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Where Is My Country?: From Everyday Life to the Emigration Complex in Brian Friel's *Philadelphia, Here I Come!*

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Arguably, Brian Friel's 1964 work *Philadelphia, Here I Come!* is one of the most influential plays in 20th-century Irish literature, as it focuses on emigration, a pivotal political and cultural phenomenon that recurs in both modern and contemporary Irish history. Crucially, Friel invents a protagonist with split personalities, Public Gar and Private Gar, representing the conflicted mentality of a migrant who finds it necessary to leave their motherland. By reading Friel's *Philadelphia, Here I Come!* from the perspective of migration, this paper examines the necessity of departure for Gar and the difficulty of his arrival. I argue that Gar's conflicts are not accidental but are consistent with a typical Irish mentality. However, the play suggests that the Irish protagonist's endeavor to shun troubles via voluntary emigration can hardly promise a better tomorrow.

Keywords: Brian Friel, *Philadelphia, Here I Come!*, Irish literature, emigration

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¿Dónde está mi país?: De la vida cotidiana al complejo de emigración en *Philadelphia, Here I Come!*, de Brian Friel

Puede que *Philadelphia, Here I Come!*, de Brian Friel (1964), sea una de las obras teatrales más influyentes de la literatura irlandesa del siglo XX, ya que se centra en la emigración, un fenómeno político y cultural crucial recurrente tanto en la historia moderna como contemporánea de Irlanda. Friel inventa un protagonista con personalidades divididas, Gar Público y Gar Privado, que representan la mentalidad en conflicto de un migrante que considera necesario abandonar su patria. Al leer *Philadelphia, Here I Come!* de Friel desde la perspectiva de la migración, este artículo examina la necesidad de partida de Gar y la

dificultad de su llegada. En este artículo argumento que los conflictos de Gar no son casuales, sino que son consistentes con una mentalidad irlandesa típica. Sin embargo, la obra sugiere que el esfuerzo del protagonista irlandés por evitar problemas a través de la emigración voluntaria difícilmente puede prometer un mañana mejor.

Palabras clave: Brian Friel, *Philadelphia, Here I Come!*, Literatura irlandesa, emigración

1. Introduction

Friel's *Philadelphia, Here I Come!* has been critically acclaimed since its publication in 1964. The last two lines of the play, which represent a conversation between the split selves, Public Gar and Private Gar, betray a dilemma common to many Irish people. This play is popular because it recaptures many Irish people's collective consciousness about migration. Irish emigration has a very long history (Kenny 2019, 51). As Piaras Mac Éinrí and Tina O'Toole note, "Ireland has long been an emigration country" (2012, 5) and in fact, an estimated ten million Irish people have emigrated from Ireland since the 1700s (Kenny 2003, 206). In addition, Jim MacLaughlin playfully labels Ireland an "emigrant nursery," suggesting that this is an island that nurtures emigrants (1993, 149). Unsurprisingly, emigration has had a tremendous impact on the country, to the extent that *The Examiner* has described this phenomenon as "the eternal curse of the Irish."[1] Irish writer Joseph O'Connor also attests to this recurring theme in Irish life: "[E]migration is an utterly ingrained part of the Irish psyche. Growing up in Dublin, you expect emigration to happen to you, like puberty" (1994, 17). Thus, Gar's story in Friel's *Philadelphia, Here I Come!* epitomizes many Irish people's migratory experiences, the play making his personal experiences public and the common experience of Irish people personal. This exemplifies Fintan O'Toole's proposition that "Friel's great originality lay in his treatment of public history like private memory" (1997, 1). Similarly, Richard Kearney reiterates the importance of exile and alienation in the works of many Irish writers, such as Joyce and Beckett, and argues that "*decentredness, double-vision, exile* and so on" are pivotal characteristics of the Irish mind (1985, 14; italics in the original). In fact, Gar's ambivalence also resonates powerfully with readers and audiences globally. As Mary Trotter notes, "it is not just Gar […] who is trapped in this dilemma, but also Friel's audience themselves who, like Gar, are torn between their desire for the nostalgia of Ballybeg […] and the need for representations of Irish community more in keeping with Ireland's changing demographics" (2008, 144-45).

Nominated for the Best Play category in the 1966 Tony Awards, this play has been considered "the longest running Irish play in Broadway history" (Matthews 2019, 83). Referring to Friel's notes, Kelly Matthews contends that the play centers around "each

[1] See https://www.irishexaminer.com/opinion/columnists/arid-20131416.html. Accessed 22 Oct. 2022.

character's repressed desires" (2019, 74). Reading the play from a political perspective, Declan Kiberd considers that it showcases "a dramatized debate between 'tradition and modernity [and] between the pastoral Ireland of de Valera and the technological island envisaged by Seán Lemass'" (Richards 2000, 261). Additionally, as Graham Price argues, this play demarcates Friel's dramatic innovation because it features its "rejection of traditional naturalism in favor of a version of symbolic and psychological realism, and its blurring of the lines between the past and the present" (2020, 42). In an interview, Friel acknowledged the importance of representing one's collective memory, noting that a playwright has to align with the "collective mind" of the audience; otherwise, he or she will have lost everything (Murray 1999, 19).

This psychological play centers around Gareth (Gar) O'Donnell and his plan to move to Philadelphia, specifically the night before and the very morning of his departure for America from his home town of Ballybeg, an imaginative rural village in County Donegal. The play focuses on the interaction of his two personas: Public Gar, representing the Gar whom people see, and Private Gar, signifying the protagonist's unconscious self. Torn between the traumatic memory of Ballybeg and the dream projected on his prospective brand-new life in America, Gar enacts the part of "everyman" in modern Ireland. Deciding to emigrate sounds natural for many Irish, but as Public Gar's response indicates, the decision to migrate is never clear and easy but, rather, tinged with ambivalence.

Over the years, many Irish have decided, for different reasons, to leave their dear motherland. According to David Fitzpatrick, emigration significantly contributed to ameliorating unemployment and the recession in Ireland following the Great Famine (1845-49) and provided Irish males and females with an indispensable route to escape poverty and restrictions in the first few decades of the twentieth century (1989, 213-15; 263-64). However, Kevin Kenny argues that homogenizing Irish emigration in this way is an over-simplification because the emigration history of the Irish in fact comprises five distinctive periods: the eighteenth century, the pre-Famine era, the Famine era, the post-Famine era, and the twentieth century and beyond (2019, 51). Despite their differences, however, Irish emigrants' endeavors converged on "finding a place, a comfortable home in the world where they could survive adequately from one day to the next, which they felt that Ireland was unable to offer them" (Jenkins 2013, 3).

In contrast to the forced migration during the Famine and post-Famine periods, Gar's intended emigration—in a bid to nurture a more promising future—is self-motivated. His voluntary emigration has partly been caused by the hostile living environment in the country in the 1950s, a period often dubbed the "black fifties" in Irish history (Fitzgerald and Lambkin 2007, 43). Indeed, Friel's portrayal of the O'Donnell family's life in Ballybeg mirrors everyday life in mid-twentieth-century Ireland. As Charles Townshend notes, several critics have pointed out that Ireland in the post-war decade did not "form a very attractive prospect" due to its poverty and

stagnancy (1999, 168). The adverse surroundings, coupled with Gar's sour relationship with his father and his failure to marry Kate due to his lack of money, prompt the protagonist to leave Ireland. This is, though, a voluntary choice, which is in strong contrast to the notorious, imposed exile of the Irish due to the potato famine that occurred in the mid-nineteenth century (Kenny 2013, 31-32). This self-motivated decision signals the young protagonist's strong desire for change, though, regrettably, his intention proves to be merely self-delusion in the end.

Famine and emigration are indeed dominant issues in Irish history and culture (Fitzgerald 2007, 7-15; Foster 1989, 203-11). Although emigration serves not so much as an antidote but as a painkiller, it constantly provides a ray of hope for poverty-stricken Ireland and its citizens. A statement in Beckett's *All That Fall* specifies the plight into which many Irish people are plunged: "It is suicide to be abroad. But what is it to be at home, […] what is it to be at home? A lingering dissolution" (1965, 10-11). In other words, the option of staying at home is as risky for the Irish as leaving is. Such mixed feelings about leaving or staying are in keeping with Seamus Heaney's notion of double-ness in his discussion of Irish identity. According to Heaney, the traditional either/or dichotomy is not fit for the people of Ireland; who instead widely have a "both/and" mentality (1990, 21-22). This plurality results from long-lasting political, religious, and linguistic conflicts that have occurred throughout Irish history. Accordingly, the Irish people must find a compromise between extremes to survive amid inherently contradictory traditions and multi-cultures.

Friel's creation of Public Gar and Private Gar in *Philadelphia, Here I Come!* embodies an emigration-related contradiction. By inventing the characters Public Gar and Private Gar against the living background of rural Ireland, Friel reveals the psychological complexities underlying many migrants' decision-making. According to Neil Corcoran, this is "a way of dramatizing Gar's alienation, the virtual schizophrenia of character and reaction into which he is forced by his cultural and domestic circumstances" (1993, 15). In this play, the discussion of Irish emigration, coupled with the overlapping of reality and memory, dreamland and homeland, ideal and love, enables Friel to delineate the life patterns peculiar to his compatriots, as well as the emigration syndrome latent in most Irish people, in the last few centuries.

Critics have examined this play from various perspectives, including its Chekhovian features (Bell 1972, 106-108), place and locality (Pine 1999, 3-6), memory and truth (Grene 2012, 9-10), stage design (Cave 2006, 132-34), song and modernity (Greenwood 2013, 210-19), media and fantasy (Russell 2013, 35-46), Friel's development as a playwright (O'Brien 1989, 46-51), memory and retrospection (Corcoran 1993, 14-20), reception and influence (Boltwood 2018, 20-22) and production history (Matthews 2019, 75-84). However, despite the substantial discussions in the literature, Gar's decision to leave in relation to the typical Irish mindset has not been thoroughly investigated. Therefore, the current paper argues that his conflicts are by no means accidental but are in line with an archetypical Irish mentality, although the play

ultimately suggests that emigration can hardly promise a better tomorrow. Thus, apart from the textual analysis, Celtic mythology and Carl Jung's theory on collective unconsciousness will be brought into the discussion in order to map out the pivotal attitude underlying the Irish people's everyday experiences.

2. Irish everyman in his everyday life

Set in Ballybeg, *Philadelphia, Here I Come!* paints a miniature of the paralysis-ridden everyday life of mid-twentieth-century Ireland. It is in response to this that Public Gar directs his anger toward his hometown: "I hate the place, and every stone, and every rock, and every piece of heather around it! Hate it! Hate it! And the sooner that plane whips me away, the better I'll like it" (1965, 69). The pettiness of the setting and the limited possibilities associated with the village, whose name means "a small village" in Irish, connote this stultifying insulation. For Public Gar, Ballybeg is a microcosm of "lovelessness, boredom, and the fickleness of imperfectly realized ambitions" (O'Brien 1989, 48). With the characters stuck in the post-war decades in twentieth-century Ireland—a time characterized by recession, repression and conservatism—they have little meaningful communication with the outside world. To a great extent, the protagonists are either circumscribed within the village or, rather more pathetically, within the small grocery store run by S. B. O'Donnell, Gar's father. Although they are segregated in spiritual terms, father and son are physically bound together because Gar works in the shop and actually lives at the back of it. The living space at the back of the shop is central to the play and, as the stage notes for the first scene demonstrate, "[the] two areas—the kitchen and Gar's bedroom—occupy more than two-thirds of the stage" (1965, xi). As the principal setting for most of the play, the two rooms of the living quarters signify the monotony of the characters' everyday experience and the cramped spatial conditions that recur in their lives. In the wake of such insularity, many characters are mentally lost in self-delusion and fantasies in their secluded world, with no exit in sight. This sense of loss is typical of Friel's plays, in which "failure" plagues the "closed community" (Deane 1985, 166-67).

As Declan Kiberd argues in *Inventing Ireland*, similar feelings of impotence shared by father and son are actually prevalent in Irish society. In the colonial context dominated by the British government, Irish fathers are deprived of any political power, and their sons, knowing that revolting against their enfeebled fathers achieves nothing, often retreat to the family as their comfort zone (1996, 381-82). Consequently, what remains is "for the son, thus emasculated, to take the place of the weak and ineffectual father" (1996, 382). This aptly expounds on both S. B.'s and Gar's lives in stasis in Ballybeg. It also highlights why leaving Ireland for America is imperative if Gar hopes to shun the stereotypical father-son failure of the Irish context.

Public Gar, who is incessantly tormented by his recollections of the past, is buried in the dream of his good life in America. Friel dramatizes this confusion repeatedly

by embedding memories and retrospection into the main plot through flashbacks and stream of consciousness. In this sense, given the technical experimentation employed, Neil Corcoran argues that the play should be "read as a formal enactment of the theme of retrospection" (1993, 15). These recollections are, though, far from happy memories; rather, they are emotional traumas deeply rooted in Public Gar. Despite his reluctance to face reality, Public Gar's frustration and desolation due to his unfulfilled romance with Kate are brought to the surface via his alter ego, Private Gar:

> Private: (*quietly, rapidly insisting*) Are you going to take her photograph to the States with you? When are you going to say good-bye to her? Will you write to her? Will you send her cards and photographs? You loved her once, old rooster; you wanted so much to marry her that it was a bloody sickness. Tell me, randy boy; tell me the truth: have you got over that sickness? Do you still love her? Do you still lust after her? Well, do you? Do you? Do you? (14)

These questions put forward by Private Gar sound easy to answer, but for Public Gar they are not, perplexed as he is by this unconsummated love. Gar and Kate love each other, but he is either too timid or too intimidated to convince Kate's father, Senator Doogan, of his plan to marry and take good care of Kate. Consequently, Kate is soon engaged to a promising doctor—Dr. Francis King—and then marries him (19-20). In response to this situation, Private Gar lays bare the concerns embedded deep in Public Gar. He articulates what Public Gar has been refusing to resolve, because the quagmire of lost love is too broad and deep to escape from. As Anthony Roche argues, Private Gar is less a complement to than an instigator of Public Gar's thoughts and actions, given that the former's principal function lies in his insistence on "[goading] Public into remembering" his most disturbing memories (1994, 94). According to Thomas Kilroy, the creation of the two personas enables the protagonist to play multiple roles as a performer, an audience and a theatre critic (2006, 11). This arrangement reasserts Gar's "helplessness" and his "inner insecurities" as he is about to leave for America. At the same time as his unfulfilled desire for Kate is aggravated, Gar's fantasy about escaping to a carefree land deepens. However, the unfulfilled desire lingers, especially before he settles down in his promised land across the Atlantic Ocean. Consequently, Gar suffers all the time before his departure.

In view of the economic downturn at the time in which the play is set and its ensuing emigration mania, Terence Brown includes "stagnation and crisis" to describing this period in modern Irish history (2004, 199-202), while M. E. Collins recapitulates the plight of Irishmen during those years: "In the Republic, the 1950s were years of depression. Jobs were hard to find, wages were low, and emigration was high. There was a sense of defeat, of hopelessness in the air" (1976, 245). If it were not for this context, and there were abundant employment opportunities, Gar would have left his father's grocery for better wages and prospects. However, his limited

job options contributed to his failure. In fact, defeat and frustration are rarely absent in Gar's life, whether with respect to love, family, school, community, or society. Under such circumstances, then, emigration stands out as his one and only option to alleviate his despair and destitution.

3. Change through migration: an Irish experience

Irish emigration has a long history and is most notably associated with the Great Famine around the mid-nineteenth century. The movement of the Celts from north of the Alps into the Mediterranean lands from about 400 B.C. due to overpopulation has been amply documented (Cunliffe 2003, 37). According to Maurice Hayes, the Heraclitean idea of movement—of everything being in "flux"—is deeply embedded in the Irish psyche, as evidenced by Celtic tales such as *The Tain* and *The Fiannaiocht* (1990, 13-14). In addition, Patrick J. Duffy notes that many Irish emigrations derive from governmental schemes implemented as early as the sixteenth century, although other entities, such as military groups, merchant agencies, church authorities and philanthropic organizations, also contributed to the popularity of emigration in subsequent centuries (2004, 5-6). He also points out that colonial politicians and economists in the nineteenth century often utilized emigration as a Malthusian approach to relieving Ireland of its over-population woes (7-8). In other words, its promotion through state manipulation has for several decades played an integral part in creating the emigration milieu in modern Irish history.

The post-war decade in the mid-twentieth century saw no improvement in the situation regarding the loss of the Irish population. According to estimates, 187,000 Irish people emigrated to various countries between 1936 and 1946; the number soared to 197,000 in the first half of the 1950s and to 212,000 in the second. Roughly four out of every five children born in the 1930s chose to emigrate in the 1950s (Townshend 1999, 168). This massive movement of the Irish population is so influential that Fintan O'Toole regards it as "the very heartbeat of Irish culture" (1997, 157). In addition, "the experience of emigration," asserts critic Patrick Ward, "ineluctably shaped and differentiated Irish (and Anglo-Irish) cultural products from those of other English-speaking societies and those of other European cultures" (2002, 133). In other words, emigration seems very natural for many Irish people.

It was against this emigration-oriented background that Friel wrote *Philadelphia, Here I Come!* However, the title could be considered a major misnomer because the entire play is actually taken up by Public Gar's obsession with his family, his lover, his friends and his hometown, alongside his fabricated American dream. His aborted love story with Kate torments Public Gar, while his isolation with S. B. aggravates his bitter resentment over everything connected to Ballybeg. In one scene, when Kate comes to say goodbye, Public Gar spits out his long-standing grudge against his hometown:

> Public: Answerable to nobody! All this bloody yap about father and son and all this sentimental rubbish about 'homeland' and 'birthplace'—yap! Bloody yap! Impermanence—anonymity—that's what I'm looking for; a vast restless place that doesn't give a damn about the past. To hell with Ballybeg, that's what I say! (1965, 69).

Thwarted by his lukewarm relationship with S. B. and his haunted recollections of Ballybeg, Public Gar endeavors to sever his connection with his hometown by looking forward toward his dreamland across the Atlantic Ocean, where conventions and history will not dominate his life. Not long before the remark in the quote, Public Gar makes clear his hatred of Ballybeg: "If I had to spend another week in Ballybeg, I'd go off my bloody head! This place would drive anybody crazy" (68). Ironically, it is not clear whether Gar's desire to bring about change in his life via emigration will work, but, perhaps surprisingly, he is continually reminiscing about things in the past. As Richard Allen Cave notes, "Gar has not yet left Ballybeg for America, but already his psyche is setting up the conditions for homesickness" (2006, 133). This inevitability of memory-making is evidenced by the last scene where both Public Gar and Private Gar cast their eye on Madge, the O'Donnells' housekeeper who takes care of Gar for many years, saying: "Watch her carefully, every moment, every gesture, every little peculiarity: keep the camera whirring; for this is a film you'll run over and over again" (96). Thus, Public Gar's attachment to the past exemplified by his "note to self" that he will need to keep replaying the film foreshadows his failure to secure a better tomorrow in America.

If Public Gar is invariably preoccupied with the past, how can he have a real future? Gar is stuck in a dilemma because while endeavoring to forget about the past in Ballybeg, he is impulsively plunged into a series of memories. Trying to leave his memories behind proves to be simply wishful thinking on Gar's part, particularly because subsequent events demonstrate that he actually makes an effort to find some reason to stay. In Act One, Master Boyle, one of Gar's former grade school teachers, recommends that Gar forget about his past in Ballybeg and live a whole new life in America: "Don't keep looking back over your shoulder. Be one hundred percent American" (1965, 34). However, although endorsing this mentality, Gar acquiesces to the difficulty of obliterating the past:

> Boyle: Forget Ballybeg and Ireland.
> Public: It's easier said (35).

In comparison, Gar's father seldom remembers anything meaningful. Later on, Gar manages to help S. B. recall a happy day years ago when they spent fishing together in an attempt to bridge the emotional gap between himself and his father. However, frustration and bitterness overtake Gar once again when the impassive father fails to follow his lead, saying that he cannot remember anything about the outing (90-91).

These events attest to the difficulties Gar faces in attempting to leave Ballybeg and his friends and neighbors behind. A remark from Private Gar pinpoints this ambivalence embedded in Public Gar: "Collecting memories and images and impressions that are going to make you bloody miserable; and in a way that's what you want, isn't it?" (40). The main character's attempt to relate to his family and homeland through memories is futile because not all of those who were involved in the previous experiences are ready to endorse the existence of these memories.

Citing S. B.'s and Madge's refusal to acknowledge their former happy memories, Nicholas Grene notes the malfunction of memory in the play: "The parallel episodes show us the freight of value memory carries for each individual, and the poignant failure of such memories to meet in a shared reality" (2012, 10). This difficulty of leaving one's family and home country behind echoes Irish writer Edna O'Brien's contention that "although you physically leave the country [Ireland], mentally you bring it with you."[2] A similar ambivalent attitude toward the Irish hometown is also evidenced by Joyce's story "A Little Cloud," where the returning Dubliner Gallaher calls his birthplace "dear dirty Dublin," demonstrating both his attachment to and abhorrence of his homeland (1995, 70). Consequently, despite their resentment of their nativity amid all the political turmoil and the economic downturn, traditionally, many Irish people are inevitably trapped in a dilemma before migrating to another country.

Leaving Ballybeg for America may not be a panacea for Gar, but at least it offers an imaginary homeland for him to look forward to, especially when neither love from Kate nor warmth from S. B. is available. Aunt Lizzy, sister of Gar's mother, lives in Philadelphia. Her timely offer for Gar to go to America fills his emotional void, making up for his tremendous sense of loss caused by Kate's marriage to Mr. King and his own failure to secure support from his family and community. The chant of "Philadelphia, Here I Come" reverberates throughout the play, but it is highly likely that it is merely a song and a dream, rather than a rallying call (1965, 22; 36; 59). As William Pratt contends, Friel's characters are "always restless [...] dreaming of journeys that never take place and giving real American names to their destinations but seeming always to arrive at a dead end—that is, to go nowhere" (1999, 445). In Episode II, according to Ben Burton, one who helped Aunt Lizzy to be financially independent when she first came to the United States, America is just another place to settle. This notion heralds the possibility that Gar may not experience any significant change in Philadelphia: "It's just another place to live [...], Ireland—America—what's the difference?" (49). As such, then, hardship rather than assurance may actually lie ahead for Gar in Philadelphia. Similar adversities were indeed evidenced in the lives of earlier Irish American migrants to New York, Boston and Philadelphia in the mid-nineteenth century who often ended up in lower-level jobs and lived "in a far from prosperous state" (D'Arcy 1999, 72).

[2] See http://www.lectures.org/obrien.html. Accessed 24 Oct. 2022.

Regarding Gar's future, George O'Brien's view that S. B. and Gar are both trapped in Ballybeg is illuminating. In view of S. B.'s inability to relate to his son emotionally, O'Brien maintains that Gar is not his father's victim but rather his heir because he "represents an intensification of his father's mentality rather than the antithesis of it" (1989, 49). As Ben suggests in the play, life in America cannot change Gar's plight in Ireland but will in fact only prolong it. After all, it is one's mindset, rather than one's location, that truly matters.

4. Emigration and myth: a Jungian journey

Celtic mythology, as illustrated in ancient Irish poetry, is alive with descriptions of a promised land characterized by perpetual mystery and everlasting beauty. Such a deep affection for an idyllic fairyland is evident in the poem titled "The Sea God's Address to Bran": "A wood with blossom and fruit, / On which is the vine's veritable fragrance; / A wood without decay, without defeat, / On which are leaves of a golden hue" (Meyer 1913, 8). After the dispossession of upper earth, Celtic gods were determined to seek shelter in a paradise overseas on some legendary island in the west, an idyllic abode where they could rest forever (Squire 2003, 133). In addition, in the story of Bran and Manannan in Celtic myth, the latter describes to the king the glamour and pleasures of the Celtic paradise (2003, 133-35). The "Country of the Young," the land of youth in Celtic myth to which Oisin is led, is the most beautiful country, where leaves, blossom, fruit, honey and wine are plentiful (Gregory 2006, 390). As M. Shorer contends, myth, an instrument through which humans continually struggle to make our experience intelligible to ourselves, is "a large, controlling image that gives philosophical meaning to the facts of ordinary life" (1968, 355). From this viewpoint, the mysterious, far-away fairyland in Celtic myth helps shed light on Gar's determination to seek his imaginary "heaven" in Philadelphia—an everyday practice prevalent in Irish people's daily life. In other words, Gar tries to find his ethereal dreamland via emigration, just like his Celtic predecessors.

Jung's archetypical notions help us understand Friel's play through the lens of psychoanalysis. From a Jungian perspective, this longing for an ideal land in Celtic myth alludes to an archetype. In contrast to an individual's unconscious, these archetypes are closely related to history and a collective consciousness inherent to all people (Jung 1968, 64). Instinctive and innate, they arise unanimously in all human beings and materialize in dreams and literary works (1968, 64). Thus, in line with this Jungian reading, *Philadelphia, Here I Come!* can be regarded as a site in which the pseudo-hero, Gareth, undertakes his own process of individuation amid the conflicts and compromises of different archetypes. Normally, the Ego is favored by Jungians because it is typically defined as rational and conscious, unlike the Shadow, which tends to be associated with egotism, mental laziness, unreal fantasies and cowardice.

According to Jung, however, just as the Ego has good and bad qualities, simultaneously, the Shadow is not necessarily something dark and destructive. A battle

is waged between the Ego and the Shadow as the former endeavors to "liberate the mature man from a regressive longing to return to a blissful state of infancy in a world dominated by his mother" (Henderson 1968, 111). Hence, if Public Gar is the Ego, then Private Gar plays the role of the Shadow. However, while the Jungian Ego takes the initiative to rescue the hero from plunging into mother-dominated fantasies, in Friel's play, the Shadow helps the Ego escape from the dominance of his illusions. This difference is indicative of the pivotal role Private Gar plays. Without the emergence of Private Gar, Public Gar may have become insane, as evidenced in Episode II (69). In addition to Private Gar, S. B. represents another Shadow in that he reveals aspects that Public Gar refuses to recognize in himself. As discussed previously in Section 3, O'Brien's comment that Public Gar and S. B. are intrinsically linked reinforces such a Jungian interpretation. In this sense, Public Gar is not superior to S. B., but a mere replica of his father in terms of both being unable to change their lives in the stagnant Irish community. In other words, they are two sides of the same coin, confronting the same problems and exhibiting similar frailties in their problem-solving skills.

The fact that Gar's mother died when he was still a young child must have left significant marks on Public Gar because, throughout the play, the protagonist has been trying to piece together a "motherly image," mostly from traces provided by Madge and Master Boyle. Distraught by the absence of a mother, Gar's anima aspect—the feminine side of a male's unconscious mind in Jung's terminology (Franz 1968, 186)—is rendered dark and negative; consequently, his personality is distorted. This failure is detrimental to Public Gar, for the fissured image of his mother unwittingly hampers his connection with Kate. From the Jungian perspective, the negative anima mood influenced by the lack of a mother may bring about dullness and impotence, thereby bringing into one's life a "sad and oppressive aspect" (1968, 191). As such, Public Gar is constantly unsatisfied with Ballybeg, his motherland, and the people around him.

However, the harmful anima traces in Public Gar are accompanied by another positive counterpart—the Queen of France—, a figment of Gar's imagination that is repeatedly referred to in his conversation. Clarifying the reason that Gar keeps mentioning this goddess-like figure unexpectedly may help explain his confounded conception of Ballybeg and Ireland: "Yahoooooo! It is now sixteen or seventeen years since I saw the Queen of France, then the Dauphiness, at Versailles" (1965, 10); "Tick-tock-tick-tock-tick-tock. It is now sixteen or seventeen years since I saw the Queen of France, then the Dauphiness, at Versailles…" (29); "Oh my God, steady man, steady—it is now sixteen or seventeen years since I saw the Queen of France, then the Dauphiness, at Versailles, and surely never lighted on this orb—Oh God, Oh my God, those thoughts are sinful" (70). This recurring mother image concocted in Gar's imaginary world underlines his ambivalence toward his mother country. On the one hand, this frequent reference, deriving from Edmund Burke's *Reflections on the Revolution in France*, highlights the Irish statesman's objection to the French Revolution and his tenacious conservatism in defending traditional notions, such as nobility, monarchy and decorum. On the other hand, the recurrence indicates

Gar's resentment of his native land. According to Seamus Deane, this invocation to Burke's pamphlet suggests that Ballybeg, resembling the pre-revolutionary France, is an outmoded village that Gar manages to run away from: "The Ballybeg which Gar O'Donnell is trying to leave is indeed the remnant of a past civilization and [...] the new world, however vulgar it may seem, is that of Philadelphia and the Irish Americans" (1996, 14). Deane's proposition is echoed by Geraldine Higgins, who contends that the Burke quotation is used to "repress" rather than "recall" memories, and therefore the idealized queen, Marie Antoinette, "becomes a bridging figure between Gar's lost mother and his lost love, Katie Doogan" (2010, 10).

When aligned with Gar's longing for his absent mother, the nostalgic remembrance of this feminine royal signals his idealization of Ballybeg. Consequently, notwithstanding the rural village's decrepitude, Gar is constantly attached to his "dear, dirty" Ballybeg. That said, this allusion to Ballybeg also indicates his bidding farewell to the outmoded village, his revolt against tradition and his longing for the land of his heart's desire. As Michael Etherton maintains, "perhaps Gar is being ironical over his rebellion against conservative Ireland" (1989, 158). Namely, this entangled recollection of the Queen of France reinforces Gar's split consciousness. However, as Seamus Deane argues, Gar's leaving is inevitable because, as is typical of many of Friel's early plays, the protagonist has to abandon his endearing motherland "for the sake of [his] own integrity as an individual" (1996, 13).

Reading the reference to Burke from a psychological perspective, Neil Corcoran contends that due to the absence of a mother, Gar's quoting demonstrates how a "fetishized past dominates the present" (1993, 19) and how Gar's inability to deal with the past significantly hampers his life at present. Although the reference to Burke provides temporary consolation, it fails to solve Gar's conundrum, which is evidenced by his own occasional interruptions of the quote: "Public: Shut up! Shut up!" (1965, 53). According to Anthony Roche, Gar's reference to Burke highlights his dilemma and ongoing attempt to reconcile his struggles about not having a mother in order to pave the way for a hopeful relationship with Aunt Lizzy and a new life in America (1994, 100). Thus, as Richard Rankin Russell notes, the line about the Queen of France signifies Gar's endeavor to leave Ballybeg and everything associated with it behind: "But more interestingly, Gar simultaneously uses the phrase as a sort of oral brochure for imagined travel to anarchic France (and implicitly to supposedly barbaric and wild America)" (2013, 34). Moreover, the allusion to Burke highlights Gar's ambivalence about leaving Ireland and his misgivings about how life will be in America. This also demonstrates his umbilical attachment to the past and his anxiety about the future, thereby leading to his embarrassing status of being stuck in the present, unable to move forward to his next milestone with confidence.

Notably, despite the aforementioned impairing implications, citing Burke may potentially contribute to Gar consoling his divided conscious. Unlike the negative mother anima, the dreamy divinity embodied in the Queen of France serves as the benign anima that initiates Gar into another world. When the opportunity to gain the love of his mother

or his lover evaporates, these visionary female deities become the only hope for Gar to hold on to. The idealization and perfection of these fairy-like figures materialize in Aunt Lizzy's proposal: emigration to America. Additionally, in the form of the Shadow, Private Gar significantly contributes to Public Gar's spiritual therapy. This echoes Jung's proposition that the Shadow may take the form of the trickster, an amoral figure whose mendacious and annoying actions could actually engender necessary and productive outcomes (Jung 1958, 255-72). This peculiar power of the Shadow implies that, in Gar's case, the Ego is dysfunctional to the extent that an alter ego is employed to compensate for his shortcomings and prompt his subsequent actions. However, his fantasy about this promised land could only be hallucinations because, as George O'Brien contends, traveling to the U.S. "will not necessarily cure it, particularly since Gar's social status and job prospects will hardly be improved by his new life" (1989, 47). In other words, migration could prove useless to Gar's quest for happiness because in the process of leaving Ballybeg for Philadelphia, he is likely to move from one misery to another. This failure is partly evidenced by the very last line Gar utters before his departure for America: "I don't know. I—I—I don't know" (1965, 96). Thus, although the play only covers Gar's life in Ballybeg, his uncertainty about leaving Ireland foreshadows his nebulous days in America.

5. Conclusion

In *The Hero with a Thousand Faces,* Joseph Campbell proposes a theory of a mythological narrative that is common across world mythologies. Aside from challenge-taking and trial-conquering, an archetypical hero must return to and reunite with society, followed by a process of enlightenment, transcendence and apotheosis (1973, 315-64). In other words, an ideal hero not only ventures to and becomes enlightened abroad, but also wins and returns to his cradle in a better position in the end. Campbell's hypothesis is embodied in the many examples of Irish Americans sending remittances back to their families and communities in their homeland and returning home (D'Arcy 1999, 71).

This pattern of a hero's journey contributes to our reflection of Gar's fanciful adventures. It is worth noting that until the end of the play, Gar continues to feel perplexed about the necessity of leaving his motherland (1965, 96). Such a confusion heralds his nebulous future in the promised land. As Geraldine Higgins notes, this scene at the end of the play demonstrates how Gar's attempts to communicate and reconcile with his father and Madge break down, thus leaving the protagonist "uncertain and paralysed" (2010, 14). This confusion and paralysis prior to Gar's departure represent the dilemma of James Joyce's "Eveline" in *Dubliners*, wherein the young woman appears "passive, like a helpless animal" before leaving Ireland (1995, 37).

Just like his predecessors in Ireland over the years, Gar looks forward to living in his dream "Elysium." However, his American Dream has not, and never will, come true simply because, after all, it is merely a psychological journey with no actual departure, let alone a return.

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