



Unit AS 1: Section B

The Study of Drama 1900-Present

Brian Friel – Translations

In this Unit there are 4 Assessment Objectives involved – A01, A02, A03 and A05.

A01: Textual knowledge and understanding, and communication

In this examination, the candidate should be able to articulate informed and relevant responses that communicate effectively knowledge and understanding of a selected play.

This AO involves the student's knowledge and understanding of the play, and ability to express relevant ideas accurately and coherently, using appropriate terminology and concepts. Quality of written communication is taken into consideration in all units.

Plot

Translations is set during the late summer of 1833 in Baile Beag/Ballybeg, a fictitious townland in rural Donegal which served as the setting for several of Friel's works. Most of the action of the three-act play takes place in a hedge school¹. It is run by Hugh O'Donnell and his eldest son Manus. They teach the locals numeracy, how to read and write in Irish and also teach classics to some of the locals. A detachment of the British Army Royal Engineers is currently encamped nearby, with the purpose of creating a new map of Ireland – in the process anglicising² the place names. The events unfold over a series of days.

Act 1

We are introduced to the characters who run and attend the hedge school (see below for a deeper exploration of character). Manus is teaching Sarah - a local girl with a severe speech impediment - to speak.³ We also have Jimmy Jack Cassie, known as the 'Infant Prodigy' who speaks Greek and Latin and studies classics⁴. Maire – love interest of Manus – attends asking to learn English, alongside Doalty and Bridget. Hugh arrives, clearly intoxicated after attending a christening, to take the lessons. We learn that a national school⁵ is opening nearby, and Maire wants Manus to apply for a job there. He refuses as his father has also applied. This results in tension between Maire and Manus.

Owen, Hugh's other son arrives. He left Baile Beag for the city long ago and has

1 For more on hedge schools see A03

2 Translating to English

3 Irish is spoken by the locals, and English by the British, with only Hugh, Manus and Owen able to understand both. However, Friel establishes the dramatic convention that the audience hears both languages in English, regardless of the 'original' language. Because the audience is given the ability to understand both, we are made privy to the misunderstandings and mistranslations which occur as these two languages encounter each other. A 'dramatic convention' is a set of rules which all parties in a dramatic performance accept e.g. the Three Unities in classical Greek drama, the Shakespearean soliloquy, the missing fourth wall of a traditional nineteenth-century stage set.

4 The study of classical civilisations, including the Ancient Greek and Latin languages.

5 For more on national schools see A03



returned as a translator for the British Army as they conduct their Ordnance Survey.⁶ He introduces Captain Thomas Lancey and Lieutenant George Yolland to the class. Through Owen, they explain their purpose of making a map of Ireland. Owen does not translate fully and accurately, seeking to reassure the locals and to present the British as benign. Manus (and the audience) begins to see the difficulty of translation and communication.

Act 2 Sc 1

Owen and Yolland are jotting down into the Name-Book the new names they have devised for local places and landmarks – they either translate their Gaelic names directly (Cnoc Ban into Fair Hill), or create an English name with words which sound similar to the Gaelic pronunciation (Cnoc Ban into Knockban). Yolland expresses his admiration for the beauty of the Irish countryside. But he also begins to express concerns over their work, claiming it to be ‘an eviction of sorts’. Owen seems less concerned, suggesting the current place names come about through corrupted local history and have changed throughout the years. Manus enters, declaring he has been offered a well-paid job, starting a new hedge school on an island south of Baile Beag. Maire arrives, seeming more interested in Yolland than Manus’s job offer and, through Owen, invites Yolland to the local dance.

Act 2 Sc 2

It is the night of the dance. Yolland and Maire escape into the night, running away from the dance. Though they are unable to speak each other’s language, they find a way to communicate and eventually kiss. Sarah enters the scene, sees them embrace and cries Manus’s name.

Act 3

It is the next day in the classroom. It quickly becomes clear that Yolland is missing yet Owen remains, trying to continue their work. Manus, aware through Sarah of the previous night’s events, is frantically packing and leaving Baile Beag, thus casting a shadow of guilt upon himself for Yolland’s disappearance and jeopardising his job offer. Bridget and Doalty arrive, bringing news of the Regiment looking for Yolland and destroying fields as they go. Doalty alludes to the (unseen) Donnelly twins having something to do with Yolland’s disappearance, but won’t be drawn further by Owen. Maire enters, clearly distressed. She hasn’t seen Yolland since he left her home the previous night. She brings news that the baby christened in Act 1 has died. She leaves and Lancey enters, his manner much harder than in Act 1. He demands Yolland be returned or all local livestock will be killed and all houses razed to the ground. Doalty announces that he can see from the window that the Army camp is on fire. Lancey runs off, threatening Owen and the locals. Jimmy and Hugh arrive back from the wake, intoxicated. Hugh reports that he hasn’t got the job in the school after all. Hugh is quite stoic upon hearing of the impending evictions, despite recognising that this is just the beginning of a much broader period of tumult. He finishes the play by reciting from the *Aeneid* – the destruction of Carthage⁷.

⁶ See section A03 for more information about the Ordnance Survey 1825-41

⁷ The *Aeneid* is an epic poem in Latin, written by Virgil



Themes

A play 'about language and only about language'?

Language, identity and culture⁸

Friel explores how language, identity and culture are all intertwined. The most obvious way in which this is done is through the Anglicisation of place names. By 'standardising' the place names into English several things are happening. Firstly, naming something denotes some sense of ownership. Secondly, erasing the previous name (and all of the local anecdotal, sometimes apocryphal⁹ history which surrounds it) has the effect of displacing the pre-existing Gaelic culture and identity. Displacing Irish language, identity and culture is therefore a key part of the colonisation process. Yolland recognises this more than any other character. These issues of name and identity can be seen also in the English confusion over Owen's name. They call him Roland, which he eventually lashes out against. Furthermore, we can see the baby's christening (the act of being given a name) and death as symbolic of the plight of an imperilled Irish identity and culture being tracked across the three acts. Friel seems to suggest that it will be necessary for Irish speakers to negotiate the predominance of the English language and whilst speaking it, to maintain and express an inherent Irish-ness.

Language and communication and meaning

Language of course functions as a tool of communication as well as identity, and we can see in the interactions between the characters how Friel treats this theme in quite a complex manner. On a basic level, English and Irish struggle to communicate with each other due to an inability to speak each other's language, seen clearly in Lancey's initial condescending address to the locals. The audience are treated to some of the ironies this miscommunication can bring about, e.g. Lancey mistaking Jimmy speaking Greek for Gaelic. However, for Yolland and Maire, communication does not rely on language – their relationship transcends the language/identity barrier. In Sarah, we find her struggle to communicate properly with anyone generates pathos. Jimmy speaks Greek, Latin and Gaelic but seems detached from reality. These 'dead' or 'dying' languages trap him in the past and in fantasy. Finally, polyglots¹⁰ like Hugh, Manus and Owen seem to have the cipher to unlock all of the different languages in play here, yet all are seen to have to deal with varying degrees of failure at the closing of Act 3. Speaking the language does not necessarily ensure genuine communication of meaning takes place.

Colonisation¹¹

The politics and mechanics of colonisation are explored in the play. Whilst we have already discussed the subtle effects that renaming can have, there is quite clearly a more overt occupation of Ireland taking place here. By 1833, Ireland had been under direct British rule for several centuries enforced by the British Army, with the Act of Union 1800 formalising Ireland as an intrinsic part of the UK. In Act 1, Lancey seeks to present the British interest in Ireland as benevolent – 'this survey cannot but be received as proof of the disposition of this government to advance the interests of Ireland'. However, his threats in Act 3 can be seen as a more brutal exposition of colonial oppression. Some have suggested Lancey's characterisation is an overly

⁸ Watch the following clip where Friel discusses the difficulties of an 'acquired language' on the opening of the Dublin run of the play - <http://www.rte.ie/archives/2015/1002/731966-brian-friels-translations/>

⁹ Apocryphal - of unknown authorship, with a vague relationship to fact

¹⁰ Someone who can speak many languages

¹¹ The act of extending and securing the power of a country into new places



simplistic representation of British colonialism, but Friel also offers us the character of Yolland, a British soldier who is more sympathetic to the Irish and someone who seeks to embrace Gaelic culture rather than erase it. He finds his specific role as a coloniser problematic because of this. That it is he who goes missing (probably killed by the Donnelly twins) creates a sense of foreboding and suggests that mutual understanding between the cultures remains some way off.

The modernisation of traditional Ireland

How traditional Ireland copes when faced with modernity is a recurrent theme in much of Friel's work. Here, modernity appears in the form of the British Army, the English language and the process of cartography¹² and standardisation which Owen and Yolland undertake. Maire wants to learn English, quoting the prominent nationalist Daniel O'Connell¹³ – 'The old language is a barrier to modern progress'. She feels English will be more useful to her should she emigrate to America. Also, we see the locals are no match for the well-armed and organised British Army, with the Donnelly twins resorting to a more subversive type of warfare. Jimmy is an impoverished, eccentric, self-taught classics student in his sixties and remains entrenched not only in the Irish past, but further back again in classical mythology. (He also gives us a brief but memorable glimpse into the impoverishment of Irish life – and not just material impoverishment – which contributed to its inevitable demise.) Finally, the introduction of the more tightly regulated national school system with English at the core of teaching, suggests that the era of hedge schools is coming to an end and the modern world is about to overwhelm rural, pre-industrial Ireland. That Hugh closes the play reciting the destruction of Carthage from the *Aeneid* whilst the fields of Baile Beag are being levelled suggests that the past has at least some relevance to the present.

¹² The study and practice of map-making.

¹³ O'Connell, also known as *The Emancipator* or *The Liberator*, was a prominent figure in Irish constitutional nationalism and campaigned successfully for Catholic rights.



A02: Dramatic methods

In this examination, the candidate should analyse the playwright's use of such dramatic methods as characterization, structure, language and staging.

The student should analyse relevantly the ways in which meanings are shaped in drama. This means identifying dramatic methods and showing how these methods relate to the key terms of the question.

Discussing dramatic methods - advice to teachers and students:

As this unit is closed book, examiners will be realistic about the amount of detail which can be provided. It is anticipated that the larger-scale features of characterization, structure, language and staging will be most useful in constructing a relevant response in the time available.

Setting

The setting of the play's action is in, for the most part, a rural hedge school. Friel describes it as being set in 'a disused barn or hay-shed or byre'. Scattered about are 'broken and forgotten implements' of rural farm life. Friel is already beginning to make us consider the hedge school and its purpose. The dilapidated surroundings suggest that this space long ago ceased to function for its original purpose, and the fact that the hedge school is set in this 'comfortless and dusty and functional' space is an indication that the hedge school itself will soon find itself redundant.

Furthermore, the characters we encounter there reinforce the sense that rural Ireland is impoverished, at least materially. Jimmy Jack Cassie 'never washes' and his clothes 'are filthy and he lives in them summer and winter, day and night'. Yet, despite this poverty, the setting of the initial scene reinforces the value placed on learning and education. Jimmy is reading Homer in Greek and there are 'stools and bench-seats which the pupils use'. In the opening actions we see Manus teaching Sarah to speak 'with a kind of zeal'.

Already, through setting, Friel is opening up the themes of language and culture, as well as a treatment of the poverty present in rural Ireland. That the action takes place here suggests the hedge school's importance for the local community.

Symbolism¹⁴

The Name-Book

Yolland and Owen copy all of their 'translations' of the local place names into The Name-Book. This quickly becomes a symbol with several resonances. This book becomes the gradient between the old and the new. It records the original place name, whilst simultaneously replacing it with an English term. It is therefore seen as key to the process of cultural 'eviction' which is taking place in the broader colonisation of Ireland.¹⁵

¹⁴ An object, event, place or character which has metaphorical significance beyond its basic identity e.g. the cross is symbolic of Christianity. Symbols are often used to add texture and significance to the treatment of a theme.

¹⁵ In Act 3, Owen leaves the Name-Book after it falls to the floor. What is suggested by this?



Structure

Dramatic Irony¹⁶

The dramatic convention (See Note 3) of the audience understanding everything spoken on stage (regardless of the language used by the characters) opens up all sorts of ironies to the audience. An obvious example is in Act 2 Scene 2 when we see Yolland and Maire attempt to converse and communicate. Their stilted communication is made all the more poignant as we hear what each wants to say to the other but is unable to in the struggle to traverse the gulf of language. Also we can see that Owen does not translate fully the pronouncements of Lancey in Act 1, showing the fault lines between language and meaning. Furthermore, Lancey's ignorance of the local people is exposed when we see him confuse Jimmy's Greek for Gaelic, which he refuses to recognise, yet we the audience see perfectly.

Pervading sense of unease

Whilst Friel puts his focus on the hedge school, he constructs a fictional space surrounded by threats and uneasy events. The new national school threatens the hedge school's future. From the beginning of the play, characters discuss the veracity of rumours of 'the sweet smell' – a warning of potato blight. At the end of the play, whilst Baile Beag is burning, the smell is mentioned by Bridget again, foreshadowing the Great Hunger which is about to devastate Ireland. At the end the characters recount stories of English brutality, with fields flattened and crops destroyed. The baby, christened in Act 1, dies and is waked in Act 3. Finally, the Donnelly twins seem to operate in a clandestine fashion, and Yolland's disappearance, presumed murder, is the most unsettling event to take place off stage. All of these events concern the hedge school and the people within it, with the play ending on a note of ominous uncertainty.

Language and Tone

Obviously language and meaning play a central role thematically in the play and this is reflected in the presentation of the language and the different voices given to characters within the play. Friel clearly captures the idioms¹⁷ and rhythms of Irish speech, particularly present in Doalty, Bridget and Jimmy Jack Cassie. Lancey as an officer in the British Army speaks in the clipped, efficient tones of the King's English, thus reinforcing the contrasts created by colonialism. Yolland's dialogue gives insight into his more humble, sensitive nature – he is by turns repetitive, hesitant and apologetic, and Friel scatters his dialogue with dashes and ellipses. His clumsy attempts at Irish in Act 2 suggest his growing affection for Ireland (and Maire in particular). His abrupt shift to exuberance and exclamation of pidgin Irish as a result of his consumption of poteen at the end of Act 2 Scene 1 is humorous, yet also reveals his attempts to capture the spirit, if not the words, of the Irish language.

¹⁶ When the audience is made privy to information of which characters are unaware. This helps to create tension and drama.

¹⁷ A saying or phrase which is understood by a community of speakers



A03: Contexts

In this examination, the candidate should demonstrate understanding of the significance and influence of the contexts in which a play is written and received by drawing on appropriate information from outside the play.

No particular type of context will be stipulated in the question. However contextual information which is made relevant to the key terms of the question will be rewarded. Students should be aware that little credit can be given for contextual information that is introduced merely for its own sake. They should remember that the text has primacy over the context. A good response will use contextual information sparingly and judiciously.

The Ordnance Survey of 1825-41

After the Act of Union in 1800, the British set out to officially map the territory of Ireland to make taxation more straightforward and to assist in strategic military planning. It was undertaken by a detachment of the Royal Engineers, and it is considered that the characters of Yolland and Lancey are fictionalised representations of real soldiers who are recorded as having overseen the endeavour.

Hedge Schools and National Schools

A hedge school was so called due to its rural setting, not because it took place in a hedgerow. Classes were often held in barns and stables. Britain outlawed Catholic schools in Ireland in an attempt to pressurise the Irish into converting to Anglicanism¹⁸. The development of *ad hoc* hedge schools was a grassroots response to this. They were unregulated and locally funded with an expectation that they would teach basic numeracy and literacy. They were mostly Irish-medium, as the majority of rural Catholics spoke Irish. This was more prominent to the west of Ireland; along the west coast pockets of Irish-speaking communities still exist, called *Gaeltachtaí*.

National schools were introduced from 1831 by the British government. They were state funded and much more regulated than hedge schools, but with no requirement for the pupils to convert to Anglicanism. This ultimately brought about the end of hedge schools and was the catalyst for the demise of Irish as the predominant language amongst the Irish population.

The Great Hunger

The Irish Potato Famine, also known as the Great Hunger, is the term used to describe the period of starvation and famine in Ireland during the years 1845-52. It was the result of an aggressive strand of potato blight, causing crops to fail right across the island. The vast majority of the Irish population was dependent upon the potato as a primary food source. Starvation and emigration during these years resulted in the reduction of Ireland's population by approximately 25%. The 'sweet smell' mentioned several times throughout the play is a reference to the smell of potatoes suffering from blight rotting and fermenting in the ground. The potato crop had failed in isolated areas around Ireland in the decades prior to the setting of 1833, so the smell

¹⁸ In Ireland, Anglicanism was represented by The Church of Ireland - an annex of the Church of England, the official church of government.



would have been well known as a harbinger of blight. The Famine is regarded as one of the most traumatic events in the history of Ireland.

Field Day, and the initial production of *Translations*¹⁹

The political context in which Friel lived no doubt affected the writing of the play. He co-created the Field Day Theatre Company to produce this play. Field Day was intended to create an imaginary fifth province in Ireland (Ireland has four actual provinces) from which a politics and a culture of unity could be achieved. The Troubles were at their height in the 1970s. In the years before the initial production of 1980, the IRA had assassinated Lord Mountbatten in Sligo, so Yolland's disappearance would clearly have had resonance. Whilst Friel once suggested that the play was 'about language and only about language', it is clear the politics of colonisation, resistance and subversion had contemporary relevance to the initial audience.

Friel and his Theatre

Friel has been described as one of Ireland's greatest playwrights. "Friel addressed themes such as language and meaning, faith and authority, through the medium of the family and its search for the elusive quality of 'home'"²⁰ While there are political debates (such as colonialism) under the surface of his work, there are also more universal concerns to do with home, the family and the trappings of memory. Such is the esteem in which he is held that in his own lifetime he was referred to as 'the Irish Chekhov', with Chekhov being considered one of the most significant playwrights of modern times. Whilst it is not possible to pigeon-hole Friel into a particular genre, there are elements of realism, modernism and post-colonial theatre in his work. Elements of realism include his accurate portrayal of the idioms of Irish speech and the Irish experience in his plays, with this play being based on an historically accurate event and some of the characters having their foundations in real, documented people involved in the Ordnance Survey. He borrows from the traditions of modernism where the artificial structure of beginning, middle and 'happy ending' was rejected in favour of a focus on emotion and the human experience. Indeed, Friel's work often ends on a solemn and unresolved note, with the focus of the action on stage plumbing the emotional turmoil of his characters (see also *Philadelphia, Here I Come, Dancing at Lughnasa*). Finally, the politics of post-colonialism are presented clearly in this play, examining the experiences of the colonised, the process of colonisation and subjugation, and the relationship of the coloniser to the colonised (see also *Freedom of the City*).

Activity: Given that we live in a post-conflict time, how relevant are the themes of colonialism and language to a modern audience?

Research and consider:

- Irish language in 21st Century Ireland – Debate over Irish language use in Northern Ireland; celebration of Irish language and *Gaeltachtaí* (Irish speaking areas on west coast of Ireland)
- The simultaneous use of English place-names as well as Irish on signs and documentation throughout Ireland, especially in the Republic.
- Debates surrounding the Welsh language and renaming of Welsh places
- Debates surrounding the politicisation of place names at home and throughout the world – Derry/Londonderry, Malvinas/Falklands etc.

¹⁹ Listen to the following interview with academics and Stephen Rea, co-founder of the Field Day group and the actor who played Owen in the first production run. It discusses the political and artistic landscape in the north at the time of the play's writing - <https://www.youtube.com/watch?v=8aUROE43IM>

²⁰ <http://www.theguardian.com/stage/2015/oct/02/brian-friel>



- Contention over use of 'Northern Ireland' – sometimes referred to as 'province' by nationalists.
- The dominance of English throughout the world.
- Segregated education in Apartheid South Africa, where black children were taught in Afrikaans (which would have restricted access to information), rather than in English.



A05: Argument and interpretation

In this examination, the candidate should offer opinion or judgment in response to the given reading of the text, taking account of the key terms as the basis of the argument. This AO (Argument) is the driver of Unit AS 1: Section B and is of primary importance.

A05 can be satisfied in full by the candidate developing his/her own reading in response to the given reading. If, however, critics are used, they must be:

- *used with understanding;*
- *incorporated into the argument to reinforce or be seen as an alternative to the student's opinion;*
- *not used as a substitute for the development of the student's own opinion; and*
- *properly acknowledged.*

Coherence and relevance of argument will be rewarded. Students should be aware of the importance of planning in the sequencing, development and illustration of the reading they wish to put forward. They should also beware of the danger of replacing the key terms of the question with others of their own choosing which they assume mean much the same thing.

Sample Question

Translations is a play about the death of a language long ago, an event which is of little relevance to a modern audience.

With reference to the dramatic methods used in the play, and relevant contextual information, **show to what extent** you agree with this statement.

In order to construct a meaningful and cogent argument (and to move beyond making simple assertions and offering unsupported opinions) students should use A02 and A03 elements to support and enhance their point of view. Convincing arguments will be based on a secure understanding of how Friel has used dramatic methods (A02) to convey his message. Students will also encounter difficulties in presenting an argument which is focused on the stimulus statement without knowledge of the context(s) in which the play is set (A03).

A few relevant points are outlined below, along with some structural advice to candidates.

In your introduction, you should seek to engage with and offer a definition of what you consider the key terms of the question to be. Is the play just about the 'death of a language'? What is the nature of 'a modern audience'? How relevant do you feel the 'death of a language' depicted is to 'a modern audience'? It is important to outline your position on the statement here – it shows planning and is the foundation for an essay which is driven by argument. Afterward, the key terms and the relevant context must be kept in sight throughout.



Some points of argument with context:

Irish language in modern Ireland

CONTEXT: English is now the dominant language in Ireland. Some areas of Irish-speaking communities still exist, but are in decline. In education, <6% of pupils are taught in Irish-medium schools (*Gaelscoileanna*). However, the celebration and conservation of the Irish language is still a tenet of cultural nationalism throughout Ireland. (Irish language festivals, use on official documents, road signs etc.)

METHODS: We see in the play that some of the local characters reject the Irish language. Maire's tone is defiant as she asserts, 'I don't want Greek. I don't want Latin. I want English'. Owen describes Irish derisively as 'the quaint, archaic tongue you people persist in speaking'. Hugh, however, suggests that 'English [...] couldn't really express us'. The heated debate over language presented in the character interactions in Act 1 suggests that the play has some relevance given twenty-first-century debates over Irish and Ulster-Scots.

The language of name and place

CONTEXT: The power of language can be seen in how it is used for defining place and space. Modern controversies with regards to language for place include the Derry/Londonderry debate, which simmers to this day, and the Falklands/Malvinas and the West Bank/Judea and Samaria disputes. Nationalist areas throughout Ireland display unofficial signs for streets and areas that are often reverse-engineered Irish translations of originally English names. Some nationalists also use Irish versions of their names.

METHODS: In Act 2, when Owen, Yolland and Hugh discuss language and place, Yolland suggests the act of renaming is 'an eviction of sorts', metaphorically explaining the dispossession which is occurring. Owen's irate argument that the renaming is being done 'as accurately and sensitively as we can' is ironically undercut when the stage directions say he 'explodes' as Yolland continues to get his name wrong. The names of individuals, of places, and the political connotations which surround language continue to have relevance today in Ireland and throughout the world.

Dominance of English

CONTEXT: English is a global language, second only to Mandarin in terms of speakers. Irish is spoken by a tiny percentage of people in Ireland, and few outside of Ireland. The vast majority of speakers in Ireland have English as their first language.

METHODS: This transition of Ireland towards speaking English is documented clearly here. The death of old Ireland, and its language, is presented in several ways. In terms of the narrative structure, the christening of the baby in Act 1 and subsequent wake in Act 3 symbolically suggests that Irish language and identity are in decline. Jimmy Jack exists in an irrelevant fantasy world of Greek mythology – he may be able to read several 'dead' languages and explain etymology, but the stage directions suggest he can't even keep himself clean. The final scene, where Hugh recites from the *Aeneid* as Ballybeg burns creates



an odd structural juxtaposition. These men, trapped in ancient history and language, sit helplessly in the setting of the redundant school house, unable to keep up with the change which is happening around them. This suggests that the language and those who spoke it were of waning relevance at the time, and so are of even less relevance to a modern audience.

It is not necessary for a candidate to fully agree or disagree with the stimulus statement. Indeed, it is likely that a sophisticated argument will negotiate a response to the key terms of the question in a more considered and tempered fashion than is suggested by the stimulus statement e.g. there are aspects of the play's depiction of the death of a language which do have modern relevance, but there can be an argument made that it is irrelevant to an English speaking, post-conflict society.

Further Reading

<https://derbylit3ab.files.wordpress.com/2010/05/translations-critical-readings.doc>

- An excellent compilation of a range of literary criticism relating to the play.

http://www.millenniumforum.co.uk/sites/default/files/Education%20Pack%20Translations%20Final%20Website%202_4.pdf

– An education pack provided by the Millennium Forum Theatre

<http://www.rte.ie/drama/radio/plays/playwrights/2013/0111/647296-specials-playwrights-brianfriell/> – A radio profile on Friel.