your example.*
- 4 *Remind the reader how the historical context is connected to this theme.*
- 5 *Give a second concrete example illustrating the theme of Act 1. Give more explanation of the importance of this example if necessary.*
- 6 *Optional: Add a quote from the play to illustrate your example and remind the reader how the historical context is connected to this theme.*
- 7 *Clincher: Repeat or reflect 2-3 key words from the topic sentence to end the paragraph.*

#### III BODY PARAGRAPH 2: PLOT HISTORICAL CONTEXT

- 1 *Topic Sentence: What is one development in the plot of Act 1 and how is it connected to the historical context of the play?*
- 2 *Explain one important element of the plot development in Act 1 and how it fits into the historical context of the play. (i.e., Does it seem like there is a lead up to some event or occurrence and how is that related to the time period?)*
- 3 *Give more explanation of the importance of this example if necessary. Add a quote from the play to illustrate your example.*
- 4 *Remind the reader how the historical context is connected to this development in the plot.*

*Example 1:*

Maire says, 'We should all be learning to speak English. That's what my mother says. That's what I say' (p. 24). Maire's claim in the school room shows the changing perspective of some of the Irish people.

*Example 2:*

As they try to communicate, Yolland asks, 'Always? What is that word – always?' (p. 67) This exchange shows both their success and failure at communication.

*Example 3:*

Hugh remarks, 'It is a rich language, Lieutenant, full of the mythologies of fantasy and hope and self-deception' (p. 51). This demonstrates Hugh's view of the Irish language as unique and irreplaceable.

*Introduction and Conclusion*

Now that you have your body paragraphs written you can write your introduction and conclusion. The introduction should capture the readers' attention and make them want to keep reading. The first sentence of the introduction is called the 'hook' or 'attention grabber'. You will come up with a sentence related to the subject of your essay (your thesis statement) that grabs the reader's attention, such as an intriguing fact from the historical context or an interesting event from the story. After the hook, you will give a brief background of the historical context the play is set in. Finally, you will state your thesis statement. The conclusion will re-state your thesis statement, re-summarise each of your body paragraphs, and finally, leave the reader with a closing thought or reflection related to the topic of your essay in general. When you re-summarise your body paragraphs, be sure to mention the examples you gave. Do not simply restate the topic sentence of each body paragraph—that does not give enough detail.

You can now complete the first and last sections of your outline. Copy the template into your copybook and answer the prompts in italics. Be sure to write your final reflection to close the Conclusion.

Now that you have outlined your introduction and conclusion, write them into paragraph form in your copybook, skipping a line for easy editing later on.

## III BODY PARAGRAPH 2 (CONT.)

- 5 *Optional: Give another concrete example of the plot development in Act 1. Give more explanation of the importance of this example if necessary. Again add a quote from the play to illustrate your example and remind the reader how the historical context is connected to this aspect of the plot development.*
- 6 *Clincher: Repeat or reflect 2-3 key words from the topic sentence to end the paragraph.*

## IV BODY PARAGRAPH 3: CONFLICT HISTORICAL CONTEXT

- 1 *Topic Sentence: What is one conflict that seems to be developing by the end of Act 1 and how is it connected to the historical context of the play? (Think: Is there tension between any characters? Why?)*
- 2 *Explain one important element of the conflict in Act 1 and how it fits into the historical context of the play.*
- 3 *Give more explanation of the importance of this example if necessary. Add a quote from the play to illustrate your example.*
- 4 *Remind the reader how the historical context is connected to this conflict.*
- 5 *Optional: Give another concrete example of the conflict developing in Act 1.*
- 6 *Give more explanation of the importance of this example if necessary. Add a quote from the play to illustrate your example. Remind the reader how the historical context is connected to this aspect of the conflict.*
- 7 *Clincher: Repeat or reflect 2-3 key words from the topic sentence to end the paragraph.*

## V CONCLUSION

- 1 (To be completed later).
- 2 \_\_\_\_\_
- 3 \_\_\_\_\_

### *Stage 3: Edit your Rough Draft*

Now that you have completed your outline, follow the guidelines for editing your rough draft in *A Short Guide to Essay Writing* on page 35.

### *Stage 4: Write a Final Draft*

Now that you have completed editing your rough draft, follow the guidelines for creating your final draft in *A Short Guide to Essay Writing* on page 37.

## I INTRODUCTION

- 1 *Hook: Come up with a line to capture your reader's attention related to the historical context or a major theme, conflict, or event in Act 1.*
- 2 *Describe the historical setting of the play*
- 3 *Describe three important facts (details) about the historical setting of the play*
- 4 *Thesis statement: The historical context in which Brian Friel set *Translations* contributes to the theme, plot, and conflict of Act 1.*

## II CONCLUSION

- 1 *Restate your essay thesis.*
- 2 *Summarise body paragraph 1*
- 3 *Summarise body paragraph 2*
- 4 *Summarise body paragraph 3*
- 5 *Closing thought: Closing thought or general reflection on the historical setting of the play, why Brian Friel may have chosen this topic, why the play is important today, etc.*

## Act 2

### Introduction

The second act consists of two scenes and takes place some days after Act 1. The first scene, set in the hedge-school barn, is focused on place-name translation by Owen and Lieutenant Yolland and leads the audience to a deeper understanding of Yolland as a character. The second scene takes place the following night close to where a dance is in progress. It is a love scene between Maire and Lieutenant Yolland, who endeavour to communicate their feelings to each other even though they do not speak a shared language.

The student reads through the Reading Notes. He or she then reads Act 2 thoroughly and well, marking the text in key places. Next the student answers the Comprehension Exercises in your copybook, referring to the text when necessary. Then proceed to the Development Exercises for Act 2. Finally, you should address the Discussion questions for Act 2 either orally or in writing.

### Reading Notes

- **Name Book** – The Ordnance Survey produced Field Name Books for every civil parish on a county-by-county basis. A civil parish was generally equivalent to the Church of Ireland parish. The Name Books recorded information on each townland in a parish and the origin of its place-name. Land quality and ownership as well as notable features of the landscape were also generally noted.
- **Creel** – a large wicker basket, usually made from sally rods and used to carry heavy loads such as turf, seaweed or potatoes.
- **Church-registry** – parish register containing details, for example, of baptisms and marriages and noted townland names.
- **Poteen** – a type of spirit high in alcohol, made traditionally from potatoes, sugar and yeast. Poteen was illegal and made secretly, often in rural areas.
- **Freeholders** – farmers who either owned their land or held a lease of the land for their lifetime or the lifetime of other people named in the lease. Freeholder records include lists of those registered to vote in elections and poll books giving details of those who voted. The records include addresses of freeholders and thus give information on place-names.
- **Grand jury lists** – before the establishment of county councils in Ireland in 1898, local administration was in the hands of the Grand Jury system which dated from medieval times. By the nineteenth century the county Grand Jury, in addition to administering courts and the county jail, was responsible for constructing roads, bridges, and public buildings as well as for



A creel.

collecting a local tax called the county cess. This work led to the creation of several types of Grand Jury documents with mention of place-names, including lists of Grand Jury members.

- **Burnfoot** – the word burn has its origin in Old English and means a small stream or river. Burnfoot, a townland in Inishowen, takes its name in English from its location at the foot of a burn or small river. It is known in Irish as *Bun na hAbhann*.
- **Bombay** – Mumbai, a city on the west coast of India, anglicised as Bombay by the British colonists.
- **East India Company** – a trading company set up in 1600 in the East Indies to develop trade between Britain and Asia. The East India Company came to rule over large areas of the Indian subcontinent and exercised military and administrative control.
- **Battle of Waterloo** – a battle fought in June 1815 near Waterloo, which was then in the United Kingdom of the Netherlands but is now in Belgium. The battle resulted in the defeat of Napoleon's army by an Anglo-allied force led by the Duke of Wellington. The French defeat at Waterloo brought the Napoleonic Wars (1803–1815) to an end.
- **Bastille** – a fortress and prison in Paris that was stormed by a crowd on July 14th, 1789, and fell to the revolutionaries. This event became symbolic of the French Revolution (1789–1799).
- **French Revolution** – a time of enormous political and social change and upheaval (1789–1799), which brought the *ancien régime* (old order) to an end in France. The revolutionaries introduced a new calendar in which the year 1789 was counted as year 1.
- **The Apocalypse** – In a Christian sense, the revelation of the future and of the Second Coming of Christ granted to Saint John and recorded in the final book of the New Testament, *The Revelation to John*.
  - In a general sense, a disastrous event that changes society or the world irrevocably; a cataclysm.
- **Apollo** – Greek god and son of Zeus, said to have charge of the sun's movement across the sky.
- **Paris** – son of Priam and Hecuba and a prince of Troy. He caused the downfall of the city.
- **Cuchulainn** – a heroic figure who features in Irish mythology.
- **Ferdia** – another mythical warrior who is said, in the tale of the *Táin Bó Cúailnge* (The Cattle Raid of Cooley), to have been slain by his friend Cuchulainn.
- **Ovid** – Latin poet (43 BC–AD 18).



A fresco from Pompeii depicting Apollo, 1st century AD.

- **William Wordsworth** – English poet (1770–1850).
- **Pentaglot Preceptor** – Five Language Teacher.

### *Comprehension Exercises*

#### *Act 1, Scene 1*

1. Write a one paragraph summary of Act 2, Scene 1.
2. What task are Owen and Lieutenant Yolland engaged in? How do they differ in the way they perform their work?
3. Name two sources used by Owen and Lieutenant Yolland in their research. How are the sources useful? What methods do Owen and Yolland use to translate place-names in the vicinity of *Baile Beag* / Ballybeg?
4. What does Manus see and hear as he enters? Describe his response.
5. Why, according to Owen, does Manus feel responsible for his father, Hugh?
6. What does Lieutenant Yolland reveal about his father? Briefly, describe the relationship between father and son. How did Yolland come to join the army? Is there any parallel between him and Manus?
7. Owen asks Yolland if he believes in *fate* (p.47). How does Yolland respond to this question?
8. How does Hugh seek to impress Lieutenant Yolland? Does he succeed? What is Hugh's motivation?
9. Yolland questions Hugh about the Irish language and literature. What does Hugh say in response?

#### *Act 2, Scene 2*

10. Write a one paragraph summary of Act 2, Scene 2.
11. Describe the setting of Act Two Scene Two.
12. What difficulties do Maire and Lieutenant Yolland experience as they try to communicate with each other?
13. How do they attempt to overcome these difficulties? What role do place-names play in their communication?
14. To what extent do Maire and Yolland succeed in understanding each other? To what extent do they misunderstand each other?
15. Use the context given and a dictionary to figure out the meanings of words in **bold** print from Act 2. Each word and its definition is to be written in your copybook.
  - (a) There's no English **equivalent** for a sound like that (p. 39).
  - (b) We are trying to **denominate** and at the same time describe that tiny area of soggy, rocky, sandy ground where that little stream enters the sea (p. 40).
  - (c) But I wasn't **intimidated** (p. 41).
  - (d) Do you believe in **fate** (p. 47)?
  - (e) Father has that drive, too; that **indefatigable** energy (p. 47).
  - (f) I had moved into a **consciousness** that wasn't striving nor agitated, but at ease and with its own conviction and assurance (p. 48).
  - (g) The private core will always be ... **hermetic**, won't it (p. 48)?
  - (h) English succeeds in making it sound ... **plebeian** (p. 49).
  - (i) Purpose A: to acquire a **testimonial** from our parish priest (p. 49).



- (j) I have lived too long like a **journeyman** tailor (p. 49).
- (k) We like to think we endure around truths **posited** immemorially (p. 50).
- (l) Yes, it is a **rich** language, Lieutenant, full of the mythologies of fantasy and hope and self-deception – a syntax opulent with tomorrows (p. 51).

### *Development Exercises*

1. State the main theme of Act 2 in a well-written sentence.
2. Locate a quotation from Act 2 that you think expresses the main theme and write it down.
3. Describe the role of the Irish language in Act 2.
4. Why do Owen and Yolland set up their work in the hedge-school barn? What does this action symbolise? Can they be said to have occupied the hedge-school?
5. What is the dramatic effect of Owen saying the place-names in Irish at Yolland's request (p.45)? What misgivings does Yolland have about the translation of place-names to English? Does Owen share his doubts?
6. Lieutenant Yolland says that he does not share his father's belief in modern advancement and empire building. Based on his words and actions, how would you describe Yolland's beliefs and values?
7. Lieutenant Yolland interprets Doalty's cutting of the grass around his tent as an act of kindness. What does this say about Yolland? Is he naive? Can Doalty's action be explained in any other way?
8. Describe Lieutenant Yolland's mood in Act Two, Scene One and outline the thoughts that preoccupy his mind.
9. Describe Hugh's entrance (p.48). He is dressed for the road. Where is Hugh going? For what purpose?
10. Hugh pauses at the door and says:  
*'But remember that words are signals, counters. They are not immortal. And it can happen – to use an image you'll understand – it can happen that a civilisation can be imprisoned in a linguistic contour which no longer matches the landscape of ... fact' (p. 52).*  
 To whom does Hugh address these words? What does he mean when he says that words are signals and counters and that they are not immortal?
11. Describe the image Hugh uses. Briefly, what is his message here and why does he say this?
12. What is the significance of Sarah witnessing Maire and Yolland's kiss? Outline the irony in Sarah's response.
13. Why is Act 2, Scene 2 an important scene? How has the action of the play led to this pivotal moment? What is the emotional impact of the scene?

### *Discussion Exercises*

The student reflects on Act 2, considering the words and actions of the characters as well as the stage notes. It is important to think carefully about what is happening, as well as to ponder on the inner world of the characters and the message that the dramatist seeks to communicate. Discussion of the Socratic Questions leads to deeper thought about Act 2 and calls on the student to identify and connect ideas, leading to an appreciation of the central concerns of the play. The questions are to be discussed and answered in the Literature Notebook. Based on Act Two of *Translations*, answer the following questions:

1. A *motif* is a recurring idea in an artistic work. How is the motif of translation kept to the forefront of Act Two? Why is it important?

2. In what ways does Owen fulfil the role of translator in Act Two Scene One? What is his outlook on translation? Does Yolland's perspective on translation differ from Owen's? If so, how?
3. Which character, Owen or Yolland, has the greater appreciation of the ancient Gaelic forms of place-names? Why do you think this is so?
4. What questions relating to translation are raised in Act Two? Does Brian Friel, as dramatist, suggest answers? If so, what are they?
5. Outline the autobiographical information Lieutenant Yolland provides in Act Two. Do you think that his earlier life has any bearing on him in *Baile Beag*?
6. Owen tells Yolland not to be such a 'bloody romantic' (p. 45). What does the term romantic mean in this context? Explain why you agree or disagree that Lieutenant Yolland is a romantic based on his words and actions in Act Two.
7. How does Lieutenant Yolland's relationship with the Irish language, with *Baile Beag* and with Maire evolve in Act Two?
8. What is Hugh's role in Act Two Scene One? Why is it significant?
9. Hugh says, 'Yes, it is a rich language, Lieutenant, full of the mythologies of fantasy and hope and self-deception – a syntax opulent with tomorrows. It is our response to mud cabins and a diet of potatoes; our only method of replying to ... inevitabilities' (p. 51). What does he mean? What perspectives does Hugh offer on the Irish language and Gaelic culture in Act 2 Scene 1? Why might he consider Irish speakers to be a spiritual people (p. 50)?
10. Discuss the meaning and importance of the speech Hugh makes at the door; beginning 'The phrase goes...' (p. 51) and ending '...Gentlemen' (p. 52).
11. Maire says, 'O my God, that leap across the ditch nearly killed me' (p. 62). What is the significance of her words? In what sense have she and Yolland metaphorically crossed boundaries? What might the consequences be for them personally and for the community of *Baile Beag*?
12. 'Don't stop – I know what you're saying' (p. 67). How successful are Maire and Yolland in communicating with each other in this scene? Are there important ways in which they fail to understand each other? What does Act 2 Scene 2 suggest about language, communication and translation?
13. Is translation important in present-day societies? How have translation methods changed since Friel wrote this play in 1979?
14. Act Two Scene Two has been described as a beautifully constructed love scene. Discuss the combination of theatrical elements used by Friel to structure the scene effectively.

## Writing Assignment II: Language and Translation in *Translations* Act 2

Genre: Language Analysis

**Assignment:** Write a 5-paragraph essay discussing the theme of language and translation in Act 2 of *Translations*. Your essay will consist of an introduction, 3 body paragraphs, and a conclusion. Your argument will be supported by at least two strong quotes from the text.

As usual, you will follow the four stages of writing in the composition of your essay:

Stage 1: Create an outline.

Stage 2: Write a rough draft.

Stage 3: Edit your rough draft.

Stage 4: Write a final draft.

### Stage 1: Create an Outline

In the first section of your outline (I. Introduction) you will only fill in your thesis statement for now. Then you will write your outline by answering the prompts in the template.

Copy the outline template into your Literature copybook, answering the prompts. You do not need to write in full sentences.

Note that in the outline, each body paragraph has an optional quote to illustrate your examples. **You must use and cite at least two quotes** in your essay.

### Stage 2: Write a Rough Draft

Using your outline as a guide, write body paragraph 1, 2, and 3 into your Literature copybook. Skip a line when you write so that you can easily edit your rough draft later. When using a quote, remember to introduce, quote, cite, and explain it properly.

#### Introduction and Conclusion

Now that you have your body paragraphs written, you can outline and write your introduction and conclusion. Copy the template into your copybook and answer/fill in the prompts in italics. For the conclusion, use the prompts 1-4 as a reminder for what to write in your rough draft. Be sure to write your final reflection.

#### INTRODUCTION.

- 1 Hook: Come up with a line to capture your reader's attention related to the theme of language or translation. Add a statement about the importance of language/translation or why it is such an important topic for discussion.
- 2 Discuss the importance of language/translation based on the historical setting of the play. (You may need multiple lines to do this.)
- 3 Thesis statement: In Act 2 of *Translations*, Brian Friel develops the

*theme of language and translation through Yolland's interactions and conversations with Owen, Hugh, and Maire.*

- 4 Briefly state the main point of each of your body paragraphs.

#### I INTRODUCTION.

- 1 \_\_\_\_\_
- 2 \_\_\_\_\_
- 3 \_\_\_\_\_
- 4 Thesis statement: Brian Friel develops the theme of translation in Act 2 through Yolland's interactions and conversations with Owen, Hugh, and Maire.

#### II BODY PARAGRAPH 1: OWEN, YOLLAND, AND ENGLISH PLACENAMES

- 1 Topic Sentence: In one sentence, state that the theme of language and/or translation is explored in the scene where Owen and Yolland work on their map.
- 2 Briefly explain what they are doing and how translation plays a role in their task.
- 3 Give more explanation of the importance of this example if necessary. Add a quote from the play to illustrate your example
- 4 Analyse the significance of this scene. What do you think the author, Brian Friel, might be saying through the scene?
- 5 Give more explanation of the importance of this point if necessary. Add an optional quote from the play to illustrate your example.
- 6 Clincher: Repeat or reflect 2-3 key words from the topic sentence to end the paragraph.

#### III BODY PARAGRAPH 2: HUGH AND YOLLAND

- 1 Topic Sentence: State that the conversation between Hugh and Yolland in Act 2, Scene 1 also demonstrates the theme of translation and/or language.
- 2 Briefly explain the conversation between Hugh and Yolland in Scene 1. Give more explanation of the importance of this example if necessary. Add a quote from the play to illustrate your example.
- 3 Analyse the significance of this conversation. What do you think the author, Brian Friel, is saying about translation and/or language?

## CONCLUSION

- 1 Restate your thesis from the Introduction
- 2 Re-summarise body paragraph 1
- 3 Re-summarise body paragraph 2
- 4 Re-summarise body paragraph 3
- 5 Closing thought: Closing thought or general reflection on the importance of language/translation, what Brian Friel is saying about language/translation, why Brian Friel may have chosen this topic, why the play is important today, etc.

Once you have completed the outline of your introduction and conclusion, write them into paragraph form in your copybook, skipping a line for easy editing later on.

*Stage 3: Edit your Rough Draft*

Now that you have completed your outline, follow the guidelines for editing your rough draft in *A Short Guide to Essay Writing* on page 35.

*Stage 4: Write a Final Draft*

Now that you have completed editing your rough draft, follow the guidelines for creating your final draft in *A Short Guide to Essay Writing* on page 37.

## III BODY PARAGRAPH 2 (CONT.)

- 4 Give more explanation of the importance of this example if necessary. Explain what one of the important quotes from the conversation really means. Add a quote from the play to illustrate your example.
- 5 Clincher: Repeat or reflect 2-3 key words from the topic sentence to end the paragraph.

## IV BODY PARAGRAPH 3: YOLLAND AND MAIRE

- 1 Topic Sentence: State that the romantic scene between Yolland and Maire in Scene 2 also demonstrates the theme of translation and/or language.
- 2 Briefly explain the scene and Maire and Yolland's interaction/conversation. Give more explanation of the importance of this example if necessary. Add an optional quote from the play to illustrate your example.
- 3 Analyse the significance of their conversation. What do you think the author, Brian Friel, is saying about translation and/or language?
- 4 Give more explanation of the importance of this example if necessary. Where are they still miscommunicating? How did they succeed in communicating? Add a quote from the play to illustrate your example.
- 5 Clincher: Repeat or reflect 2-3 key words from the topic sentence to end the paragraph.

## V CONCLUSION

- 1 \_\_\_\_\_
- 2 \_\_\_\_\_
- 3 \_\_\_\_\_

## Act 3

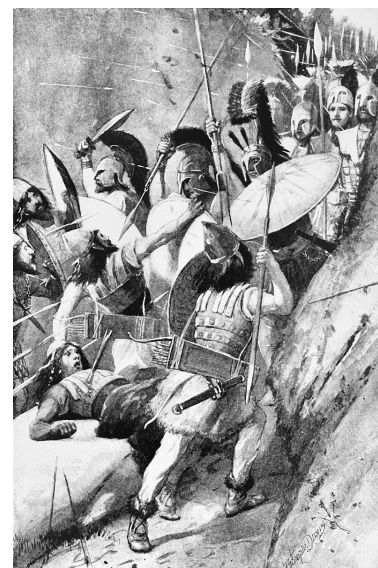
### Introduction

The setting returns to the hedge-school. It is the following evening. The good weather is at an end and it is raining. The mood becomes increasingly sombre and menacing.

The student reads through the Reading Notes. He or she then reads Act 3 thoroughly and well, marking the text in key places. Next the student answers the Comprehension Exercises in your copybook, referring to the text when necessary. Then proceed to the Development Exercises for Act 3. Finally, you should address the Discussion questions for Act 3 either orally or in writing.

### Reading Notes

- **The Murren** – an actual townland located in the Fanad district of Inishowen, County Donegal. *An Mhoirinn* in Irish, Owen associates it with Saint Muranus (c.550-645 AD). Also known as Saint Mura, he was abbot of the Abbey of Fanad. His crozier and bell are preserved and the cross of Saint Mura can be seen at Fanad. He is patron of the district and of the O'Neill clan. His feast day is March 12th.
- **Erris Peninsula** – a district located on the northwest coast of County Mayo
- **Caesar** – Julius Caesar (c.100-44 BC) Roman general, statesman and writer. His writings include *The Gallic Wars* and *The Civil War*.
- **Aeschylus** – (c.525-456 BC) Ancient Greek dramatist. He is considered the father of tragedy, the genre of drama that depicts human suffering and sorrowful events.
- **Bayonet** – a knife or dagger attached to the barrel of a rifle allowing the gun to also be used as a spear.
- **Visigoths! Huns! Vandals!** – three tribes that warred with the Roman Empire from the third to the fifth century AD. The Romans portrayed them as looters and plunderers.
- **Ignari! Stulti! Rustici!** – Ignoramuses, fools, peasants. Doalty repeats these Latin words from Act 1 (p.11) in imitation of Hugh.
- **Thermopylae** – a pass between the mountains and the sea in eastern Greece. Thermopylae was the site of a famous battle in 480 BC when the Spartan general Leonidas defended the pass against a large invading Persian force.
- **Winfarthing, Barton Bendish, Saxingham Nethergate, Little Walsingham** – the names, originating in Old English, of ancient villages in Norfolk.



A scene of the Battle of the Thermopylae by John Steeple Davis (1900).

### Comprehension Exercises

1. In one paragraph, summarise Act 3.
2. State the main theme of Act 3 in a well-written sentence.
3. What do we learn about Lieutenant Yolland from the conversation between Owen and Manus (p.70)? What might have happened to him?
4. What does Manus do before he leaves and how does this reveal details of his daily life? Describe how he parts from his brother, Owen and from Sarah.
5. Owen throws a sack over his shoulders and goes out to see Dan Doalty (p.88). What do you think their meeting is about?
6. Describe the map Maire traces on the floor in the space where the Ordnance Survey map had been. What does she think has happened to Yolland?
7. How is the army responding to the disappearance of Lieutenant Yolland? What is the impact of their actions on the people of *Baile Beag*?
8. Captain Lancey enters the hedge-school now the commanding officer (p.78). How does he assert his authority? Briefly, what is his ultimatum and what is his threat to the community of *Baile Beag*? Who does he identify as carrying a big responsibility in all this (p.82)?
9. What, do you think, will be the consequence of Captain Lancey's address to the hedge-school students?
10. How do Hugh and Jimmy enter Act 3 (p.84)? What is Hugh outraged about and how does he intend to respond to the insult?
11. What announcement does Jimmy make? How has he retreated into a world of fantasy? What does he say about his life away up in Beann na Gaoithe?
12. Who was Caitlin Dubh Nic Reactainn and what does Hugh tell us about her? How has Hugh changed since the spring morning in 1798 when he set out for Sligo with Jimmy?
13. What does Jimmy say about exogamein (p.90)? How is it significant at this moment in *Translations*?
14. Name the Classical text from which Hugh quotes in the final speech of the play.
15. Use the context given to figure out the meanings of words in **bold** print from Act 3. A dictionary may also be used to help choose the correct definition from the Definitions Bank. Each word and its definition is to be written in your copybook.
  - (a) I think we should go back to the **original** – Saint Muranus (p.68).
  - (b) His voice breaks in **exasperation** (p.69).
  - (c) The wrong **gesture** in the wrong language (p.70).
  - (d) He stoops over her and kisses the top of her head as if in **absolution** (p.72).
  - (e) I will **pursue** the following course of action (p.80).
  - (f) If that doesn't bear results, commencing forty-eight hours from now we will embark on a series of evictions and levelling of every **abode** in the following selected areas (p.80).
  - (g) Who's that **lout** (p.82)?
  - (h) 'My tidings are **infelicitous**,' said he (p.84).
  - (i) I will compose a **satire** on Master Bartley Timlin, schoolmaster and bacon-curer (p.85).
  - (j) The lady has **assented** (p.86).
  - (k) Two young **gallants** with pikes across their shoulders and the Aeneid in their pockets (p.89).
  - (l) My friend, confusion is not an **ignoble** condition (p.89).



### Development Exercises

1. Locate a quotation from Act 3 that you think expresses the act's main theme and write it down.
2. How is Manus feeling at the beginning of Act 3? What does the overloaded burst bag symbolise about him?
3. According to Manus, how did he respond to the sight of Maire and Yolland together on the night of the dance? Explain why you think Manus's decision to flee is wise or unwise. Where does he intend to go and what does he bring with him?
4. How are Owen's loyalties conflicted in Act 3? He translates Lancey's message in Act 3 more accurately than he translated Lancey's message in Act 1. What has changed (p.79-81 / p.32-34)?
5. The Name-Book falls to the floor and Owen leaves it there (p.84). What does this say about his point of view? How is Owen's outlook changing?
6. A wake is taking place in *Baile Beag*? What does Maire say about it at the end of her speech (p.78)? Outline the symbolic significance of the death of Nellie Ruadh's baby.
7. How is Maire feeling when she arrives (p.76)? How do other characters who are present (Sarah, Bridget, Doalty, Owen) respond to her and what might this signify?
8. Doalty refers to reprisals in his grandfather's time (p.83). What does this suggest about the nature of conflict and violence?
9. Hugh promises to teach Maire English. What aspects of language is it possible to teach and to learn? What may not be possible? Why might Hugh think that the word 'always' is a silly word?
10. Describe the difficult situation in which Maire finds herself in Act 3. How is her grief conveyed to the audience and to what extent does she receive sympathy or comfort?
11. Briefly, summarise what Maire says in her speech beginning, "*He comes from a tiny wee place called Winfarthing*" (p.77). Why has she it all in her head with such clarity and detail? How does she try to cope with her fears and grief?
12. What is the significance of Maire's presence onstage with Hugh and Jimmy in the final moments of the play (p.89-91)? How does she imagine her future now? What is the symbolism of her picking up the Name-Book and sitting with it on her knee?
13. What predicament does Manus face at the beginning of Act 3? Why does he flee from *Baile Beag*? Do you think that he will reach Erris in County Mayo? Give a reason for your answer.
14. How is Manus portrayed in the final act of the play (p.68-72)? What will his absence mean to *Baile Beag*?
15. Owen described himself in Act 1 as a civilian interpreter on the pay-roll of the military (p.30). Outline how this role becomes problematic in Act 3. Why does his outlook change? Contrast the Owen we meet at the end of the play with the charming city man of Act 1.
16. To what extent are conflict and violence resolved in Act 3? What, if anything, remains uncertain? Explain why you agree or disagree that Brian Friel is reflecting, in *Translations*, on the Troubles taking place in Northern Ireland at the time he wrote the play in 1979. Briefly, name a troubled place in today's world and describe what is happening there.
17. "... it is not the literal past, the 'facts' of history, that shape us, but images of the past embodied in language..." – Hugh (p.88). What is Hugh saying in the above quotation? Outline Hugh's views on History, as he expresses them in Act 3. How should the past be remembered, according to Hugh? Explain why you either agree or disagree with Hugh.
18. Hugh tells Owen that they must learn the new place-names. "*We must make them our new home*" (p.88). What type of new home or future does Hugh envisage?

19. "Now, the problem is this: Is Athene sufficiently mortal or am I sufficiently godlike for the marriage to be acceptable to her people and to my people? You think about that" – Jimmy (p.90). What is the significance of Jimmy's question? What is he really asking us to think about?

### *Discussion Exercises*

The student reflects on Act 3, considering the words and actions of the characters as well as the stage notes. It is important to think carefully about what is happening, as well as to ponder on the inner world of the characters and the message that the dramatist seeks to communicate. Discussion of the Socratic Questions leads to deeper thought about Act 3 and calls on the student to identify and connect ideas, leading to an appreciation of the central concerns of the play. The questions are to be discussed and answered in the Literature Notebook. Based on Act Two of *Translations*, answer the following questions:

1. Has Owen been naïve or reckless during the course of the play? Explain why you agree or disagree with Captain Lancey's assertion that Owen carries a big responsibility in all of this; the disappearance of Lieutenant Yolland and the events that ensue (p.82).
2. Outline how conflict and violence unfold in *Baile Beag* during the course of Act 3. What is suggested about the nature of violence and its impact on people?
3. How does the use of language and the use of silence contribute to the escalation of violence in Act 3?
4. Consider the role of classical allusion and literature in Act 3. What is the significance of the books Manus is bringing with him? How does Jimmy's comments on the Greek words *endogamein* and *exogamein* contribute to the development of theme in Act 3? The play ends with Hugh quoting from the *Aeneid*. Why does he choose this particular excerpt? What does it suggest?
5. What is the relevance of Homer's *Odyssey* and of Virgil's epic poem, the *Aeneid*, to *Translations*?
6. Consider the theme of imperialism and cultural tension in Act 3 of *Translations*. Give specific examples.

## Writing Assignment III: Character Analysis in “Translations”

Genre: Character Analysis

**Assignment:** Write a 5-paragraph character analysis of one character—Maire, Owen, or Manus. Your essay will consist of an introduction, 3 body paragraphs, and a conclusion. Your argument will be supported by at least two strong quotes from the text

As usual, you will follow the four stages of writing in the composition of your essay:

Stage 1: Create an outline.

Stage 2: Write a rough draft.

Stage 3: Edit your rough draft.

Stage 4: Write a final draft.

### How to Analyse a Character

Before outlining, we will recall the basics of how to analyse a character. First you will choose your topic by looking at your character and making a statement about a quality, motive, effect, change, or something he or she learned. Then you will make a restriction, which is a statement or claim about your topic, focusing the paragraph. The topic and restriction can be covered in one sentence. Next you will illustrate your topic and restriction with an example from the story, using a quote from the book. You must then give an analysis, or explanation, of your illustration. Finally, you will write the clincher, which repeats or reflects 2-3 key words from your topic.

Below is an example of a character analysis of Edmund from the book “The Lion, the Witch, and the Wardrobe” by C.S. Lewis. The topic, restriction, illustration, analysis, and clincher are noted in bold square brackets. You will follow this model for the third section/paragraph of your outline and rough draft.

*In The Lion, the Witch and the Wardrobe, Edmund [Topic] demonstrates significant personal growth as [Restriction] he moves from selfishness to redemption. [Illustration] At the start, Edmund’s selfishness is evident when he betrays his siblings for the promise of Turkish Delight and power from the White Witch. Lucy warns Edmund about the Witch, but he “still wanted to taste that Turkish Delight again more than he wanted anything else”. Edmund then willingly lies to Lucy about Narnia and later, he sneaks off to the Witch’s castle, driven by his desire to gain favour and authority.*

*[Analysis] This behaviour illustrates his desire for personal gain, even at the expense of his family’s safety. However, after being rescued by Aslan and witnessing the consequences of his actions, Edmund shows remorse and becomes a braver, more selfless individual. He proves his change of heart by fighting alongside his siblings to defeat the Witch. [Clincher] This transformation shows that Edmund learned the value of loyalty and sacrifice, changing from a selfish traitor to a noble hero.*

#### I INTRODUCTION.

1 Introduction

2 \_\_\_\_\_

3 \_\_\_\_\_

#### II BODY PARAGRAPH 1: STORY SUMMARY

- 1 Summarise the parts which are relevant to the character you are analysing.
- 2 Tell what your character wants or needs, or tell what challenges your character faces.
- 3 Tell the important things that your character does, says, and thinks to solve the problem and how they feel while solving the problem (or failing to solve the problem).
- 4 Explain the climax surrounding your character. (The climax is the event reveals how the conflict will work out or not work out.)
- 5 Explain the resolution. (The resolution is what the outcome is for your character at the end of the story.)

#### III BODY PARAGRAPH 2: CHARACTER ANALYSIS PART 1

- 1 Topic: (Statement about a strength or weakness in your character, motive, change, effect, or something your character learned)
- 2 Restriction: (Make a statement or argument about the topic)
- 3 Illustration: (Find a quote from the book which shows an example of the topic and restriction. Write down the page number.)
- 4 Analysis: (Explain the illustration and why it is important or how it proves your point)
- 5 Clincher: (Repeat or reflect 2-3 key words from the topic and restriction)

#### IV BODY PARAGRAPH 3: CHARACTER ANALYSIS PART 2

- 1 Topic: (Statement about another strength or weakness in your character, motive, change, effect, or something your character learned)
- 2 Restriction: (Make a statement or argument about the topic)

### Stage 1: Create an Outline

In a character analysis, you do not need to write a thesis statement, so you will leave the first part of your outline (I. Introduction) blank for now. Write your outline by answering the prompts in the template.

Copy the outline template into your Literature copybook, answering the prompts in italics. Remember, you do not need to write in full sentences

### Stage 2: Write a Rough Draft

Using your outline as a guide, write body paragraph 1, 2, and 3 into your Literature copybook. Skip a line when you write so that you can easily edit your rough draft later. When using a quote, remember to introduce, quote, cite, and explain it properly.

#### Introduction and Conclusion

Now that you have your body paragraphs written, you can outline and write your introduction and conclusion. Copy the template into your copybook and answer/fill in the prompts in italics.

#### INTRODUCTION.

- 1 *Hook: Come up with a line to capture your reader's attention related to character that you have chosen.*
- 2 *Background: Introduce the play, its overall storyline and plot.*
- 3 *Explain why the play is important in the Irish tradition/culture and its main themes and conflict.*
- 4 *Introduce your character and the topics of your character analysis.*

#### CONCLUSION

- 1 *Restate your topics from your Character Analysis*
- 2 *Explain the topic's importance.*
- 3 *Personal feelings on the topic. Use the passive voice and avoid using "me, I, you, or we."*
- 4 *What is most important to learn/take away from this character and why?*
- 5 *Idea for a closing reflective sentence*

Now that you have outlined your introduction and conclusion, write them into paragraph form in your copybook, skipping a line for easy editing later on.

### Stage 3: Edit your Rough Draft

Now that you have completed your outline, follow the guidelines for editing your rough draft in *A Short Guide to Essay Writing* on page 35.

### Stage 4: Write a Final Draft

Now that you have completed editing your rough draft, follow the guidelines for editing your final draft in *A Short Guide to Essay Writing* on page 37.

#### III BODY PARAGRAPH 3 (CONT.)

- 3 *Illustration: (Find a quote from the book which shows an example of the topic and restriction. Write down the page number.)*
- 4 *Analysis: (Explain the illustration and why it is important or how it proves your point)*
- 5 *Clincher: (Repeat or reflect 2-3 key words from the topic and restriction).*

#### IV CONCLUSION

- 1 \_\_\_\_\_
- 2 \_\_\_\_\_
- 3 \_\_\_\_\_

# A Short Guide to Essay Writing

## Editing your Rough Draft

Writer Robert Graves said, “There is no such thing as good writing, only good rewriting.” To begin the rewriting process, you must edit your rough draft. The editing process is comprised of 3 steps:

1. Add elements to enhance and improve your writing.
2. Correct errors in your writing.
3. Give your rough draft to an editor to double-check for errors in your writing.

You will edit your draft as much as possible on your own, then give it to an editor to make more corrections for you. The first step in editing is to add some style elements to vary your sentences and make your essay more interesting to read.

## Vocabulary Requirements

One way we can enhance our writing is through our vocabulary. Read through the checklists below for guidance on how to enhance your writing through vocabulary.

1. Identify a weak or overused verb and replace it with a strong verb: e.g. Replace ‘went’ or ‘said’ with more descriptive verbs.
2. Identify a weak or overused adjective and replace it with a quality adjective or extended description.
3. Add an *-ly* adverb: An *-ly* adverb often fits best with a verb.

**WEAK/STRONG VERBS:** “It was said that they went to Lough Gur” might become ‘It was rumoured that they journeyed to Lough Gur.’

**AVOID OVERUSED ADJECTIVES:** “The dinner looked nice” might become “The soft, steaming rolls and mouthwatering scent of the roast drew everyone to the finely set table.”

**USE ADVERBS:** “As the time dwindled, he scribbled down his answers furiously.”

## Sentence Variation Requirements

Another way to improve our writing is by varying sentence style and structure. Read the checklist below for guidance on how to improve your writing through sentence style and structure.

1. Add detail or combine sentences using a *who* clause or a *which* clause.
2. Use a clausal opener by beginning a sentence with one of the following words: when, while, where, as, since, if, although/though, because etc.

**CLAUSES** “Peter has played the violin since he was four years old. He competes in many competitions.” You can combine these sentences with a *who* clause: “Peter, who has played the violin since he was four, competes in many competitions.”

**CLAUSAL OPENERS:** “Though she had never skied before, Maria was a natural on the slopes.”

1. Use a prepositional opener by beginning a sentence with one of the following words: above, across, around, after, by, during, for, from, in, inside, into, near, of, off, on, outside, over, past, through/throughout, to, under, up, with, without etc.

PREPOSITIONAL OPENER:.. "After much hard work, they finally completed the project."

Read through your rough draft and add the vocabulary and sentence variation guidelines. In each paragraph you must add the vocabulary requirements listed above (strong verb, quality adjective, -ly adverb). In each paragraph you must also add the sentence variation requirements listed above (who/which clause, clausal opener, prepositional opener).

Now that you have improved your rough draft through structural and stylistic edits, you can go through your rough draft and eliminate or correct any errors you find. Read through the list below for guidance on what to watch out for in your writing.

#### *Errors to Avoid*

1. *Spelling: Check for any spelling errors.*
2. *Subject-Verb Agreement: Ensure that subjects and verbs agree in number (singular/plural).*
3. *Punctuation: Check for the proper use of commas, semicolons, quotation marks, and full stops.*
4. *Capitalisation: Check proper nouns and the beginning of sentences for capitalisation.*
5. *Run-On Sentences and Fragments: Avoid long, confusing sentences. Make sure every sentence is complete.*
6. *Ambiguity: Avoid vague or unclear language.*
7. *Active versus passive Voice: Use the active voice whenever possible. It is clearer and more direct.*
8. *Informal Language: Avoid slang or colloquial language. Use a formal tone.*
9. *Contractions: Do not use contractions like don't, can't, couldn't etc. Apostrophes should only be used to show possession in formal writing.*
10. *Tense Consistency: Use the same verb tense throughout the essay unless there is a logical reason to switch.*
11. *Third Person Writing: Do not use the first person (I, we, my, our) or second person (you, us).*

Read through each paragraph of your rough draft carefully, correcting any errors from the list above.

#### *Finding an Editor*

You are now ready to begin the final part of the editing process. You will need to find an editor. Your editor should be somebody in

the same class as you or older than you. Give your rough draft to your editor along with the list of errors to avoid. Your editor will read through your rough draft and add additional corrections to it in red pen.

Give your rough draft to an editor. Ask your editor to consult the list of errors to avoid and mark any corrections in a red pen.

### *Writing the Final Draft*

Once you receive your corrected rough draft back from your editor, you are ready to begin your final draft. The final draft is the polished, complete version of your essay that is ready for submission or presentation. The final draft is the most refined version of the work, with minimal mistakes, and should fully communicate the intended message or argument in a cohesive and polished manner.

To write your final draft, you will copy your rough draft in neat handwriting, adding in all your own edits and the corrections from your editor. It is important to use proper formatting when writing your final draft. Formatting is the way that you arrange and present the text of your essay. Read through the guidelines below for a hand-written final draft.

### *Hand-Written Formatting Requirements:*

1. *Write a heading in the top left margin of the first page. The heading is made up of 4 lines. The first line is your name. The second line is the subject. The third line is the assignment. The fourth line is the date.*
2. *Come up with a short title for your essay and write it on top of the first line in the centre of the first page. Remember to CAPITALISE the main words of the title.*
3. *Write in blue or black pen.*
4. *Write in your best handwriting.*
5. *You do not have to skip a line, but you may if you prefer.*
6. *Write all the way to the end of the line (stop where the margin is marked). Do not begin a new line when beginning a new sentence.*
7. *Start a new line when beginning a new paragraph.*
8. *Indent the first line when beginning a new paragraph. To indent a paragraph means to leave a blank space (about 1cm or one finger space) between the left margin and the beginning of the first sentence of your paragraph. It is important to indent a paragraph because it shows the reader that a new paragraph is beginning.*
9. *Number your pages in the top right margin.*

EXAMPLE HEADING:  
Mary O'Connor  
English Literature  
Essay on "The Children of Lir"  
23/10/2025

Write your final draft, using your edited rough draft as a guide. Consult the formatting requirements and follow them meticulously.



## *Acknowledgements*

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