

zations are open access to abortion (not to mention divorce) and among these national traditions are the idealization of women's role and the revolutionary romance of the Irish language. Harkin's ideal of Northern Ireland is clearly one closer to a unified Europe than a great Gaelic motherland, and she uses Goretti's story as a microcosm of just how far Irish culture has yet to go to in order to achieve that vision. On the whole, Ireland (again, both the republicans in the North and the Republic itself) has been happy to join the European Union, with its promise of help in improving infrastructure and its presence as a check against British hegemony. Nevertheless, the national culture is at odds with much of the rest of Europe, and this continues to create friction, both in Ireland and abroad.

Hush a Bye Baby, then, is a document of a culture in a crisis of transition. The nationalist Derry imagined by Harkin is a place where political struggle is gradually giving way to unified national and continental projects, and traditional authoritarianism is gradually giving way to more progressive understandings of the role of women in society. These kinds of transitions come with much pain, however, and she uses Goretti as a receptacle of a lot of that pain, showing how unnecessary and regressive such martyrdom is. Despite the film's skeptical eye towards nationalist struggle it is clearly anti-colonialist, showing the unjust and disruptive nature of British militarism in the North. Harkin refuses the easy pieties, however, interrogating romantic notions of Irish culture, demanding recognition of the struggles of Irish women,

and insisting on the centrality of their experience to Irish life. It is a critically political film seeking to expose the structures that tenaciously hold both a nation and a gender in a colonial situation.

G. S. White is a graduate student in Comparative Literature and instructor of Film Studies at the University of Alberta.

References

- Gray, Brenda. "Irish Women in London: National or Hybrid Diasporic Identity?" *NWSA Journal* 8:1 (1996) 85-107.
- Ward, Margaret. "Finding a Place: Women and the Irish Peace Process." *Race and Class* 37.1 (1995): 41-50.

ANN BRENNAN

James Miley's Pub

The dancing spirits are not here
 In James Miley's pub
 Glass globes are sparkling clean
 Antlers and a ram's head hang over the bar
 liquor bottles are placed carefully in a line
 The fireplace burns real wood
 Not the poor Catholic's dirty coal
 Windows reflect expensive panes of bubble glass
 And the prestigious door knocker is polished
 brass
 We never expect a guffaw from James Miley
 Not in fifty years of trade
 How boring, how dull,
 Oh hell, Oh well,
 We can always go to McCarthy's next door

Ann Brennan is a heritage artist who has travelled across Canada speaking to Canadians about their rich history. She is the author of The Real Klondike Kate (Goose Lane Editions, 1990), which chronicles the eventful life of Katherine Ryan, who joined the Yukon Gold Rush in the winter of 1898. Her writing credits also include several historical plays.

WINONA BAKER

Documentary

Oh you Aran Islanders
 your courage haunts
 Shawled and stoic women
 knitting family crests
 into sturdy sweaters
 If brother lover son
 is lost beneath the waves
 his body washed
 into some strange tide-pool
 They know who to send for
 by the pattern knit
 into his warm wool sweater

Winona Baker has published four volumes of poetry; her most recent is Behind the Lighthouse (Oolichan Books, 1993). In 1989 she won the Foreign Minister's Prize in Haiku. She has lived on Vancouver Island for the past 40 years.