LINGUISTIC IDENTITY AND THE IRISH POLITICAL CONFLICT IN BRIAN FRIEL’S TRANSLATIONS: A CULTURAL PERSPECTIVE

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Abstract

Purpose of the study: The study will shed light on Friel's political and national doctrines. The premise of this paper is to define and address the politics of language and language role as a cultural marker in Friel's Translations (1980). The study aims at showing the cultural and political dimensions of linguistic identity.

Methodology: The methodology adopted in this study is New Historicism. Friel related the historical and cultural context in Ireland to the political scene; the North Irish conflict in particular. Also, the study applied Post-Colonialism as a methodology since translation from Irish to English is not placed in a linguistic form; rather Friel sees it as a betrayal to the Irish national identity.

Main Findings: The study proved Friel's Translations comes as an affirmation of Friel's cultural and political visions which presented Irish conflict in a dramatic form, yet it proclaims symptomatic employment of the political conflict in North Ireland. The study concludes that the recurrence of the national themes confirmed Friel's plain awareness of the national identity.

Applications of this study: The findings of this study are useful for researchers who are interested in researching the relation between language and politics. Many politicians have carefully chosen certain expressions either to clarify or mislead people by their language. It would be relevant to investigate the pragmatic aspect of language about political situations.

Novelty/Originality of this study: This study benefits researcher interested in tracing the cultural depth of the language where culture and politics are interrelated to form an independent identity. The importance of the study is related to its treatment of the issue of translation from the language of the colonized to the language of the colonizer as an act of treason to one's national identity.

Keywords: Brian Friel, Irish Political Conflict, Irish Theatre, Linguistic Identity, Politics of Language, Translations.

INTRODUCTION

The study will shed light on Friel's political and national doctrines. The purpose of the study is to investigate Friel's Translations (1980) as an example of the politics of language and its role as a cultural marker. For instance, Klages (2013) argues that the language is an indicator of the national identity; in this regard, Bakhtin, the Russian critic, tests one's national identity considering his use of native language. Bakhtin states that "the language we speak defines our identity, our cultural makeup, our ideologies, and our definition of the self" (qtd in Klages2013, p.162). Language is not mere linguistic patterns and rules, its importance comprises the cultural scope which colors our ideological orientations, and even more foretells our views and our value among other nations. When we discuss the social classes, we can divide classes into rich and poor, and so is the case with language. Some languages expanded its influence and authority on other languages, and on another hand, we have poor languages that are subjugated and defeated in the politics of language war.

Like the biological theory, survival is to the fittest. This view is not only applicable to the living creatures, but we could apply it to languages. This illustrates why we have dead and living languages. Language is a living system; it passes through many stages starting with birth and then grows and crosses through sequential series of progress that includes Birth and death, youth and aging, health and sickness, and other forms of existence. Language is a living thing; it is not just a set of linguistic rules; it affects other aspects of human life and is prompted by other factors. In this light, when a language is put under political abuse, its role is weakened, chained, or even imprisoned.

With occupation, both people, and their language are colonized, and thus exposed to oppression, too. Thus, the mother language is restricted under the rules of the colonizer who established his language as the official language by the force of law. We see this practice as linguistic imprisonment or as the researchers call Linguistic Imperialism.

Friel was aware of the cultural climate and his forming an ominous vision of Irish history; he draws attention to the conflict between English (The colonizer) and Gaelic civilization (The colonized). The study investigates Friel's Translations (1980) as an example of the politics of language and its role as a cultural marker. The study aims at showing the cultural and
political dimensions of linguistic identity. Friel related the cultural context in Ireland to the political scene; the North Irish conflict. Drawing the Irish language as an example, the researcher draws on the historical background as the essential source of tracking the linguistic Imperialism.

The study attempts to highlight Friel's political and national doctrines. The purpose of the study is to investigate Friel's *Translations* (1980) as an example of the politics of language and its role as a cultural marker. The study aims at showing the cultural and political dimensions of linguistic identity. The Irish language was among the languages that suffered from the English linguistic Imperialism and its persecution for centuries. As shown in *Translations*, the English authorities’ attempts in Anglicizing Ireland depend on real historic events. England aims to control people's minds by cultural Imperialism instead of fighting wars. The English imperialists' attempts that are embodied in *Translations* took many forms: British survey of Ireland and mapping, renaming and Anglicizing Ireland and spreading the English system of education

**LITERATURE REVIEW**

Eemanon Jordan (2010) in *Dissident Dramaturgies: Contemporary Irish Theatre* discussed Friel's treatment of the major constructions that form the blatant dramaturgy of Irish Theatre. He argued that these manifestations are related to the inseparable relationships between history, memory, and Meta theatre (Jordan, 2010).

Leonard (1998) discusses the national importance of language; he states that Friel believes that the Irish drama "should make a statement to the nation, not to do so, is a betrayal of one's birthright (Leonard, 1998, 26). Language plays a dominant role as a means of expression about people's aspirations and hopes. Yet, there are many functions of language which include politics Walsh and Mc Lead (2008) argue that even though the Irish language is looked at the executive language of the Republic of Ireland, it is seen as a miniaturized language. Walsh and Mc Lead (2008). For instance, Mary Klages (2013) states that Anzaldua investigates how the political function of language "operates within and around the politics of racial, national, gender and sexual identity" (Klages, 2013, 162). Therefore, there is a close relationship between language and identity, "I am my language", Anzaldua relates the ethnic identity to the linguistic identity, she sees them as an interdependent and connected process, even Anzaldua considered them as a "twins", and argues that language is a "homeland" (Klages, 2013, 162).

Achilles (1992) states that Friel was torn between the claims of unionists and Nationalists, Catholics, and Protestants. This conflict occupies "Friel, as it does with everybody else in Ulster"(Achilles, 1992, 6). This fact reveals Friel's stern awareness of the dangers confronting the Irish national identity. This also reflects Friel's interests in social and political issues, including "the inner conflicts of Northern Ireland". Thus, the study aims to regard Friel's *Translations* as a confirmation of the writer's cultural insights which though presented in Irish life, still mixed the cultural aspects of the Irish language with the political context of his time.

The study also focuses on the role of education in establishing Irish identity. It also reveals the imperial attempts to control the Irish educational system as a measurement of imposing its colonial authority. In the play, this can be seen in the endeavours of introducing the national schools to "dissociate the Irish from their past and to control their future, a control deliberately linked… to the future educational process, especially the use of language" (Rollins, 2014, 36).

The study does not consider imperialism exclusive of politics, comparatively; it includes cultural aspects and language. This results in the so-called linguistic Imperialism. Rose and Conama (2018) explained that this term is used to "conceptualize the dominance of one language over others" (Rose and Conama,2018, 385).

Moreover, Philipson (2007) asserts the belief that colonialism was one reason for the spread of certain languages. He states that language spread because of the imperial policy that aims to "advantage some language at the expense of others" (Philipson, 2007, 377-383).

The study pointed out the widespread of English to the imperial administration. The English rules were adopted with the people who were brought under their colonization. That is to state, the English practiced linguistic oppression over the languages of the conquered nations. Other critics view linguistic Imperialism as a flourishing and "kicking", so is dynamic in our present time. Drawing the Irish language as an example, the researcher draws on the historical background as the essential source of tracking the linguistic Imperialism. The Irish language was among the languages that suffered from the English linguistic Imperialism and its persecution for centuries. By the time "the use of Irish as a first language was relegated to the Gaelic, along with the Western Coastline" (Rose and Conama, 2018, 388).

Galloway et al. (2015) define linguistic as "discrimination based on a language that treats certain linguistic communities or advantages some languages over others" (Galloway, 2015, et. al., 255). Consequently, linguistic Imperialism aims at creating divisions between the language of the colonizer and the colonized. So, this study aims at investigating how Imperialism influences language by practices of "discrimination" and "inequality" (Rose and Conama, 2018, 385).
Skutnabb-Kangas (2016) on the other hand, states that there is another deviation of linguistic Imperialism which the researchers call Linguicism. A conception that stands for "the ideologies, structures, and practices used to legitimate, effectuate, and reproduce an unequal division of power and resources between groups, defined based on language" (Skutnabb-Kangas, 2016, 583). It was interpreted as a "linguistic genocide," which can be seen "when speakers shift to another language and their original language disappears, the sociological, psychological, educational and Linguistic damage can be seen as linguistic genocide" (Skutnabb-Kangas, 2016, 584).

Besides, Pilkington, (1999) discussed that the play's importance is due to the political significance that is underlined within the dramatic narrative. He states that Friel's play deals with the Anglo-Irish conflict on the one hand, and the decline of the Irish language under the impact of colonialism" (Pilkington, 1999, 282). Friel was indistinct in his refusal of the divisions that threatened Irish society. Besides the political division's threat, Friel warned the Irish people from the social troubles that pursued to de-stabilize their unity and identity.

Friel identified the Irish conflicts and divisions by shedding light on the hidden and the under-surface conflicts in contemporary society. This explains the themes of poverty and immigration to America in his plays. In this light, Friel is determined to display these questions by dramatizing the contemporary Irish society's problems in his theatre. His heroes experience a prevalent attitude of the view of Irish youth towards political and social disorder. Friel, for instance, regards "the dramatist's overwhelming duty is to "clarify, explain, and provide agreed codes, for communication and discussion" (Binnie,1986, 366). Friel sees theatre to create "self-awareness through the critical examination of Irish beliefs, as these are expressed in the contours of everyday speech" (Binnie,1986, 366).

Also, Richard Kearney in Friel and the Politics of Language Play (1987) states that "one primary concern...is to explore the complex relationship between political ideology and the problematic nature of language itself" (Kearney,1987,510). Thus, Friel's Translations presents a view of the Irish culture as a juxtaposition of the spirit of eccentricity slinking over the Irish culture and jeopardizing its originality with a sense of indifference.

Moreover, Olivier London in a "Translations review – flawless take on Friel's culture-clash masterpiece" argues that the significance of Brian Friel's Translations is due to the fact that it focussed on "the infinite mysteries of language..." (London,2018).

To sum up, the importance of the study is related to its treatment of the issue of translation from the language of the colonized to the language of the colonizer as an act of treason to one's national identity. As indicated earlier, the political dimension of language and its application in the world of politics crisscrossed with literary texts. In this regard, the researchers chose Friel's Translations as a case study of such an intersection between language and politics. In other words, the study highlights Friel's employment of language in relation to politics as a cultural marker of the Irish cultural identity.

RESEARCH METHODOLOGY

The methodology adopted in this study is New - Historicism. Friel related the historical and cultural context in Ireland to the political scene. The play is an account of a real historic event that took place when Ireland was under the English occupation that is the making of a new map of Ireland by the Anglicising Ordnance Survey by translating the name of the Irish towns and cities into English. The most important point that implies to be existent is the point of view towards the role of literature considering the cultural background. So, new - historicism is the approach that the current study adopted. Like other national Irish activists who called for the need of going back to the roots, Friel highlights "both the questionable aspects of the search for unalienable roots". He reveals an attraction to the "intercultural communication and understanding" (Achilles, 1992, 3).

This depiction of the Irish language as a major marker of Irish identity urges the researchers to adopt another method of analysis that is post-colonialism which is another issue that the play discussed with a focus on the North Irish conflict.

Coming from North Ireland, Friel presented the problematic concerns of the Northerners, they are Irish; still, they suffer from a sense of alienation; and a spread of the spirit of strangeness threatened their identity as Irish. Friel in this play presents the North Irish conflict and the fear of the Irish people of the sense of rootlessness. Also, the study applied Post-colonialism as a methodology since Friel's treatment of the translation from the Irish language to English is not placed in a linguistic form; rather Friel sees it as a betrayal to the Irish national identity. Taking the pre/postcolonial reality of Irish society into consideration, the concept of identity was always available in Friel's plays. Moreover, the Irish civil war was another political issue that troubled Friel. The political disorder of post-1969 Ulster made Friel predict with a kind of inevitability the breakthrough of civil war. Such a political disorder had continued to bear on what Friel regards writers' interaction and response to the major events in Ireland.

Concerning this point, the study sees Friel in the light of 'social engagement' in structuring his drama" (Etherton, 1989, 149). So, most of Friel's plays focus "either on national events, or private traumas, but constantly on the moment, which is taken to be the crisis, the fall, the moment is to be the origin of and a key to all subsequent moments" (Andrews, 1993, P. 34). Thus, Friel believed that the choice of themes must be moving and shaking which gives his theatre a flamboyant success.
Since the play discussed a real historical event in the history of Ireland during the colonial period, the study adopted two main literary schools of criticism: historicism and postcolonialism. Regarding historicism, the study will focus on the real historical documents that refer to the event of making an Anglicized version of a new map of Ireland. This treatment will follow a historical narrative away from fiction. Postcolonial criticism is also another method that traces the influence of the colonizer over the colonized countries regarding language, culture, and politics. The study attempted to prove that language strength is not related to the coherence of its linguistic systems which deal with syntax, semantics, or morphology, on the contrary, the strength of the language is directly connected to the political power its speakers have. This is what the study calls the politics of language which is related to a higher level of identity that is the linguistic identity.

RESULTS AND FINDINGS

In this study, the researchers focus on how Friel represents the Irish language as a language that suffered from the linguistic Imperialism, and how the Irish people show carelessness of replacing their language by the English language. The result of the discussion shows that language as an identity is one of the major themes in Friel's Translations. Friel wrote Translations in 1980, which discusses identity as related to one's language. The study recognizes the play among Friel's finest plays for its interchange with three disciplines language, history, and culture. Many critics attributed the play's significance to its cultural and historical deep meanings. Translations belongs to a group of plays that can be identified best as "history plays "in every sense of the word" because it examines "the recent past for its mental and material impact on the present" (Klein, 2007, p. 86).

In other words, in Translations, Friel presents a major theme which could be summarized as the loss of the Irish language and the mapping of Ireland by the Anglicising Ordnance Survey. The play presented an account of a situation that happened in the colonial period. In 1833, Ireland the British colonization put a plan to reintroduce a new map for Ireland by giving an English name for the Irish towns and cities. The colonizer claimed that he "intended to provide an accurate map of the country with uniform anglicized", which was not true because he was erasing the Irish identity by replacing the Irish names of the cities, rivers, and towns with new English names (Mahony, 1998, 136).

As concealed in the play, the colonial attempts in Anglicizing Ireland depend on real historic events. England aims to control people's minds by cultural Imperialism instead of fighting wars. It embodied this in Translations in the imperialists' English attempts in many forms: British survey of Ireland and mapping, renaming and Anglicizing Ireland, and spreading the English system of education. The imperialist map, then, became mimetic, a representation of reality. This representation not only conformed to a particular version of the world but specifically a version designed to empower its imperialist makers" (Bullock, 2000, 100-101).

Historically speaking, Friel's Translations is set in Donegal, an Irish village at the beginning of the Nineteenth Century. It tells the story of Contemporary Irish society on the edge of unalterable change. It sets the setting in a small hedge school; the characters are teachers and students; its main theme is the loss of the Irish language and the mapping of Ireland by the Anglicising Ordnance Survey.

The play is a criticism of the Irish people's apathy toward their language. A reaction which reflects nationalism, which Friel sees as degrading, and therefore it is in immense peril. It is a concealed critique of identity dilemma if ascribed to the political conflict of the modern Northern Irish context. It is in this critical angel; the study accomplishes that Friel's Translations established itself powerfully on the Irish theatre due to its power to generate new approaches of presenting long-lasting problems.

The study also finds out that the recurrence of the political events, as well as national themes utilized by Friel, reflects his plain awareness of the national identity. Friel uncovers the hidden tension between the political and social attitudes of the Irish people. This conflict is represented in their indifference to the threats endangering their language, which in one way or another reveal the lack of national and cultural awareness of their existence as an independent nation.

DISCUSSION/ANALYSIS

Friel's Translations is in brief about the war between Ireland and England, performed in a linguistic form. By displaying the linguistic conflict between the two neighbors, Friel emphasized a cultural, political, and historical conflict. The play reveals the "untranslatable", the pre-eminence of the English language, and the loss and deterioration of Irish language (Grene 1999, 45).

A common element that can be recognized in Friel's work is the exaltation of the Irish heritage and culture. For example, Friel's Translations explore "issues of cultural identity and collective and personal memory". He scrutinized the cultural roots of the Anglo-Irish conflict (Jonathan Law, 2001, 220-21). The study always perceives Friel is always to be "pursuing intercultural relations, the question of choosing between home and abroad, between stability and change" (Achilles, 1992, 3). Friel's production of Translations is ascribed to the merge of colonial and postcolonial. It "proposes to disclose the
inconsistencies and conflicts inside the Irish community, of the Republic of Ireland and the United Kingdom, of North and South, of Protestant and Catholic', these divisions are the source of the political anxiety of the Irish conflict (Worthen, 1989, 24). Friel complains of the sense of rootlessness as a Northerner; therefore, he looks forward to a great degree of Irishness away from the sense of exile that threatened the modern generation (Murray, 1997, 20). Concerning this issue, in "Recording Tremor", Christopher Murray comments on Friel's conflict between roots and "rootlessness" although he is indigenous Irish. Friel expressed the anxiety of Irish individual rootlessness, where he is "at home, but in some sense, exile is imposed on him" (Murray, 1997, 20).

Friel's Translations presented to the Irish theatre the certain issues of Irishness with a slight chronological discrepancy of a postcolonial reality. Friel's political ideas captured the burden of rectifying the wrong attitudes that perverted the image of the Irish people. Friel's Translations proved to be a ground-breaking criticism that confronted preconceived concepts of Irish history, identity, and politics. The study showed that Friel's Translations is a hidden censure of identity dilemma, and a sense of rootlessness among the Irish, especially if we read the play's events within the political conflict of the current Northern Irish context. The study concludes Friel had set a well-knit political vision. This attitude toward the preconceived concepts of Irish history, identity, and politics, not only empowered its "imperialist makers," but it has contributed to the loss of Irish culture and the decline of the Irish language (Mazzone, Carly, 2020).

The study investigated Friel's political and national doctrines by analyzing one of his best plays Translations as an example. The study aimed to discuss the politics of language and its role as a cultural marker. The study proved that Friel was brilliant in mixing the cultural and political dimensions of Irish linguistic identity. Friel presented real historical events, but he reintroduced them to the contemporary Irish audience. In his play Translations, Friel assorted the cultural context in Ireland to the political scene; especially that is related to the North Irish conflict. Friel's treatment of translation from the Irish language to English is not placed in a linguistic form; rather it is presented as an act of unfaithfulness and disloyalty to the Irish national identity. As Maureen Hawkins points out, the British manipulation of Irish experience through Linguistic Imperialism is the politically motivated exercise of the power to define reality...the identity and the experience of the colonized" (Hawkins, 2003, 25).

The study confirmed that Friel's Translations comes as an affirmation of Friel's cultural and political visions which presented Irish conflict in a dramatic form, yet it proclaims symptomatic employment of the political conflict in North Ireland. The study concludes that the recurrence of the national themes confirmed Friel's plain awareness of the national identity. The importance of the study is related to its treatment of the issue of translation from the language of the colonized to the language of the colonizer as an act of treason to one's national identity. This study recommended more researches to be carried out to trace the cultural depth of the language, history, culture, and politics and their role in forming an independent identity

In his play, Friel indirectly hinted about his refusal of any successful relationship between the English and the Irish nations. This is done in many ways; perhaps the most obvious gesture is symbolically presented in the love affair of the English soldier and the young Irish woman. It was resented as an apathetic relationship in which none can understand the other or even explain the attraction because of the differences in language. None of them understand the language of the other and thus hints at the failure of any means of communication between the two nations.

Another incident which also reveals Friel's hidden political attitudes is represented in the Irish people who favoured the schools that teach the English language for their sons instead of the Irish language. The study confirms that this is an approval of the Irish people of the English language as superior to their own mother tongue. In this regard, Ayers in The Function of Language in Brian Friel's Translations discusses the varied functions of language as presented in the play. He states that the important function of language throughout Translation is its role in determining identity. He goes further to argue that the function of the English language in Ireland was to Anglicize the place-names. This treatment has "definite implications regarding the power of language as a shaper of cultural identity (Ayers, 2001, 79).

The power of language is highlighted throughout Translations in varying manifestations. Language in this play, symbolically identifies the Irish people's identity and traditions. However; Charles Baker in his essay "It's the Same Me, Isn't It?: The Language Question and Brian Friel's Translations" argues that language for Maire "demonstrates the power of survival. At the opening of the play, her desire for the learning of the English language is made obvious, and shows the realization that this is her only way of survival" (Baker, 2000, 266). Baker states, "Maire asks to be taught English, realizing that her future depends on it. Far from passively accepting the language of her oppressors, Maire actively acquires English for her own benefit" (Baker, 266). So, this event reveals irresponsibility on behalf of the Irish people toward their identity. They are either unaware of the dangers that encountered their national identity in general, and their linguistic identity in particular.

Moreover, the act of translation of the Irish names of the towns, rivers, cities ...etc. From Irish to English reveals a lack of national creed or ideologies. According to Angèle Smith, the 19th-century OS (Ordnance Survey) maps of Ireland explain how maps can be regarded as concurrently certificate metaphor, and artifact. "These maps are documents in two ways: first,
they represent the colonial control over the landscape and its people; second, these maps have been used uncritically as the single authoritative truth of that colonial control" (Smith, 2007, 83).

Friel presented his refusal of the English language dominance over the Irish by criticizing the collaboration between the Irish citizens who worked with the English colonial army as a translator. Friel considered this act as treason and betrayal to one national identity. Here, Friel reveals his political opinion since he refused any political commitment to any "particular part of faction". Still, "his later plays depend on the dialectical method" (Binnie, 366).

In Act II of Translations, Owen and Yolland can be seen in the centre of this task of renaming:

Owen: 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, an area known locally as Bun na hAbhann… Burnfoot! What about Burnfoot?

Yolland: (indifferently) Good, Roland. Burnfoot's good (Friel, Act II, 40).

This policy of Anglicization resulted in many consequences of colonial suppression, the issue of Irish cultural identity, and the loss of the Irish language. "The imperialist map, then, became mimetic, a representation of reality. This representation not only conformed to a particular version of the world but specifically a version designed to empower its imperialist makers" (Bullock 100-101).

The study concludes Friel had set a well-knit political vision. His theatre proved to be "expectant and trustful" of an audience that cannot be "wooed by the populist 'relevance' of community theatre, nor condescended to by 'culture' mongering. The relationship between theatres goes to the people not for their sake but for its own." (Maxwell, 1993, 51).

To sum up, the study concluded that Friel was criticizing the Irish people's indifference and inattentiveness toward their national identity. Therefore Brian Friel's play Translations is an embedded political criticism of the indifference of the Irish people toward their linguistic and national identity.

CONCLUSION

The study proved that Friel's Translations is a miniature sample of the Irish society represented in the people's life of Donegal village. In other words, the study concludes that Friel's Translations is a criticism of the Irish people's indifference toward their language. An attitude that reflects a lack of nationalism, which Friel sees as deteriorating, and thus exposed the national identity to great dangers.

The result of the discussion affirms Friel's cultural and political visions which presented Irish conflict in a dramatic form. It also shows that the importance of Friel's Translations is in its relevance to Irish locality. So, such a locality in the circumstances is predominantly used by Friel to create a political significance that makes up an entire stimulus for Friel's Translations. Likewise, it proved Friel's interests in discussing social and political divisions, including the inner conflicts of Northern Ireland. Thus, Translations is an attempt to bridge the gap between the claims of unionists and Nationalists, the Catholics and Protestants.

To conclude, Friel related the Irish cultural context to the political situation in Ireland, especially the North Irish conflict. Thus, Friel's treatment of the issue of translation from Irish to English is not introduced within a linguistic context; rather it is seen as a betrayal to the Irish national identity.

From the analysis of Friel's Translations, the study provided new readings of Brian Friel's play in the light of the colonial/cultural perspectives. Therefore, as it has been revealed in the study, Friel's Translations exposes the dramatist's sound nationalism as a sound stratagem for the rejection of the colonial treatment of the Irish language. As a result, the researchers conclude that the political depth is proved to be always existent as a background for Translations. By discussing the political perspective of the Irish language, Friel revealed a straightforward national acknowledgment of the political function that the Irish language had as a major marker in Irish national identity.

LIMITATION AND STUDY FORWARD

This study focuses on the analysis of the political function that the Irish language had as a major marker in Irish national identity. However; this study is limited because the Irish question is still one of the complicated political issues in the contemporary Irish political scene.

Thus, more attention should be devoted to the new development of the Irish question especially the Northern / Southern conflict and how this conflict is portrayed in the works of other Irish dramatists in addition to Brian Friel. Further analysis of Friel's dramatic works is needed to understand the up-to-date political and literary scene in North Ireland.
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AUTHORS CONTRIBUTION

All co-authors contribute a significant work to the article. The first author was responsible for propositioning the research idea as well as exploring the literature review to prove the premise of this study. She also sets up the methodology of the study. The second author was responsible for analyzing the data and providing an explanation of the analysis result. She was responsible for concluding and reviewing the whole paper.

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