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**PRESENTATION OF TIME IN *THE LOVES OF CASS McGUIRE*
BY BRIAN FRIEL**

1

The Loves of Cass McGuire by Brian Friel, first staged in 1966, has never received particular attention from critics of Irish drama. Written immediately after *Philadelphia, Here I Come!*, Friel's first success, the play did not achieve much attention in comparison with its predecessor, but it possesses a number of undoubtable achievements concerning both the contents and the dramaturgical techniques which are worth discussing here. The way in which Friel handles the problem of time is influenced by Brecht's drama. It betrays the author's attempt to create a new, original theatre. Friel continues and develops the themes he concentrated on in *Philadelphia*, such as emigration or family relationships, but, above all, builds a very complex formal structure whose pivot is the co-relation between past and present, reality and illusion as they are perceived by the main character, Cass McGuire.

This seventy-year-old woman has just come back to her brother's home in Ireland after fifty two years spent in America, where she worked in a cheap sandwich bar. She finds out that the hard-earned dollars she regularly sent home had never been used by her well-off family and that she is now supposed to move to Eden House, a place for elderly people. This, in short, is the plot of the play, which does not focus on the development of action but is more concerned with the psychological study of the characters, their internal experiences and desires represented by means of an interesting, innovative form.

The opening scenes belong to the most powerful in the whole play. They provide a background knowledge which is essential to understanding the play and clearly draw the relationships between the various members of the McGuire family. When the curtain rises, we see Gran McGuire, Cass's and Harry's mother, sitting in her wheel-chair and Dom, Harry's

teenage son, huddled over the fire and reading a comic. Since Gran is almost totally deaf, Dom is extremely rude to his grandmother in the way he answers her back, often using indecent language. Surprisingly, there is no friendship and mutual respect between the representatives of the two generations, so typical of Friel's earlier works. Dom and Gran live in entirely different worlds, Gran's world being additionally reduced and limited by her disabilities.

The order in which the other characters appear on the stage depends on their significance in the play's development. The audience meets the McGuires beginning with Dom and Gran, then Alice, Harry's wife and Harry himself are introduced. Although Cass is introduced as the last one, her presence is palpable in the atmosphere of the house and it causes a tension between the family members. They pretend to be absorbed talking about everyday matters, but, in fact, they cannot help turning the topic of their conversation to Cass. The remarks about drunken Cass's behaviour of the previous night, uttered with anxiety and fear, create suspense and curiosity before her entrance. Cass's bursting onto the stage brutally destroys the family scene. Her very appearance proves that she does not belong to the moderate, smart bourgeois surroundings of the successful businessman's possessions. She wears gaudy clothes, rings, earrings, carries two bags, smokes, and talks loudly and coarsely with an Irish-American accent. She also breaks the theatrical illusion as she shouting demands to have the action stopped and start the play at whatever moment she chooses. Therefore, her function is two-fold. First, she is Aunt Cass who has just returned from America. Secondly, she acts as a metadramatic character who states her opinion on the play and demands some changes to it. Friel considers his play "to be a concerto in which Cass McGuire is the soloist"¹. She is also endowed with a special right to direct the play and present the events from *her* point of view. The fact that it starts with the episode at Harry's home seems to be accidental here – the performance commences at Harry's place simply because it slipped out of Cass's control. She argues that the play should have begun in Eden House and what the audience has already seen may have changed their attitude to Cass and to her way of presenting the play.

CASS: I go to the ur-eye-nal for five minutes and they try to pull a quick one on me!

HARRY: The story has begun, Cass.

CASS: The story begins where I say it begins, and I say it begins with me stuck in the gawddam workhouse! So you can all get the hell outa here! (p. 15) [...]

CASS: And they'll see what happens in the order *I* want them to see it. (p. 16)

¹ B. Friel, *The Loves of Cass McGuire*, Loughcrew 1992, Oldcastle, County Meath, Ireland: Gallery Books, p. 7. All references in the text will be to this edition.

The moment the other characters try to persuade her that such an opening scene is irrevocable as an introduction to the play, Cass decides to summarize briefly to the audience the events preceding her departure to the elderly people's home telling who is who in the family and what their roles are. Cass needs to recapture her superiority over the action, make the audience see through her own eyes, otherwise, the re-establishing of the play's objectivity might diminish her status to one of many characters on the stage. She is afraid that this objectivity would allow the audience to identify with the other side of the argument – that is, Harry's family, and thus deprive Cass of her dominant and rightful position:

HARRY: This isn't fair to us, Cass. It must be shown slowly and in sequence why you went to Eden House.

CASS: I didn't go, Harry boy, I was stuck in! Oh, sure, sure, go back and show them how patient you all were with the terrible woman that appeared out of the blue after fifty-two years! – how her Momma doesn't recognize her, and how her brother is embarrassed by her, and how Alice – Jeeze, yes – I think poor Alice is afraid of her! (p. 16)

Her overwhelming feeling of rejection by the family and the community she used to live in, makes Cass behave in an even more vulgar and provocative way than the years spent in America would explain. The unhappiness and loneliness, which have marked her difficult, hard life, result in Cass's struggle to forget about the bitter past and live only in the present. Therefore, she orders the play to begin at her new home, Eden House, hoping it can help her cut off the memories:

HARRY: You may think you can seal your mind like this, but you can't. The past will keep coming back to you.

CASS: I live in the present, Harry boy! Right here and now! (p. 16, 17)

Throughout the play, however, her determination to remain in the "here and now" gradually weakens until finally she achieves a state where she is able to reconcile the two dimensions, the past and the present. The process leading to this condition, in which memory and illusion intermingle with the present reality, is the main subject of the play.

Just after Cass gets rid of Harry's family, the stage changes into the common-room in Eden House and we meet its two other residents, Trilbe Costello and Mr Ingram. These two have already reached the position Cass will acquire at the end of the play. They seem to be weird, "gooks", and inaccessible, wrapped up in their own world of illusion and half-true memories. The peace and harmony that radiate from them contrasts sharply with Cass's desperate fight to avoid this kind of existence. Being a newcomer, and embarrassed by the indignity of living in a place that used to be a workhouse, Cass feels reluctant to integrate with them and is ready to keep the side of another resident of Eden House, Pat Quinn, who makes

fun of Trilbe and Ingram and also defends himself from being dragged into their world. Pat and Cass, both still having families and outside problems, treat them as the remnants of the outer world of fact and as the threads connecting them with normal life. Unlike Cass, however, Pat has strong reasons to believe that his stay in Eden House is only temporary and, in fact, later in the play, he is taken to his nephew's farm. Cass's stance is not so rationally-based. Therefore at the beginning, she watches Trilbe and Ingram with suspicion but, later, she gives up the status of an observer and becomes one of them.

Trilbe is an energetic woman in her seventies who "has been an elocution teacher all her life – but without the necessary qualifications [...]" And her speech and manner both reflect this: she articulates fanatically and is inclined to domineer". (p. 21) Mr Ingram, on the other hand, is a "small, withered, testy, nervous old man [...]" He is so frail and hesitant that he seldom finishes a sentence". (p. 21) The very first words we hear from Trilbe (p. 21), prove her apparent belonging to the "other" world. Although everybody knows that she does not teach any more, Trilbe enters the stage addressing the students of a speech festival. To Cass's and Pat's astonishment, she explains that she is preparing an opening speech for that occasion. Together with the self-conscious and stuttering Ingram, they are perceived as an extravagant, strange pair with whom, naturally, Cass does not intend to identify. However, it is owing to the "rhapsodies" she witnesses, that, finally, she changes her mind about the two. The rhapsodies which occur, one in each Act, are "part of the formal pattern or ritual of the action". (p. 7) According to Friel's introduction to the play, the characters who rhapsodise take "the shabby and unpromising threads of his or her past life and weave it into a hymn of joy, a gay and rapturous and exaggerated celebration of a beauty that might have been". (p. 7) The usage of this musical term is justified by the background of Wagner's *Tristan Und Isolde* which accompanies each rhapsody, emphasizing the nostalgic, romantic mood of the scenes. The rhapsodies occupy a special place not only in the characters' minds but also on the stage: an intriguing element of the scenery is a big, winged armchair standing isolated downstage right and used exclusively for the rhapsodies by a person who wishes to transmit himself or herself to the ecstatic condition of pure beauty and happiness.

Trilbe is the first one to sit in the winged chair (p. 30), with Ingram standing by her side – there is a rule of supporting a speaker during a rhapsody. It is not the only time she tells her story – she and Ingram do it occasionally when they feel lonely. In their rhapsodies, Trilbe, and then Ingram, summarize their lives in a poetic way modifying their biographies by means of the dreams about things and emotions that they lacked in their past. Trilbe speaks about a special link she had with her

loving and respectful father, about her well-to-do family and travels with her handsome and tender husband. The exchanges between Trilbe and Ingram remind us of a prayer, and harmonize perfectly with the background music, functioning as the words to the played tune:

TRILBE: And I would tremble with delight at his gentleness and his beauty and his love for me. And when we married we bought a chateau –

INGRAM: On the banks of the Loire.

TRILBE: – and the servants and music and wine and still days of sun and children with golden hair, named after princes and princesses; and we travelled and travelled...

INGRAM: My little golden Trilbe.

TRILBE: – never stopping, always moving –

INGRAM: Good-bye ... good-bye ... (p. 30)

At this point, neither Cass nor the audience realize that the story is not true. Recounted with such engagement and conviction, it does not yet betray Trilbe's inability to distinguish between her fantasies and reality. In order to overcome their loneliness and spurn, the people of Eden House have created their own "truth". Trilbe, who notices that following her example would be the best solution for Cass, invites her to join the old couple and, like them, create their own, imaginary world. She says:

Catherine, m'dear, we are your only world now. We have the truth for you. ... Join with us, Catherine, for we have the truth. ... We know what is real, Catherine. ... The past, and all the riches I have, and all that nourishes me. (p. 29)

Cass, enchanted by Trilbe's "rhapsody", is not eager, however, to deny the actual life, especially, when she soon learns from Pat that what she heard was only imagined.

Before she listens to the next rhapsody created by Ingram, Cass learns about his unhappy love for a ballet-dancer who left him for a German. Hence, with even greater amazement she approaches his story of Stella's alleged tragic death in a lake:

INGRAM: Where we kissed and danced and loved...

TRILBE: Poised above the waves.

INGRAM: And then –

TRILBE: And then –

INGRAM: And then, one day, running before me, calling to me, she slipped...

TRILBE: His Stella –

INGRAM: And there was no sound.

TRILBE: His star. (p. 46)

This one, like the other "rhapsodies", finishes with the words: "our truth" repeated several times, which indicate the ritual aspect of the cherished memories. These escapes into the illusory world can be compared to drugs that take the addicts into another dimension and are indispensable to their continued existence.

Cass, who at the end of the play will compose her own "rhapsody", until that time experiences two different kinds of memories. One is a recollection of events from the remote past in the form of monologues. We learn about the men in her life: Connie Crowley, the boy she used to date with in Ireland, Joe Bolowski, a pianist, and Jeff Olsen, the owner of the bar where she was employed. The language of her stories is lively and easily engenders both humour and deep compassion, provides laughter and sensations:

[...] and I opens it, and there's this brooch. And, hell, I dunno what happened to me; maybe I was drunk or something; but I began to cry. And poor Jeff he didn't know where to look, and he shouted, "Jeeze, Cass, I gave some Irish bum a ham and cheese sandwich for it day before yesterday. You don't think I *bought* it?" And, Gawd, I cried all the more then ... must ov been real drunk ... you know, he was so kind to me... (p. 34, 35)

Although simple, typical of an uneducated person or of working-class, Cass's language, so badly received by the American audience², is capable of communicating, without unnecessary ornaments, the consistent and essential messages, which are captivating in their sincerity and emotion.

The other kind of memories Cass is seized by, takes the form of an re-enactment of the past. These memory sequences or flashbacks represent Cass's earliest days in Ireland which she spent in her brother's house. They haunt her when she is alone and appear against her will. Some of the memories she "keeps at bay by talking resolutely to the audience. But some are so potent that she is seduced into re-living them". (p. 18) She deliberately changes the subject pretending to ignore the person who addresses her and in this way tries to fight back and deaden the memory. Each time, however, she finally surrenders and participates in the enactment of the past. The first flashback is Harry's and Cass's talk about their father who left his family when Harry was only five:

HARRY: Oh, yes, I forgot: she said Father talked a lot about his daughter, Cass.

CASS: Jeff Olsen was his name. And he had this dawg, see, this bitch, and we lived in this two-roomed apartment...

HARRY: What age were you when he went away, Cass? Fifteen? Sixteen? (p. 18, 19)

The next time Cass is coerced to experience difficult moments, concerns Harry's and his family's decision to send Cass to Eden House. As before, Cass struggles to slight their presence but in the end takes part in the recollected episode. The flashbacks deepen the play's perspective in the sense that they provide additional information about the characters. This time we learn that the reason for putting Cass in the old people's home

² U. Dantanus, *Brian Friel: The Growth of an Irish Dramatist*, Gothenburg Studies in English 1985, p. 132.

was the bad reputation she brought on the McGuires by her drinking and insults against Alice.

The most painful memories are re-enacted in the scene in which Cass is told that the money she had been sending home all these years was left intact as Harry had never actually needed it. This is preceded by his unfortunate suggestion of organizing a welcome party for Cass, with the guests she does not know. What was supposed to be happy news about Cass's wealth turns out a disaster for her, not foreseen by Harry. The mood of joy suddenly changes and in place of singing and dancing appear disappointment and disillusionment. Cass realizes that all those years of hard work were a waste of time, but, first of all, that the sense of usefulness and being remembered by "her folks" was another piece of makebelieve in her life. This event completely shatters her and she starts drinking and joking bitterly about her new situation.

There is one more scene in which Cass ostentatiously ignores her brother but this time it does *not* belong to the memory sequences. She refuses to talk to Harry who visits her in Eden House on Christmas Day and she does not pay attention to his confessions about his and Alice's loneliness caused by their children's absence from home during the holidays. This scene indicates how fragile her brother's apparent happiness is, based on material prosperity and on keeping up appearances. Harry's life, the antithesis of Cass's, seems to be full of everything she missed, but now it turns out to be empty. This experience, together with Pat's moving from Eden House to his nephew's farm, makes Cass finally accept the illusion offered by Trilbe and Ingram. She sits on the winged chair and begins her "rhapsody". She describes a journey to America, with Mr Olsen, her father, Joe Bolowsky, and Mr Slinger, the toast-master, all being on board. She talks about a big apartment they moved to in New York and how she was greeted by her family and friends when she returned home to Ireland. She says that she is now staying with her brother, who lives in a house near the sea and is often visited by his happy children. The account is interrupted and completed by Ingram and Trilbe, who, in accordance with the rule, accompany Cass in her story. Ingram reads aloud the legend of Tristan and Isolde which parallels Cass's rhapsody: the romantic lovers died in each other's arms after a long separation "and from their grave two rose trees grew up and intertwined so that they could never be separated again". (p. 67) Just as Tristan and Isolde will remain together for ever, so due to joining the world of Trilbe and Ingram, Cass will never be parted from her loves:

Connie and Father and Harry and Jeff and the four kids and Joe and Slinger ... and I love them all so much, and they love me so much; we're so lucky, so lucky in our love. (p. 67)

However incredible the idea of the co-existence of the dead and the living, the close and the far-distant sounds, Cass eventually achieves the state of mental peace and reconciliation with the past and illusion. This new condition allows her to look in a different way at her brother, whom she no longer treats as an enemy or a stranger but again approaches as a close member of the family. Here is the instruction she gives to Tessa, the maid of Eden House:

And make a big fuss about him, honey, will you? All his days he's been kicked around. Treat him like he was important, you know. (p. 70)

Coming to terms with life at Eden House makes Cass stronger and happy which proves that blending of fact and illusion is the only remedy for her problems.

The music and the story of Tristan and Isolde are not the sole signs of Wagner's influence on the play. According to Wagner's idea of the theatre, a spectacle should contain as many effects deriving from as many theatrical domains as possible. He insisted on the interaction of music and drama, words and action³. *The Loves of Cass McGuire* incorporates multiple visual effects, for example, the deformed statue of Cupid, the elaborate lighting system or Cass's dancing. Among the acoustic effects, singing and Wagner's music should also be mentioned.

Both, the ever-present statue of Cupid and the motif of Cass's unfulfilled loves, are juxtaposed with the monumental quality of Wagner's music and the idealised lovers of his opera. Contrary to Tristan and Isolde – the characters belonging to the noble classes of the ancient Britain, Cass is destined to deal with men from social lowlands. The deformed Cupid also suggests the irrelevance and uselessness of the ancient immortal love in modern times, but it does not reject the whole idea of love. The romantic character of Wagner's music is counterbalanced by Cass's raucous dancing and singing. She gives a show of her dancing skills when Harry tells her about his intention to organize a welcome party for her. (p. 38) This is also a fine occasion to sing. The songs in the play usually refer to love and memories of love, for example:

Oft in the silly night ere slumber's chains have bound me
Sad memories brings the light (p. 39)

or:

But I, being poor, have only my dreams
I have spread my dreams under your feet
Tread softly because you tread on my dreams (p. 47)

³ J. Peter, *Vladimir's Carrot. Modern Drama and Modern Imagination*, London 1987, Andre Deutsch, p. 64.

Owing to the lighting, which emphasises the division of the stage into Cass's bedroom and the common/living room, the audience's attention is turned from one room to another without changes in the set. Thus the downstage area becomes "fluid" as it allows the past and the present to meet there.

In *Cass McGuire*, the stage imagery contributes remarkably to the understanding of the play's concept of time. The already mentioned deformed sculpture of Eros questions the idea of eternity and immortal love. The Christmas tree Cass buys for Eden House reminds us of the Christmas holiday, the traditional time of the year when unity and love of family are celebrated. One cannot resist the biblical connotations here: Cass, rejected by her relatives, has to spend Christmas in the elderly people home which used to be a shabby, sordid workhouse. Its new name, however, Eden House, is not only used for the sake of irony, but, due to the healing powers of the rhapsodies, soon seems to be a heaven for Cass, the place where the living and the dead co-exist in the eternal joy and happiness. Eden House has allowed Cass to achieve a state of paradise in her mind. It is a place of Cass's revival, the turning point of her life.

2

The Loves of Cass McGuire is an example of Friel's fascination with Bertholt Brecht's concept of the epic theatre⁴. The great German dramatist has always exerted an international impact on many playwrights and his ideas have contributed to the development of the world theatre. Brecht challenged the already existing "dramatic theatre" in which events are presented as though they were happening here and now. He established a new theory of "the epic theatre" which presents events happening in the past, there and then. Brecht, a devoted Marxist, justified his theory by the communist view of history, which argues that each epoch, having different social conditions, produces different ways of feeling or consciousness, so the existence of an unchangeable human nature is impossible⁵. Brecht postulated the rejection of a conventional, linear plot, increasing the importance of a particular scene⁶. Friel's *Cass McGuire* is in fact divided into a series of individual scenes, its structure is fragmented and the given parts are interwoven with one another. Since the attention is focused on single episodes, not on the plot as such, the epic theatre turns the

⁴ R. Hogan, *'Since O'Casey' and Other Essays on Irish Drama*, New Jersey 1983, Colin Smythe and Totowa, Barnes and Noble Books, p. 132.

⁵ M. Esslin, *An Anatomy of Drama*, London 1983, Abacus, p. 64.

⁶ R. A. Banks, *Drama and Theatre Arts*, London 1991, Hodder and Stoughton, p. 267.

audience's eyes to the course rather than to the end of a play⁷. At this point, Friel also adopts Brecht's idea and makes *the way* Cass handles her problems, not the solution of them, the most crucial objective of the play. This, in turn, is in agreement with the theory of montage true to the epic theatre contradicting the dramatic growth of action. Brecht's theatre is also known as "anti-illusionist". The name derives from Brecht's strife to avoid any illusion of reality on the stage. The spectator should all the time be aware that what he is watching is only a performance, and the characters, only actors, one must not identify with. He called this "Verfremdungseffekte" – alienation effect, which can be defined as the method by which the audience is kept detached from the action and from the character.

In *Cass McGuire*, the alienation effect is noticeable in the unreal scenery, where the common room and the living room cover the same space, but, above all, in the location of Cass's bedroom, which is built on a panel, an element of scenery typical of Brecht's drama. What suddenly keeps the audience from being under the spell of the theatrical illusion created at the beginning of *Cass McGuire*, is the protagonist's unexpected entrance in order to stop the action. Convinced that they are going to see a traditionally-constructed play, and slowly getting used to the characters and understanding the plot, the audience is faced with rupture of the illusion, and forced to change their attitude to the play. From now on, they must think rather than feel, which is another item of Brecht's manifesto⁸. Moreover, Cass directly addresses the audience, "they are her friends, her intimates" (p. 15):

Listen to him! He could sell fur coats to chow dawgs in the Sahara. So we're going to skip all the early stuff, all the explanations, all the excuses, and we'll start off later in the story – from here. (*Light up bed area*) My suite in the workhouse, folks. Drop in and see me some time, okay? (p. 16)

Another example of such a direct address proves that it is only Cass who sees the audience and has a contact with them:

CASS: (*To audience*) That guy should ov bought himself accident insurance...
 TRILBE: M'dear, who are you addressing?
 CASS: You just carry on. I'm sorta – you know – having an odd word with the folks out there. (*Indicates the audience*)
 TRILBE: Who?
 CASS: The folks.
 TRILBE: *shades her eyes against the footlights and searches the auditorium. She looks back at CASS and again at the auditorium. She sees no one out there.* (p. 28–29)

⁷ R. Gilman, *The Making of Modern Drama*, New York 1974, Farrar, Strauss and Giroux, p. 218.

⁸ *Ibidem*, p. 218.

One could argue here whether Cass's talking to the audience is her deliberate will to keep in touch with them or these are her secret thoughts, unspoken monologues. The fact is, however, that they clearly relate to Brecht's concept of epic theatre. So does Cass's occasional use of the third person when talking about herself.

There are other examples of similarities between Brecht's epic theatre and Friel's play, apart from the concept of time, which are worth mentioning here. Brecht's drama assumed that the process of showing must itself be shown. Cass's explanations to the audience about the relationships between the characters or introducing the set when the play starts, best confirm Friel's fidelity to this rule. Cass goes even further in her separation from the play's plot as she knows the title of the play and very often displays her disapproval of it:

The Loves of Cass McGuire – huh! Where did he get that title from anyways? (p. 26)

or:

Why the hell does he call it *The Loves of Cass McGuire*? A gook title, I'll tell you! (p. 44)

By introducing the rhapsodies and flashbacks Friel employs another form of the alienation effect, that is, quick changes of the mood, sudden interruptions of the plot or alternating emphasis. The play is also enriched by music, not only Wagner's in the background, but also in the form of songs.

Brecht's theatre employed different levels of language: slang, dialect, formal and informal style⁹. A similar variety is to be discerned in Friel's play. Cass speaks uneducated language which is a combination of the Anglo-Irish and American slang. Harry and his family use a refined version of modern English, while Trilbe, an elocution teacher, utters her sophisticated sentences with dignity and solemnity.

The most famous of Brecht's plays is *Mother Courage and Her Children*. Anna Fierling, the main character, sells supplies to one or another of the armies taking part in the Thirty Years' War. She is tough, coarse, and her only purpose in life is to preserve her three children's lives. Ironically, she loses them all due to the business she runs and the common sense that dominates her personality. It may be worth comparing the two plays as they seem to bear some evident similarities. The titles immediately show who is going to be the protagonist of each play, and, moreover, they point out the play's theme. In the case of *Mother Courage*, these are her children, who die while she is trying to save them, whereas *Cass McGuire* is devoted to the protagonist's lost loves. The two women, selling cheap articles to poor people, washouts or wretched soldiers, are harsh, raucous and loud. They are destined to travel around the world looking for a better future.

⁹ Banks, *op. cit.*, p. 268.

According to Brecht, such features and the exaggerated practical attitude to life were supposed to discourage the audience from identifying with the character. Gilman claims, however, that Brecht failed to establish such detachment, as Mother Courage could always arise feelings of sympathy¹⁰ as well as Cass may despite her earthiness or sharp tongue. They both never part with their belongings: Mother Courage, who also has memories of love, travels pulling her cart and Cass is always seen with two voluminous handbags.

Brecht's presence in Friel's drama is perceptible in most of his plays. Plot interruptions, fragmentation and disillusionment techniques are typical formal devices in his writing. Picking up Brecht's ideas of time and creating a new drama owing to his own talent and resources, make all his plays, but especially *Cass McGuire*, fine examples of his artistic vision.

Izabela Wojciechowska

THE LOVES OF CASS MCGUIRE BRIANA FRIELA

Artykuł poświęcony jest związkowi pomiędzy przeszłością a teraźniejszością i jego wpływowi na losy bohaterów. Szczegółowej analizie podlegają trzy rodzaje wspomnień protagonistki. Przybierają one formę monologów bohaterki; są odegraniem scen z przeszłości i, ostatecznie, pojawiają się w postaci tzw. „rapsodii” będącej połączeniem rzeczywistości i fantazji. Artykuł bada wpływ Brechta na koncepcję teatralną Friela i porównuje *Cass McGuire* z *Matką Courage* i jej dziećmi Brechta.

¹⁰ *Ibidem*, p. 228.

