

Living the Farce on the Fringe Theatre: A Schizoanalytic Reading of Enda Walsh's The Walworth Farce

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Abstract

Enda Walsh (1967-) demonstrates a Deleuzian-Guattarian assemblaged narrativity through his play *The Walworth Farce* (2006). The process is articulated by making Walsh's characters the articulators of their narrative through a performative activity, which eventually proves to be a complete reverse of the original story of their life. Robin T. Barton, the Edinburgh Festival Fringe reviewer describes *The Walworth Farce* as an assemblage of theatrical styles of different modes. He demonstrates that the play is based on an assemblage of dramatic styles based on Beckett's meeting O'Casey contriving with Tarantino's. Premiered for the Fringe in 2007, the play sets its characters' desires free through a farcical dramatization of the past of an Irish family. The main contriver of the farce is Dinny, the father. The play mentally and psychologically transforms its devisers outside the sophistication of the flat-box in which they situate themselves after being exiled from Ireland.

The play is based on creating a schizophrenic world intended by the father, to free himself and his sons, as he supposes, from the shackles of the family's bloody past. Unaware of the truth about the past, Dinny's boys live within their father's farcical world believing that this is the only version of life they can live. Eventually, although through violence and murder, the sons would end with a liberation of their desires to be enrolled within the actual world outside the farcical constraints of the father.

Keywords: Assemblage, body without organs (BwO), farce, play-within-a-play, schizoanalysis.

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معايشة المهزلة على مسرح الهاشم: قراءة تحليلية فصامية لمسرحية ايندا وولش "هزليه وولورث"

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المستخلص:

يقدم الكاتب المسرحي ايندا وولش تجميع روائي مبني على فلسفة جيل ديلوز و فيل كوتاري من خلال مسرحيته "هزليه وولورث" (٢٠٠٦). ان عملية التجميع يتم التعبير عنها بجعل شخص مسرحيه وولش هم المعتبرين عن قصة حياتهم من خلال اداء درامي والتي يثبت فيما بعد انها عكس الواقع تماماً. يصف روبن تي بارتون، الناقد الادبي لمسرح هامش مهرجان ادنبرغ، ان مسرحية "هزليه وولورث" عبارة عن تجمع اسلوبي مسرحي لأنماط متغيرة مبنية على اسلوبات بيكيت ملتقية بأساليب او. كيسى متمازجة بأسلوب تورانتينو.

قدمت "هزليه وولورث" على مسرح الهاشم في ادنبرغ في ٢٠٠٧ مقدمةً شخوصاً يحاولون تحرير رغباتهم من خلال تمثيل درامي هزلي لماضيهم كعائلة ايرلندية. المخطط الرئيس لهذه الدراما هو الاب الذي حاول ان ينفل العائلة فكرياً ونفسياً خارج الأطر المكانية الخانقة للشقة التي تشبه بحجمها الصندوق والتي وضعوا فيها بعد هجرتهم من ايرلندا. تقوم المسرحية على اساس تشكيل عالم فصامي من قبل الاب لتحرير نفسه وأولاده من قيود الماضي الدامي الذي يحمل جرائمها. يستمر الاولاد في العيش تحت ظل العالم الوهمي الذي بناه ابيهم معتقدين انها الحياة الوحيدة التي بامكانهم الاندماج فيها حتى ينتهي بهم الامر الى تحرير رغبتهم بالولوج الى العالم الخارجي بعيد عن عالم الاب الهزلي، وان كان هذا التحرر يتحقق في اطار دموي وعنيف.

الكلمات المفتاحية: تجميع, جسد بلا اعضاء, هزل, مسرحية داخل مسرحية, التحليل الفصامي .

ملاحظة: البحث مستمد من اطروحة دكتوراه لطالبة الدكتوراه ايناس جعفر جواد باشراف الدكتورة أ. م. د.سناء لازم حسن،
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1.1 An Introduction

Enda Walsh presented his *The Walworth Farce* on the Edinburgh Fringe Festival in 2007 announcing a new theatrical style which copes with the liberated spirit of the Fringe. Although the farcical genre is not new in the world of theatre, yet Enda's work has been distinguished in its creation of a delirious world contrived through the farce. Such delirium takes a whole family to a misleading narrativity of the family's past, by the guidance of the father, Dinny, to live up to that farce. They shelter themselves within the farcical crucible in order not to subject themselves to any type of attraction or interaction to the actual world lying beyond the walls of their box-like flat. The external world is proposed by the father to be maliciously awaiting their fall. The play's yearning to a liberating world which is seen by the family to be lying in the delirious world of the farce, have founded its echoes on the Fringe theatre. The fringe theatre has essentially constructed itself for the purpose of such liberations. The Fringe is constructed on the basis of the production of unfamiliar inventive theatrical which at many times go schizophrenic and beyond expectations. The fringe theatre showed itself as a respondent agent to the schizophrenic mechanisms of perception. It derives its validity from the transgression it makes to the normative course of the mainstream theatre. Deterritorialized in its themes and techniques, the Fringe Theatre is based on a non-foundational groundwork and this offers a considerable chance for breaking traditional standardization.

1.2 The Theoretical Premises

This study discusses how Enda Walsh's *The Walworth Farce* can be critiqued within a Deleuzian-Guattarian schizoanalytic perspective. Schizophrenia for Deleuze and Guattari exceeds its limitation as a type of illness. Rather, schizophrenia, as opposed to psychoanalytic psychosis, is seen as a liberating medium of the unconscious. In their collaborative works, *Schizophrenia and Capitalism: Anti-Oedipus* (1980) and *Schizophrenia and Capitalism: A Thousand Plateaus* (1987), Gilles Deleuze and Felix Guattari ponder on the idea that the unconscious can be socially activated and invested through liberated and unidentified strategies. It seizes to remain an underlying force motivating man's psychology. Deleuze and Guattari's theory of schizoanalysis is based on certain concepts as body without organs, assemblage and rhizome, all of which demonstrate the liberated dimension of desire. These concepts desire representation is beyond reach, and that is why desire is acting in an assemblaged mobility unrestricted and unrestrained and drawing a continuous dynamism of becoming.

Deleuze and Guattari's view of performance stems from their belief in theatre as a medium that opens spheres towards articulating the artistic potential in man rather than a signifying tool of representation or interpretation. In his *The Three Ecologies*, Guattari refuses following the Greek Oedipal theatrical subjectification of the unconscious in an attempt to rectify or restore order. Guattari's objection to such commitment to Freudian Oedipality lies in his refusal to the process of fixating the unconscious because the unconscious is better set free to transcend towards virtuality as a path of emancipating desire (80). Such emancipation would eventually transcend linguistic articulation to act through the body, desire and movement and not confined to linguistic articulation.

Similar to Guattari, Deleuze views performance well likened to his philosophical premises on difference, repetition and becoming. He views the process of imitation included in performance as a creative transformational process that is acentral, non-linear and rhizomatic. Deleuze's attitude to performance is derived from his philosophical premises on becoming. Imitation for him is an "impediment to becoming, which is 'always incomplete'" (Cull 25). He replaces the verbal articulation of events by the body. For him bodily movements, more than utterances, are vital in the course of a play. Accordingly, a character's body serves as a vehicle of configuring the transformational capacities of a subject. Deleuze's



reading of Spinoza's work in his *Spinoza: Practical Philosophy* (1989), influenced in advancing his concept of 'affect' as a form of bodily feeling that is distinct from emotion, cognition and language (Houen 3). In addition, a body is best conceived aloof from such concepts of identity or subjectivity, because the body essentially stands as a spot of affective intensities. Such a spot stands for a space where a person tries a process of individuation characterized by "pure differences which have become independent of the negative and liberated from the identical" (Deleuze, *Difference and repetition* 16). Eventually, man would act within a continuously *becoming* momentum. When the encounters of these powerful intensities grow too powerful to be restrained by the body, the underlying potential forces will deterritorialize themselves away in the vast universe, unbound and uncaught.

In Enda Walsh's play, the farce created by the farther is activated as a schizophrenic world and is based on rhizomes of memory that has little or no relation to the past. Events of the past are reversed so that Dinny's boys would never catch a real root which may remind them of what really happened in Ireland. The father's desire for living a rootless life is articulated through the farcical performance he creates for the boys and keeps them acting for years. The Deleuzian concept of memory which is based on his idea of difference, demonstrates that the boys' memory is devised anew. In their *A Thousand Plateaus*, Deleuze and Guattari demonstrate the idea that "[m]an constitutes himself as a gigantic memory, through the position of the central point, its frequency (insofar as it is necessarily reproduced by each dominant point" (Deleuze and Guattari 1987:292). Memory's continuity lies in the transitional nature of the memory's focal point.

1.3Enda Walsh: A Playwright and a Farceur

In the closing scene of *The Walworth Farce*, Dinny raises the question "For what are we... if we are not our stories?" (Walsh 2014:82), which is typically the inquiry which Walsh raises in most of his work, digging into the issue of identity, family and community through language and storytelling. in his forward to *Plays Two*, the 2014 edition of his plays, Walsh questions the interest of the British Theatre contemporaries in writing plays that interpret the world rather than writing plays that discuss the ways of liberating oneself to escape that representation (Walsh 2014: vii). Born in Dulin in 1967, Walsh proves to be one of Ireland's most internationally regarded playwrights most known for his radical approach to conventional writing including form, text and technique. Enda Walsh's radical attitude lies in the flexibility he offers to the directors and performers of his works. Mikel Murfi states that

It means that we can shape the piece, see how it functions, now that it's in the hands of actors. We can feel it, it has started talking itself back to us. We work fairly loosely and freely until the conversation between the practitioners and the play begins to get louder in the room and, if it's necessary, then Enda puts on his writing hat to make all adjustments. (Murfi 2015:196)

Murfi adds that the intention behind Walsh's free approach in writing his plays is to be certain of the public consumption of the audience to his work. He tests its accessibility to people by the help of the creative team of the play.

Walsh's interest in scenography has made his work obviously multidimensional ranging between theatre, films to musicals leading to produce a technical assemblage of scenography which is derived from all (Fitzpatrick 2010:439). His first wok was for children, *Fishy Tales*, first produced by Graffiti Theatre Company in October 1993 and first published by the same company in 2004. Walsh's early work with Cork-based Corcadorce Theatre Company gained him his reputation, because it predated his radical spirit which has later



unraveled in his later 1990s' plays. For instance, his *The Ginger Ale Boy*, first produced in 1995 and published in 2014, toured European theatres proclaiming Walsh's "flair to language and theatrical inventiveness" (Weaver 2015:2). It was followed by his 1997's *Disco Pigs* with its linguistic fusion of the Cork's Vernacular and baby language, and its unique idioglossia. He uses these techniques as major theatrical devices to delineate the characters' psychological struggle because of linguistic as well as physical barriers (Fitzpatrick 2010:439).

When discussing Walsh's method in characterization, it is clear that he endows his plays with dysfunctional characters who create their own myths to construct limits to their lives, as in *Bedbound* (2001), *The Walworth Farce* (2007) and *The New Electric Ballroom* (2008). Most of his work is concluded through an enactment of violence, sometimes recited and at many times it is exercised on stage as it appears in *The Walworth Farce* (Fitzpatrick 2010:439). In his account on directing *The Walworth Farce*, Mikel Murfi, a freelance actor, director and writer, who directed many of Walsh's plays, demonstrates that uniqueness of *The Walworth Farce* resides in its acting challenge, in which the actors are 'killed' as its author demands. Such killing happens when Walsh pushes the actors to physical and psychological limits outside themselves as characters. Therefore, he creates a significant experience of acting that is limitless using a "voracious organism" that cannot be easily subdued (Murfi 2015:195). The 'voracious organism' which attributes *The Walworth Farce*, opens wide scopes of interpretation. This can be traced in the play's different translations which grew to be unconfined to its original version. Diverse interpretations are discussed in detail in Nursen Gömceli's study of the play, "We Laugh A [sic] Lot When Mum's Away: The Production and Reception of *The Walworth Farce* in Turkey" (2015). Gömceli's notes that the Turkish version having the title of *We Laugh A [sic] Lot When Mum's Away* because its free theatricality offers the Turkish audience a version based on the Irish conventional farcical vogue which reckons on issues of dark comedy and storytelling (Gömceli 2015:205). In a more specific note, *The Walworth Farce* opens opportunities for free domains within which the play is enacted:

The tag line on the poster in its emphasis on "our stories" does not only reference Turkish tradition but also serves to stress the "Irishness" of the play, with the Irish being known for their equally strong storytelling tradition. Storytelling as performance is thus identified as something common to both cultures and invites Turkish audiences to experience the strange (Irish-ness) through the familiar (oral tradition). (Gömceli 2015:203)

The Walworth Farce was originally written for and first performed by The Durid Theatre Company in 20 March 2006. Then, it was hosted and revived at the Traverse Theatre in The Edinburgh Fringe, when it gained The Fringe First for 2007s productions (Pollock 2023:447). The setting of the play is a three-square space including a stage left-kitchen and a stage-right bedroom. The walls show the place as having tattered plasterboard revealing wooden frames beneath. The doors leading to the two small spaces of the kitchen and the bedroom have been removed so that each part of the flat is put under keen surveillance. The only window in the place is large, yet covered with a heavy curtain, a matter that adds to the private and suffocating atmosphere overwhelming the flat. The description of the flat shows that "[e]verything worn and colourless and stuck in the 1970s" (Walsh 2014:5) that is intentionally reviving a past to which the characters have been chaotically stuck and aimlessly would set themselves free from.

In his forward to his second collection of plays, *Plays Two* (2014), which includes his *The Walworth Farce*, Walsh maintains that the city of Elephant and Castle, which he chooses



to be the setting for *Walworth Farce*, suggests a setting that one should include when talking about the feeling of entrapment:

On the bus on the way into the city I would pass the roundabout on the. Inevitably the bus would stop in heavy traffic and I remember deciding I would write a play about that very spot and about that feeling of being trapped and churned by your environment...the play -*The Walworth Farce* – formed itself as a high-octane farce which was a real surprise as we have no history of that style of performance back in Ireland. I had that image of farce seeping out of the West End and tunnelling under the Thames and finding its way to a tower block – and into the unfortunate lives of these Irishmen who really should be building Britain (Walsh 2014:vi).

Siding with Walsh's choice of the setting for *The Walworth Farce*, Jesse Weaver notes that "Walsh situates his characters in stifling, deteriorating physical spaces that inhabitants echo both the constricted world-view of the play's inhabitants and that serve as objects of resistance from which performers can build and shape their performance" (Weaver 2015:13). In the stage directions, the flat is already described as skeletal having "Much of the plasterboard has been removed from the walls and what remains are the wooden frames beneath" (Walsh 2014:5). This description suggests in advance that the flat is assumed to be a theatrical landscape, in which the 'cardboard coffin' announces a threshold to a bizarre performance. when Diny wants to start the in-house *mise-en-abyme* (play-within-a-play) with pre-performance preparations by lighting and costumes:

Even in the earliest moments of the production, Walsh layers in the metatheatrical doubling, writing a pre-show as a pre-show. The lights go up on the pre-performance preparations of the characters—getting into costume, checking their props, warming up—as they ready themselves for their daily ritual of the Farce. These preparations take the form of a dumb show—the characters do not speak until they are ready to begin their performance-within-a-performance. (Dean 2015:121)

Accordingly, the cardboard coffin is a multi-layered prop that is utilitarian and playful that it can be apprehended differently by audience and characters, and this is an important area for Walsh. Siobhan O'Gorman carries out a conversation with Sabine Dargent¹, "Sculpting the Spaces of Enda Walsh's Theatre: Sabine Dargent in Conversation" (2015) on the design of *The Walworth Farce*. In this conversation, Dargent demonstrates that designing the space for this play was very difficult because Walsh wanted a greater possibility for his audience to get into that world in the play (O'Gorman 2015:225).

In *The Walworth Farce*, the supposedly main plot serves as an exposition to the play-within-a-play. The story starts with Diny who is described as wearing "a bad brown yellowing wig on his head, a tight ill-fitting suit that makes him look clownish. He has a jet-black bushy moustache. He's holding a small biscuit tin" (Walsh 2014:5). Diny seems like a man whose lights have been completely extinguished. Diny was exiled from Ireland to

¹ Sabine Dargent is a French scenographer who has been working in Ireland since the late 1990s. She has a good experience in physical theatre, which she gained from her work in French theatres. She won the Irish Times Theatre Award for Best Set Design again in 2006, for two shows: *Hysteria* by Terry Johnston, and *The Walworth Farce* by Enda Walsh.

reside with his two sons, Blake and Sean, in a council house provided by governmental housing for the ex-pats. The family spent years involved in a farcical performance devised by the father in which the two boys are entrapped. In this farce Dinny creates a delirious world which is triggered everyday by an Irish Lullaby to prepare himself and his sons to be drenched into that world. The Irish lullaby can be seen as a confirming a nostalgic feeling to home, but the way Dinny appears as being so keen in holding and smelling the biscuit tin every now and then, suggests a very cracked personality. This suggestion would spare the thought of Dinny's seriousness or national commitment. Emulating the schizoanalytic premise of Deleuze and Guattari, this lullaby works as the threshold for the whole family to break off their actual world to the world of performance, the delirious world, especially for the father. It is the threshold to his desire of liberation. While for Blake and Sean, the Irish lullaby is accompanied with fear and tension, because they know it is the beginning of their chaotic recollection of the past that they neither understand nor can escape. Having a line between what is real and what is fake is blurred from the very outset of the play. Dinny's wig and ill-fitting suite announces a problem in defining a particular identity. He creates a world to escape this unfitting identity, and it seems to give him a chance to liberate the potential power of his desires to live up a powerful version of life in which he is the commander.

The farce reveals that Dinny's migration was due to a murder whose responsibility has been misled by the father. Unwilling and unaware of the reasons, they boys were sent after their father's elopement. The life Blake and Sean share with their father is poor, suffocating and near-isolation. That is why Dinny wants them to subject themselves to the multiple roles in the farce, using male and female wigs, costumes, and props in order to busy them in constituting the delirious world he needs to flee the bloody past crimes which led to the exile.

Having most of the role adopted by the two brothers and Haley later follows, the farce is created by the ungraspable pacing of identity-becoming and changing. The changing tempo creates a chance for more liberated atmosphere. The elasticity of the farcical performance is a prime element that leads to the creation of the family's delirious world. The boys play the farce as part of their personality, though it is not. That is why the moments of actual conversation between Sean and Blake are quite rare because they lose themselves to the performance. It is noted that when choosing his play presented as a farce, Walsh tends to break from the traditional farce by doubling his role as a "playwright and farceur" (Dean 2015:125). In her *Farce* (2001), Jessica Milner Davis states that

structurally, as distinct from high comedy of manners and romantic comedy, farce-plots tend to be short and they are peopled not by complex, sympathetic characters, but by simplified comic types ... farce favors direct, visual, and physical jokes over rich, lyric dialogue (although words are not unimportant in farce and can be crucial misunderstandings), and to it its quarrels, declares and deceptions open and for aggression, animal high spirits, self-indulgence and rudeness in general. (Davis 2001:2)

According to Davis, the farce is used by the father as part of his politics in directing the family toward his delirious vision. It is well flavored with his rude attitude and aggressive temperament directing the farce as a tool for creating a deceptive world for his children. Paradoxically enough, the farce which Dinny devises serves as a tool for psychological liberation for himself and a psychological control over his sons lest they confront him with the truths of the past. Throughout the play, Dinny refuses the actual life story and insists on holding onto the world he has put himself and family until this insistence leads to his death.



Furthermore, Davis also explains that “Farce is comedy with self-awareness left out”. She argues that for Walsh, farce has nothing to do with truth. Farce is used as a method or a strategy unfolding as “just mathematics, it’s movement” (Davis 2001:123). Davis maintains that in a farce, “violence is omnipresent,” but it is “often more sound [sic] and fury than actual harm, more symbolic gesture than potent action” (3). Nevertheless, in his farce, Dinny tends to exceed the symbolic denotation of the farce to a more ‘potent action’ of violence. Both Blake and Sean are committed for years to their roles until Sean gets further attachments to the world outside the flat. His attachment is harnessed by his conversations with supermarket worker named Haley. They both seem to have developed intimacy with each other. Tempted by these emotions, Sean starts to question the significance and reasons behind the farcical ritual of his father. Following the Deleuzian-Guattarian idea of potential empowerment, Sean’s physical transference from the delirious world he lives in to the outside world of the Tesco and its attachments, is only a physical image of affect that is inherently a form of an idea which would empower the interior forces towards change. Sean’s physical transmission enhanced his intellectual transformation. The idea reckons on Spinoza’s concept of ‘affectus’ which is related to the transformation forces when there happens a passage from one state of the body to another (Houen 2020:6). Haley is also tempted to visit Sean’s flat, and this will be a turning point in the family’s life. By her arrival the whole delirious world which Dinny built is disrupted and starts to collapse. Dinny tried hard to involve Haley into their farcical illusion, but this is interrupted by Sean’s refusal to indulge her into their entrapment. A first-time-conflict is escalated between Dinny’s truth and fictional world. The play’s ending yields to a discovery of a bloody and violent past constructed by Dinny’s murderous actions towards his own family. The delirious world that continued for years fostering Dinny’s power and endowing him a liberated ungraspable identity for him and the members of his family is shattered to pave the way to another delirious world, now contrived by Sean. At the end, in his attempt to stop his father’s control on Haley, and driven by his desire to break down the long-lasting suffocation, Sean kills his brother and stabs his father. Sean ends up as another writer and controller of a new farce by putting on a female wig on his head and wearing Haley’s coat and carrying her bag to take the role of a woman in a play he is now to recreate, direct and perform out of his family’s story.

In its fast pacing and multiplicity of identity, alongside the process of ungraspable becoming, the farce follows a schizophrenic procedure for each of Dinny’s sons. It eventually invites to a process of continuous metamorphosis. In Edward Quinn’s *A Dictionary of Literary and Thematic Terms* (2006) farce is defined as a type of dramatic comedy characterized by broad, visual effects, fast moving action, and stock characters, whose escapades lead them to, but never beyond, the brink of disaster. Quinn also demonstrates that with the advent of the postdramatic vogue in literature, farce had become acquainted with the absurdist attitude to relate to the meaninglessness of life and characterized by utter chaos and disastrous endings (‘farce’ 2006:159). The farce enables the family to put itself into a daily performance where they shift to different personae by means of costumes and setting. Dinny appears wearing a wig to cover his bald head, while his sons start to hastily change different wigs to take on a diversity of characters as their own. The moment characters change the wigs, each one of them is witnessing a transformational process into a new world. Women characters in the play are presented in the farce through changing female wigs. These wigs, different in type and color, supported by the wardrobe serve as thresholds that assign moments when characters slide into identity transformational process. By wearing the wigs, Blake and Sean particularize their personalities as created anew. The wigs in Deleuzian-Guattarian terms can serve as ‘lines of flight’ triggering the characters to launch into a new personality and new type of life and time. Using the wigs is a means by which the brothers and later, Haley, keep their identities in a continuous process of

‘becoming’. Furthermore, the speed of changing the wigs can hardly be captured, so fast that it indicates that the identity-becoming process is harnessed by the powerful desire of creation. The ungraspable pacing makes the characters appear as schizos, folding together their past and identity into a unified confusion that is completely aloof from their reality. There is some paradox in the way the two brothers receive their roles in the farce. Though obliged to take these roles, Blake and Sean seem to have accepted the delirious world as their own as they are seen preparing for their roles anxiously in order to make their world created anew through the daily performance of the farce.

There appear certain details in the scene like the cans of bear that are used as intimations of the past which trigger the family’s memories, mostly related to the Dinny’s mother. First, Blake takes the role of his submissive and caring mother, then within a moment he takes the role of his uncle’s wife, Vera. Sean as Paddy appears from the very beginning as impotent physically because of an accident, and eventually psychologically because of little care from childhood. Paddy’s impotence gives a cause to his wife Vera to develop feelings to Dinny, who finds himself apt for betraying his brother.

In Charles J. Stivale’s *Gille Deleuze: Key-Concepts* (2005), the shift from the actual world to the delirious one needs thresholds from which the line of flight is contrived to live the “zone of proximity,” or “in-betweenness” (Stivale 2005:100). In *The Walworth Farce*, Dinny’s sons are put in such “in-betweenness” in order to be able to move away from the actual world and deterritorialize to a delirious one which is deterritorialized from the actual. In order to enhance the process of becoming and transformation to a multiplicity of identity, entrances to the kitchen, wardrobes and the bedroom are designed without doors. It is obvious that the boys themselves have made their bodies thresholds that are on the move, continuously sliding from one point to another.

The very beginning of the farce carries a lot of suggestions, which blur not only the real events of the past, but also the timeline which is also blurred. The process of becoming is untampered by turning to multiple identities and shifting to the past. Furthermore, breaking the timeline between present and past, and between the past and older past is facilitated each time Sean and Blake come out of the entrances. The father believes that the creation of this delirious world would face an obstacle if his boys remain stuck to the past. Although Dinny knows that he is deceiving his kids, yet he is convinced that this negative deed is a bliss. He finds in the delirious world a chance for his own liberation and escape from being caught. Dinny’s strategy, which he passes to his younger son at the end of the play, would essentially echo the Deleuzian-Guattarian ‘positive ontology’ and ‘productive negativity’. In Deleuze-Guattari’s *Anti-Oedipus: Capitalism and Schizophrenia*, sees that an essential part of positivity lies in the process of ‘becoming’. Becoming in their terms is a process which would essentially demolish all types of authority. For them, the positivity that lies in becoming does not reside in the egoistic or authoritative processing. Rather, it is the positivity which liberates and carries becoming off as “a kind of voyage through an intense and at many times terrifying more than reality” (Stivale 2005:188). This will be the type of becoming which characterizes the schizophrenic in Deleuze-Guattarian terms. They assert that “Every time that the problem of schizophrenia is explained in terms of the ego, all we can do is “sample” a supposed essence or a presumed specific nature of the schizo... schizophrenia is the process of the production of desire and desiring-machines” (Deleuze and Guattari 1980:24).

1. 4 Performance and Schizophrenia: A Theoretical Account

For Deleuze and Guattari, the world of mimesis is “a passage of Life that traverses both the livable and the lived” (Deleuze and *et al.* 225). This can be well applied to Dinny’s devised farce which seems to be a recollection of the past, but actually, Dinny turns ‘the lived’ world into a play of a chaotic activity which is devised in a process of continuous becoming. The result is that his boys perform a confused version of their lives, which is made conceived as ‘livable’. The chaotic, corporeal and delirious moments serve the performance’s element of becoming because they continuously excavate inner forces that are freed from the elements of demarcating and traditional boundaries. That is why these elements are seen by Deleuze as theatrical materials. Accordingly, the element of corporeality asserts one’s subjectivity that expresses itself aloof from restriction, and thus, “defying the structures of inside/outside” (Campbell and Harbord 23). In *The Walworth Farce*, the corporeal is completely freed from gender and age; therefore, corporeality is an expressionistic model of articulating ideas fully. Within one moment, Blake and Sean are changing their bodies from male to female, from adults to children’s bodies, liberating thus the their and the audience’s mentality from societal and cultural limits, and helping them move freely through the characters’ real as well as devised life periods.

Furthermore, following the Deleuzian-Guattarian corpus concerning performance art, the representational and interpretational exegesis have been broken in most of postdramatic works. As far as the idea of representation is concerned, that is the repetition of a reality to be performed on stage, Deleuze views this presentation only as a strategy to generate new differences, new divergences rather than introducing a resemblance of reality; a metamorphosis, rather than a metaphor to reality. Deleuze’s philosophical ideas measure difference, let it “be small or large, according to its possibilities of fractionation” (Deleuze, *Difference and Repetition* 176). This philosophical view does align with his idea of performance as a threshold for creating a world carrying new significances, perceptions and social investments. This view sees that acting is a creation of a version of life that goes beyond the original copy. Analogous to Deleuze and Guattari’s recreation through repetition, performances can be well analyzed upon schizophrenic bases of repetition, differences, becoming and rhizomes. Herbert Blau sides with this idea in his “Performing in the Chaosmos” (2009) when he states that theatricality in the world of the ‘thousand plateaus’ is rhizomatic and multiple, following Deleuze and Guattari’s “multiplicity of nerve fibers” (Deleuze and Guattari, 1980:8), “where each of us is several, or more, with nothing like ‘character’ in the becoming of non-identity, through the proliferous space of the epistemological in between” (Blau 27). In this respect, performance will evolute to become as free as thoughts and therefore is likened to philosophy. Dinny’s mode of performance proves to be a mode of thinking through which he continues to recreate mental and psychological ‘fibers’ of life.

When Dinny tries to protect his family away from their reality, he contrives a very close image of the frontier of the past, with a completely different content. At the frontiers of the past event, Dinny creates a life that can no longer stand as a metaphor resembling their old past. Even the statements they utter are keenly directed by Dinny lest these utterances become representative of what actually happened in the past. In discussing the performativity of language, Laura Cull emphasizes Deleuze and Guattari’s demand that every detail, even the language used is a sort of “transformative act”. Speeches and statements in a performance serve as actions and doings rather than representational, and “words [are] understood as an



expression of a will" (Cull 8-9). In his directions to his boys' performance, Dinny insists on committing themselves to every word or phrase the same way he wanted it to signify:

BLAKE AS JACK. Oh the family man, are ya?! Filling your daddy with two bottles of gin, a bag of glue and strapping him into that speedboat, remember!

BLAKE AS JACK grabs his beer and knocks it back.

.....

DINNY (explaining to HAYLEY). Greedy Jack always hungry for the drink! Snatching it away at the last moment. Good detail, lads! We'll explain that in the finish! (Prompting.) Again, Blake, again! BLAKE AS JACK. Filling your daddy with two bottles of gin, a bag of glue and strapping him into that speedboat, remember! (E Walsh 50)

In addition to his interest in repetitions, Dinny relies in his creation on what Deleuze refers to as "continuous variation" which demonstrates a "perpetual motion." This continuity of variation leads to initiating a 'line of flight' and 'the power of becoming' (Deleuze, "One Less Manifesto" 255) which escapes fixation or representation, a job naturally accorded to theatre. In this way, Dinny chooses a schizophrenic world for himself and his family. The world he devises through performing the farce makes their identity ungraspable, not only to the world outside the flat. It nevertheless becomes immanently unattainable for themselves, and this was also one of Dinny's objectives behind devising the farce. Even when Dinny enrolls Haley within the farce, he obliges her to utter exactly the same sentences he commands her to say without any slight variation. Variation happens in their shapes lead them to drop their subjectivity and turn to non-subjective personae. for Dinny the statements he employs denote active pillars in his creation. They can be viewed as the desiring machines that guarantee the continuity of the schizophrenic world he has constructed rhizomatically. By following such a keen and violent strategy as it appears in the play, Dinny wants to devise a completely detached world from the one the family lived in the past. Lacking the right to be the producers of their own utterances resembles Crimbs Anne who is put in a dramatic situation where she is made void of her subjectivity by taking her right of personal articulation.

Dinny attempts to entrap his sons within the world he creates about, in order to free himself from the burdens of the past, of which the audience remain unaware until the end of the play. The moment the truths of the past are revealed as Sean remembers what he had actually witnessed, the delirious world which Dinny creates demolishes. The farce he creates and obliges his sons to be enrolled physically and intellectually is his only way out from the past of which he does not want to be part. He insists that life is only the story one creates for himself which should be rhizomatic and acentralized. In his creation he is seen as shifting from one event to another without logical sequence to guarantee the distortion of the original copy of life they had once lived. Although he cruelly oppresses his sons into his creation, especially Sean, yet this enrollment stands for him as a liberating mechanism from the shackles of the past and its crimes. He makes his sons, and eventually his own self, enliven the farcical present and tries hard to guide his sons towards a belief in this present. His living-desire produce a mechanism of characterization where a personality is metamorphosed to different layers of subjectivity. The two sons are never characterized by their own identity, not even by the identity of a single character of those whom Blake and Sean take roles. They are living the farce forgetting their real personality and desires. The life Dinny makes his sons live has been for many years a process of unstable becoming. Their human characterization is



void of stable gendering. At one time they take the role of blonde female, then neutral female, moving then to men, relatives and strange. This transformability is well considered as part of the Deleuzian-Guattarian schizoanalytic liberation of desire which is based on continuous becoming. The result is that the identity of none of the two sons is graspable. The only one who keeps himself stable as the manipulator of this creation, the farce, is the father who is empowered by the force of his creative productivity of desire. Dinny is the only manipulator of the events in this farce and outside it. He remains so powerful until the end of the play when Sean breaks down the spell of his father's creation and takes on the schizophrenic productivity of liberation, yet in a very destructive way.

The first recollected event reveals Sean as Paddy carrying a coffin on his shoulders waiting for Dinny to carry the coffin with him. The coffin proves to be their mother's. The conversation appears as quite farcical in its paradoxical feelings and ideas, a matter that adds more confusion to Dinny's scenario:

SEAN stands holding the coffin on his shoulders by the front door and waits for his father. DINNY sticks his wig back on. He goes to the wall and takes a small golden trophy off a shelf. He reverentially kisses it before carefully replacing it. He blesses himself. He takes a deep breath and exhales sharply. He's ready. DINNY holds the other end of the coffin with SEAN. He reaches to the light switch on the back wall and switches off the light in the sitting room as 'An Irish Lullaby' comes to an end. (E Walsh 8)

Dinny tries to make the atmosphere foggy and menacing by turning on and off the lights as they carry their mother's coffin. The conversation between the two, Dinny and Paddy, suggests that they see that her death is "a happy outcome, even if it was her funeral". According to the version Dinny prepared for his kids that the mother has been killed when she was "hit by a dead horse, who would have believed it?" (E Walsh 7-8). Dinny seems to feel more sympathetic to his mother although he is the one who makes this creation of the past, because Dinny's mother is suggested to have been raped on a road. This painful story makes Dinny full of rage that he blames the heaven's justice claiming that religion is "awful cruel". Also, his anger is directed to his homeland because he considers that "Ireland's a terrible hole and you'll get no argument from me... but I'll say this about it... it gives fools a fighting chance" (E Walsh 9). He believes that his homeland has led its people to an abusive play which where their chances were replaced to horrible fighting instead of giving them prosperous life. This reference to the unrequited hopes of Irish people might be one way which Dinny uses to convince his kids of the cruelty of the outside world and, therefore; continue in their supposedly voluntary subjection to the world their father invented.

Transformational and changing states seem to have confusing traces on Dinny that he was first so much drenched in his sympathy towards his mother's innocence. Later, he moves immediately to blame her for her addiction to drinks to the extent that she used to forget her own kids. Such remembrance haunted by death hones Dinny's anger and enhances his desire to dispose the past altogether. He continues on fusing the past with different stories to guarantee that his sons become too confused to grasp truths from their past.

Blake first puts on a female permed wig to take on the mother's character, Maureen, showing her caring and committed character. Her main concern is the welfare of her family. That is why she is shown concerned in kitchen and feeding the family. While this emphasis in Dinny's scenario of the past seems to be done to deliberately recall Maureen's clumsiness. Paddy is also remembered as a weak character because of an injury he had in an accident, a



matter that made him intellectually inapt and sexually impotent. These parts of the story would support Dinny's justification for deceiving his brother with his wife, Vera. There is a lot of confusion by which the scenario of the past is devised where its events do not really relate to each other.

It is worth noting that the very selection of past events is part of the idea of becoming. Dinny in his selection tries to pave the way for actualization of the virtual memory of his own and his sons' present life as part of his creation of the delirious world. This can be interpreted within the Deleuzian conceptualization of memory which he discusses in his *Bergonism* (1991). In his critique to Bergon's idea of memory, Deleuze emphasizes the idea that memory is mainly virtual (*memoir* pure) and not confined to the process of representation. That is why memory are characterized by elasticity of interpretation and recollection (Deleuze, 1991:90) *Difference and Repetition* (1989). Also, in his *Cinema 2: The Time Difference* (1989), Deleuze demonstrates that memory is sometimes used to lay a coexistence of the past and the present. Reference to the past is a matter of launching into a zone of indiscernibility between what is remembered and what is happening now. There happens a fusion of the two.

Dinny changes his character to the role of a surgeon who has been signed so by mere coincidence, "leap[ing] from painting and decorating to brain surgery" (11). It seems that this detail is also part of his lying assemblage when he fuses his job as a painter with the story of becoming a surgeon by chance. He flavors his story with funny remarks until it becomes purely ridiculous:

Now I liken the brain to a walnut, Vera... not the class of thing you'd hand out to kiddies at Hallowe'en.... She was still breathing so I had to act fast. Now Coca-Cola... is also a terrific... terrific preservative. Her head took two litres of Coca-Cola and a roll of masking tape to bind her right back up. The doctors said I saved her life because of my quick thinking, suggested to me a night course in basic brain surgery as I obviously had the knack for it and two years later... here I am! (Walsh 2014:11-12)

Dinny has the ability to merge between true events and faked ones in an attempt to hide things which are dangerous to know for his children. He does not want them remember what really happened in the past. He also tries to fuse his story with their memories of their childhood which in itself was characterized by bad behavior and cruel deeds which he used to play against their neighbor's children.

1.5 Farcical Creation of "Ontological Reservoir" in *The Walworth Farce*

Following Deleuze and Guattari, memory is not a mental closet that belongs to the world of the conscious. Rather, memory works through systems of assemblages enacted as a method of invention rather than recollection. Dinny in his return to the past by means of the farcical piece of art, works on the elasticity of the focal point in his recollection of the past. He does not recollect as much as he regenerates the past. This elasticity is regenerated through the multiplicity of characterization and events, becoming is proceeded as continuous even after the play ends. Furthermore, in his *Difference and Repetition*, Deleuze demonstrates that each event recollected from the past has an infinite number of passive perspectives. This infinity of perspectives makes multiplicities be well conceived of as continuous rather than "discrete multiplicities" (Deleuze, 1991:39). This what makes continuity inert as an acting force in memories and is seen as relating memory essentially to the concept of duration (Deleuze, 1991:40). The transition which enhances becoming within and among these multiplicities happens only by changing in kind, because within becoming, one will only



deterritorialize (Deleuze and Guattari 1987:291). Accordingly, there is constructed a line of becoming which is not measured by moments of the past and present. Rather it is

[a] line of becoming is not defined by points that it connects, or by points that compose it ... it passes between points, it comes up through the middle, it runs perpendicular to the points first perceived, transversally to the localizable relation to distant or contiguous points.... The line-system (or block-system) of becoming is opposed to the point-system of memory. Becoming is the movement by which the line frees itself from the point, and renders points indiscernible: the rhizome, the opposite of arborescence; break away from arborescence. *Becoming is an antimemory [sic].* (Deleuze and Guattari, 1987:294)

Therefore, in the Deleuze-Guattarian terms, examining the way Dinny uses memories of the past, it is found that he tends to use lines of memory that are rhizomatic and acentral in his actualization of the virtual memoir to the present.

Memory in Irish drama used to be considered as the store of traumatic events which people had gone through. In their “Acting Out a Traumatic Memory Through Farcical Performance in Enda Walsh’s *The Walworth Farce*,” Sabah Atallah Diyaiy and Ruaa Hussein Sofar affirm that the Irish drama is characterized by the use of collective memory as interrelated to traumatic events. This consideration puts memory as an extension to politics, society, history and family (Diyaiy & Sofar 2020:399). As a counterpart of this view that is based on following Deleuze-Guattarian “ontological reservoir” of events, memory cannot be considered as an expressionistic outlet of traumatic repressed experiences. According to Diyaiy and Sofar, characters in *The Walworth Farce* are “haunted by their *unintegrated* traumatic memories that damage their agency in life” and this disintegration traumatize their future. Diyaiy and Sofar also demonstrate that the disintegrated narrative of the past is used by Dinny as a “defense mechanisms of avoidance and denial, against trauma-related stimuli or any subsequent stressful experiences” (Diyaiy & Sofar 2020:399). Whereas when tracing the play within the Deleuze-Guattarian lenses, creating an “ontological reservoir” distinctively lies in the very disintegration of the past events which followed the father’s farcical and anti-fetishistic scheme of reconstruction of memories.

Dinny uses certain details that he insists to include in his ‘ontological fictionality’ of reconstructing the past and when there happens a slight change, he turns to be very cruel with his boys especially Sean. For instance, Dinny considers that the Ryvita is triggering imagination toward things which he never desires, that is slight attempts of change. When Sean misses the grocery and brings Ryvita instead of bread, Dinny’s mood immediately switches and he is highly enraged:

Dinny. Shut up, you! The story calls for sliced pan bread, doesn’t it?

Sean. I know but-

Dinny. The story doesn’t work if we don’t have the facts and Ryvitats aren’t the facts... they’re not close to the facts. A batched loaf is close to the facts; a bread roll is closer still but a Ryvita? A Ryvita’s just taking the piss, Sean. A Ryvita’s a great leap of the imagination.

Blake. It’s the right cheese.

Dinny.... It's sticking out like a sore thumb. Your mother would never make crispy sandwiches, would she? (Enda 2014:13)

When Sean exchanges the sliced pan bread for the Ryvita, Dinny immediately considers that this slight incidence is a “great leap of imagination” proceeding towards change, something that Dinny greatly fears. He considers that when Sean misses the right choice of food is only a threshold towards change and escape from the world he constructed for his boys. The father assumes that he follows a precise and factual recollection of the past when insisting that “the Ryvitas aren’t the facts” (Walsh 2014:13). Food is related to the past caring attitude of the mother which is supposedly part of the factual life. Dinny’s insistence on sticking to facts vexes him and makes him reckons keenly on the idea of Sean’s intentions for change. This is why he immediately blames him for his attempts on “cutting corners” (13), suggesting that Sean is making his steps for escape. But Sean makes his escape rather through returning to his role in the farce hoping that his father skips his scrutiny over Sean’s intentions.

One of the ways by which Dinny creates his own “ontological reservoir” is the strategy of relating the general with the private experiences of the past. A fusion is intended in this recollection. When Dinny continues enacting his farcical scenario, there happens a confusion in the discussion of the ways British policemen act with people with their experience in the graveyard trying to dig for Maureen’s corpse. This confusion seems to be a deviation which Dinny’s story encounters when tension rises due to the memory of murdering Dinny and Paddy’s mother. The father tries to cover the crime through sheltering his story to confusion:

Sean as Paddy. Terrible shock going all the way to the cemetery and not being able to stick mammy to grave in the ground.

.....

Sean as Paddy. Whoever heard of a gravedigger without a digger. Like a postman without post, a brickie without bricks, a shopkeeper without a shop, a cook without a cooker, a footballer without a foot, a bus driver without a bus, a fishmonger without a fish —

Paddy talks with unstopping delirious culmination of phrases which shows that he has gone completely confused and needs now to be stopped lest the boys be frightened, and then Blake as Vera stops him. The reason behind Paddy’s confusion seems to be a result to the crime of murdering their mother which is triggered by the memory of the graveyard. When the two brothers try to hide their mother’s corpse they had a quarrel with the gravedigger, who was beaten harshly by Dinny. Within this emotional layer of memory, spaces are also remembered to support the creation of the delirious world with factual premises. Yet, the description of London and Cork City extrapolates the prejudice against the whole issue of exile. Places are depicted as “skewed depictions” (Dean 2015:124), that go alongside the changeable mood of characters. For instance, Dinny and Sean as Paddy view London as a hole crowded with “tiny bedsides.... Large carbuncles spouting out from the ground... [which] even rats have abandoned” (Walsh 2014:16). While they look at the Irish city of Cork from which they were exiled as an Eden. They depict it as “large jewel... with the majestic River Lee.... You could call it Ireland’s jewel.... FOR IT IS REALLY AND TRULY IRELAND’S CAPITAL CITY” (Walsh 2014:16). The contrast between the view to London and Cork City shows the disparity between the moods in depicting the features of the two cities. This yields in an emphasis on the illusory dimensions of Dinny’s remembrance. Dinny extols the city of Cork



in the manner of an ex-pat viewing his homeland like a paradise. In this way he fosters his delirious creation of the past. But this exaggerated romantic designation of the past has been interrupted by the entrance of the Tesco girl, Haley. Haley's coming foreshadows a change in Dinny's plan because she stands for the outside world's intrusion to the family's life and she will be eventually drawn to Dinny's schizophrenic performance. The performance has become like the black hole which absorbs the subjectivity of each of those enrolled within it and this performative anti-subjectivating black hole tries to have its gravitational pull over Haley.

In bringing up his kids, Dinny follows a very destructive strategy. In activating his liberation of desire, Dinny goes through a Deleuzian schizoanalytic route which activates a destruction of the ego, represented by the neighborly laws. The enthusiasm Dinny shows when hearing his kid's story on how they hurt their neighbor's kids and pets does echo Deleuze and Guattari's scheme of liberation which involves: "a whole scouring of the unconscious, a complete curettage. Destroy Oedipus, the illusion of the ego, the puppet of the superego, guilt, the law castration" (Deleuze and Guattari, 1980:311). The farce recalls the violent encounter of the boys with their neighborhood children. The story involves a paradox between the confiscating form and devising process of the farce which Dinny develops and the liberating strategy by which Dinny reminds his sons of. Dinny is the manipulator of roles in the farce. Distorting the events of the past, Dinny chooses memories in a chaotic and sometimes deceptive way and in this procedure, he enhances his sons' deterritorialization from the original past. He tries to develop a memory displacement as a means of freeing the family's memory from its true stories and which are shackling the to reality. By activating this strategy, Dinny helps himself and his sons to accept the delirious world he has built for the family for many years. When Sean and Blake recall their past, they see that they are left with senseless pictures void of life:

BLAKE. Dad all talk of Ireland, Sean. Everything's Ireland. His voice is stuck in Cork so it's impossible to forget what Cork is. (A pause.) This story we play is everything. (A pause.) Once upon a time my head was full of pictures of Granny's coffin and Mr and Mrs Cotter and Paddy and Vera and Bouncer the dog and all those busy pictures in our last day.... Sure you wouldn't want for the outside world even if it was a good world! You could be happy. (A pause.) But all them pictures have stopped. I say his words and all I can see is the word. A lot of words piled on top of other words. There's no sense to my day 'cause the sense isn't important anymore. No pictures. No dreams. Words only. (A pause.) All I've got is the memory of the roast chicken, Sean. (Walsh 2014:22)

Blake and Sean announce that their father carried out his mission of deleting most of the boys' memories, and thereby, their life. Yet, there remains the smell of the mother's cooking of chicken and roasted bread, which later empowers Sean to get a path away from his father's delirious world.

The father never allows the actual to appear on the surface, because it would drag his kids outside the world he created for them. This actual is well exemplified by the entrance of Haley, the Tesco girl, about whom Sean has told his brother. For Sean, Haley stands for the outside world into which Sean is anxious to be enrolled. She truly shows herself and alien to whatever Sean's world represents. Physically speaking, when she reaches the flat, she exclaims that their place is typically exhausting for it is situated in the fifteenth floor of the building. In its location, the flat does not only announce the family's poverty, but also its



intention to be alienated and blocked from all types of social interaction. The first thing Haley notices in the place is the cardboard coffin, seeing it as an “epic box... looks like a coffin” denoting an outstanding emblem of death. This would be a foreshadowing to what Haley and the whole family will encounter. What she most likes in Sean is the habitual practice he does in his everyday shopping, getting the same grocery items. She thinks that this is a good habit of defeating the capitalist consumerism by keeping away from the too many alternatives:

HAYLEY. A creature of habit, aren't you? Oven-cooked chicken, white sliced bread, yeah? . . . Creamy milk, two packets of pink wafers, six cans of Harp and one cheesy spread. The other girls think you're an idiot but I was saying that there's a lot of sense to it. All the options that people have these days . . . it's all very confusing. If you're happy with your lifestyle and what you eat, why change? (Walsh 2014:43)

Haley is unaware that sticking to one type of food and being habitual to that every morning's practice is not an option for Sean. What she praises is in fact the very troubling pattern in which Sean and Blake have been put into. She blames capitalist consumerism for leading her to be “stuck in a pattern” (Walsh 2014:44), unknowing that the real abusive consumerism is practiced by Denny on his sons.

Through Haley, Sean tries to examine his father's claim that the outside world is harmful. He asks Haley directly if she is “trying to impress [him]”, a question that encourages Haley to flirt with him, proposing feelings towards him. She tries to be friendly with the whole family but she is unaware of the real intention of Sean's father when he asks her to prepare lunch for him. It is obvious that what she takes a simple and natural is seen by Denny as devastating and worrying. That is why he enhances the family to return to the delirious world by re-playing the tape recorder on “An Irish Lullaby”. Sean is confused and becomes tense because he knows that this Irish lullaby is the threshold to the black hole into which their father drags them to have them looming into an assemblage of performance by which they are deprived their individuality. Haley does not understand why Sean is a frightened when the lullaby is played loud. She first thinks that it is because he is nostalgic to Ireland and his mother.

When the farce resumes, the passing of the performance gets faster. It starts with Sean and Blake, returning to their younger selves as they are recalled as completely misbehaved children. Under the sponsorship of their father, the boys act quite cruelly with their neighbor's child. This childhood remembrance recalls the bad manners on which Dinny has brought up his children. Deleuze and Guattari emphasize that the children's milieu is chaotic and in its chaotic state, it challenges Freudian Oedipality. They assert in their *Schizophrenia and Capitalism: Anti-Oedipus* that the family model is not a fixed one. Rather, it is continuously changing and acentral in the life of the children, because this model is apt to roam in the world of the child. They also maintain that since the children's world is on the move and transformational in its creative potential, which is full of movement, repetitions and disruptions, therefore, “mommy and daddy [become] mere walk-ons in a dominant children's theatre” (Blau 2009:23). The state of Dinny's kids performed on the stage shows such a chaotic world. In the farce, the children are remembered as completely lacking good behavior. They are committing themselves to no authority but theirs. They seem to carry out a mission that can be echoed in Blau's discussion of Deleuze's view of the children's world that:

they still seem fun and games, while acquiring an ecstatic mission from the messianism of Artaud. It's as if Artaud's Cruelty, with the metastasising rapture of its miraculated intensities, totalised in the Plague, were absorbed into the Deleuzian chaosmos as another universe. (Blau 2009:24)

The cruelty that colored the memories of Dinny's children about their past, and which is tried to be intentionally triggered by the father, help in emancipating the virtual into a kind of spectral history which moves the family to be more drenched into the father's delirious world.

The intentional chaotic momentum by which Dinny recollects the family's memories is accompanied by a chaotic pacing in his son's performance. When acted out on the stage, the audience are faced with a fast transition from one character to another by the same actor or among actors. This fast pacing is intended to dissolve the lines between the identities performed by the same actor in a way that the character becomes an assemblage of diverse personalities. In their *What is Philosophy* (1994), Deleuze and Guattari maintain that philosophy view chaos in a different way from science, in the sense that philosophy defines it

not so much by its disorder as by the infinite speed with which every form taking shape in it vanishes... It is a void that is not a nothingness but a virtual, containing all possible particles and drawing out all possible forms, which spring up only to disappear immediately, without consistency or reference, without consequence. Chaos is an infinite speed of birth and disappearance. (Deleuze & Guattari 1991:118)

In this way, chaotic narrativity and pacing is intended to excavate the potential power in the family, yet only as Dinny directs it. The audience would feel the fast and chaotic tempo of the performance to an extent they become unable to grasp a demarcated specification of a form. It is a pacing that is devised to escape form and this escape is essential for 'becoming' and 'multiplicity' as main principals for the creation of this schizophrenic world.

In his commentary on the theatre of Enda Walsh Ian Walsh demonstrates that in *The Walworth Farce* there is always an "orchestrated lack of control" (Walsh 2015:27). Lacking control is mainly related to the character of Dinny as he disintegrates the family's order including their memory in order to guarantee a control over his sons' life. Through this control which is eventually empowered by the compulsory performance ritual, Dinny thinks that he would make their path more ordered. Paradoxically enough, this proves to become a path towards chaos and disorder instead of ordered behavior. It proves that Dinny's attempt to assume order does not subject itself to conventional perspective of order. When he disintegrates the past through his dysfunctional narrativity, his aim is not to recover from a traumatized past as much as it is intended to invent a new version of the past. Eamon Jordan in his "It Would Never Happen On *The Waltons*": Enda Walsh's *The Walworth Farce*" (2012), proposes that in the play

Bizarrely, dysfunction does not necessarily win out. That is where the affirmation emerges in a curious way, as the diasporic dystopia on offer is contested by constructive creativity, inventiveness, and the free-spirited nature of the performances. The assuredness, exuberance and the commitment of the performers wins out despite the chaos. (Jordan 2012:115)

Though chaotic, the world created by Dinny through performance is assumed as a successful path for the family because its positivity lies in its 'creativity' and 'inventiveness'. The

positivity lies in actors breaking from themselves characters-as-characters underscores a way towards unending multiplicity. Furthermore, Dinny's chaotic-order also lies in his understanding of liberty as inherent in being cruel and destructive to have an upper hand over others. His allowance for his children to hurt other people's kids underline his strategy to life. This may explain why this schizophrenic world within which he enrolls his kids is carried out by suffocation, restrain and violence. He admires their cruelty when they hurt others. His delirious world is destructive and cruel and out-lawed. This is all depicted through the content of the farce which ranges between patricide and fratricide, and this will be the background story in the Cotter's bloody story.

The story of the Cotter family proves to be another version of Dinny's story about his family. Therefore, it ends eventually with the murder of a brother. The cardboard coffin becomes a motif on which the second story is based, but this times it is a father's corpse filled with the inheritance money that will be situated in the kitchen. The recurrence of death as a motif foreshadows a suggestion for the end of the whole play. The Cotters are presented as being worried about the dead father's will and money. Being unaware about the money, they start having doubts about each other especially that the father's will gives a privilege to the daughter, Eileen, to be responsible for the inheritance money rather than her brother. This situation is similar to the situation when Dinny and his brother Paddy discuss the will of their mother in which Dinny had been privileged because of his brother's impotence. The shift the boys do in their enactment of such multiplicity of characters is though highly confusing, yet it seems so professional that it creates ungraspable pacing.

The fusion which Dinny makes in his strategies fuses not only his boys but also confuses the audience themselves. The audience infer that Dinny's mother was killed in an accident when a horse had beaten her. To create another story, he relates the story of his mother's death to another story of the death of Eileen's father. Eileen (Mrs. Cotter) is the women for whom he worked as a painter-decorator and whom he has later supposedly saved and consequently discovered to become a talented brain-surgeon. The roles of Eileen, her husband Jack and her brother Peter are played by Sean and Blake, having Blake bewigged to act the female role and Sean takes the male. It seems that Blake's submissiveness to his father makes him more appropriated to playing the roles of women in his father's opinion. Nevertheless, he tells Balke that "You've got the tough job playing the ladies, of course. (Slight pause.) Sort of nice playing Mammy though?" (Walsh 2014:24). While Sean's challenging attitude which his father fears make him prone only to take the role of his uncle, who is reported to be a weak person, yet he was killed by Dinny for his challenging personality.

The fused memory planned by Dinny revolves each now and then around the murder of Dinny's brother and his wife, then he fuses the memory with the Cotters' story. The memory becomes assemblaged and in this way no truth can be easily inferred. Such an ungraspable assemblage will create inquiries aroused by the sons, especially Sean. Having Dinny vexed by having the sausage instead of chicken because it does not match with the details of the devised play, Sean wonders about the futility of their efforts re-enacting the story their father has put for them about the past. Sean's question enrages his father:

SEAN. Is any of this story real?

DINNY. Don't doubt me. We allow Mister Doubt into this flat and where would we be? Blake?

BLAKE. We'd be outside, Dad. DINNY (not liking BLAKE's tone). Are you getting brave on me too?

BLAKE. I think I might want to go back to Ireland now. (Walsh 2014:29)

Each time the boys are nostalgic to their mother and homeland, Dinny gives them a fake hope that they will go home, while he is sure that they cannot return to Ireland because of his crime. That is why he starts creating another rhizome to his story where his boys become lost and their minds become distracted.

It is obvious that the assemblaged memory Dinny devises releases him from his feeling of guilt for murdering his brother and his wife, because when he remembers everything, he switches himself to the further past when he and his brother shared happy childhood:

And I think of Paddy and Vera. Their little poisoned bodies piled up on the floor back in Mrs. Cotter's house in Cork City. And then I think of me and Paddy as children back in the good old days.... It's only a little bit of water we stand in but Paddy's crying like a scared baba. I take him out and wrap him in Dad's towel. I keep him warm, you know. And I feel good when I think of me and the love I have for Paddy. (Walsh 2014:31)

These long confessions and the detailed account of Dinny's elopement to London which he obliges his boys to act lead eventually to a full revelation of truths. Yet, he trusts his ability to inject these details with emotional controversy ranging between greed, regret and love. Accordingly, Dinny appears as a typical schizo whose performance serves for him as the region where none can grasp him.

1.6 The Farce: An Icon of the Schizophrenic Self

Being out-lawed, Dinny confesses that he is completely detached from the authority of law, believing that he is in a jungle where he "was more in the mode of King Kong, if you get my meaning. A gigantic freakish gorilla, intent on protecting his own and causing untold damage and chaos to those who challenge my jungle authority" (Walsh 2014:48). By comparing himself to a gorilla, he emphasizes his intention to follow schizophrenic strategy of humanity, which paves the way to chaotic and destructive roads against whoever challenges his own authority. Dinny announces his belief that he can free himself from societal laws and fixate his own in his box-flat kingdom. By comparing himself to a gorilla, he emphasizes his intention to follow schizophrenic strategy of humankind, diverging from the human territory towards the animal's. This deterritorialization paves the way to chaotic and destructive routes against whoever challenges the authority he has constructed. His destructive affirmation frightens Sean lest he carries out his defensive strategy against Haley, who is standing in the kitchen sharing the audience's puzzlement about Dinny's anger and what is happening on the stage. She conceives of this farcical account as merely a performance, unaware that this performance dissolves its characters into non-being. All the characters, except for Dinny, are enhanced by the continuous ungraspable identity-becoming to the extent that no one notices her presence when the 'lullaby is played'. Sean and Blake are taken by their transformational roles that none can leap out to actuality.

It is noted that although Sean joins the farce, but this time he is not completely taken by the performance. It seems that Haley's presence made him shattered between the actual and the virtual and this leads him to act his role in the farce "*lowering his voice so HAYLEY*



doesn't hear" as the stage directions propose (Walsh 2014:47). Having Sean showing such deviation towards Haley's actual world, Dinny will be highly disturbed that he slams the tape recorder and acts quite nervously. He sees in this new-born relation between Sean and Haley a step pacing toward liberating himself from his father's reins, a seed of revolt against his father's laws and authority. Therefore, he starts to use his destructive defense against Haley only because she has intruded into their delirious world. Haley is unable to understand the family's full indulgence in this farcical performance. Irritated and fully ignored by all, Haley decides to leave the flat regretting that she has ever come. Dinny is devastated by her decision to leave, and thus he immediately prevents her from fleeing from the flat in a very cruel way as he "pounces on her and grabs her by the throat, pinning her to the door" (Walsh 2014:43) insisting that she is swallowed in their farce. This act makes Sean feel completely impotent to face his father to protect her and is obliged to continue acting his role and therefore remains unable to respond to her plea. Haley's departure represents a threat to Dinny's world because as he sees that she has come "here to break us up, boys. Tricks us, and drag us down to the street" (Walsh 2014:43). He sees that having Haley entering and creeping outside is a damaging agent to their world because it means that the actual world would restore its power over theirs.

As Haley was waiting to be saved, the family was indulged in enacting the story of the Cotters. In this story, there happens a quarrel between Jack and Peter, Eileen's brother, over the possessions of Eileen's father, an episode similar to the episode between Dinny and Paddy over their mother's inheritance. The two episodes end by a murder. Blake (as Jack) and Sean (as Peter) strangle with each other and this quarrel awakens Blake to reality. He starts asking Scene about his relation with Haley. This situation demonstrates a turning point in the boys' life. It opens a gate through which they step to reality. Blake acts now as Blake, questioning whether Sean has revealed everything about his family to Haley, and thus, as his father claims. Blake here transmits himself from being a performer in the farce, to a person frightened by the thought that his brother might turn his back on him. Afraid to go out of the shell which his father constructed for them, Blake warns Sean of killing him if he dares go outside in the streets.

An infusion between performance and reality occurs as a type of involution of the characterizational assemblage which is created by the continuous identity-becoming process. This evolution of a simple assemblage into involution creates an offshoot assemblage which keeps the desiring machine productive. As Dinny chooses cruelty as the only solution to keep his recreation of his life story, Blake and Sean also think of breaking their father's authority through murder. After being long imprisonment in their past story Blake and Sean performance proves to be a shell in which they were imprisoned. They reach a conclusion that the only way to break the spell of this performance is this through a destructive path similar to their father's:

SEAN. I wouldn't do that. I couldn't be alone outside without you, Blake.

BLAKE. But you're wanting me to kill Dad, aren't you, Sean? We kill Dad, break the story, step outside like you've got it all planned . . . but then you walk away from me with her.

SEAN. With her?

BLAKE. You love her, tell me.

SEAN. Blake, we can both leave here. Me and you.



.....
SEAN. You don't have to be scared of what's out there anymore.

BLAKE. WE BELONG IN HERE!

.....

BLAKE. You break what I know and I give you my word, little brother, I'll have to kill you. (Less sure.) I can kill you straight. SEAN. Then you'll live with what he lives with ... (Walsh 2014:57-58)

Sean affirms first his refusal to his father's destructive path to life. But, when he finds no way out, and especially when the matter concerns Haley, he chooses the same path. The father obliges Sean to confess what he has witnessed of the real story their father has been long misleading. But to Dinny's astonishment by the revelation of the truth, Dinny's delirious world collapses. By obliging Sean, Dinny tries to involve Sean within the fake recreation of the past, but he fails. He infers that schizophrenic path he bridges can no more be trodden by his sons and especially Sean.

After Sean's revelation of the truth, Dinny makes him last attempt to regain Sean's imprisonment into the farce by ordering him to enact his first attachment to Haley in the farce. But this time, when Sean starts performing his encounter with Haley, he discovers that this moment of performance proves to be the most genuine moment and seems to him the only liberating attempt which may satisfy his desires to be liberated,

SEAN: I'm thinking of whether I could ever risk my life with somebody else. If there would ever come a time when someone would promise me a new start. I'm thinking about us walking on a beach by the sea and I'm wondering if you'd stay with me if I got outside, Hayley. But you can't see me thinking about all of that. And I want to say, 'I'd really like to go there one day.'

HAYLEY almost smiles.

HAYLEY. Then I would say, 'Let's go, Sean. Let's leave now.' A slight pause. (Walsh 2014:61)

The true feelings underlying Sean's performance gains Haley be indulged into the role with her full approval. But neither Danny nor Blake would allow such acquaintances between Haley and Sean. Both are frightened lest the farce is broken down. It is obvious that when Sean starts performing his encounter with Haley, he steps the threshold of escaping the delirious familia world. Trying to oblige him to continue acting out his father's vision of the world, leads Sean to explode deliriously against his father's lies. Realizing that Sean refuses the fake story of their life, Dinny tries to convince him that by following the routine his main aim was to keep them safe. But Sean remains insisting on ceasing being involved into that routine:

SEAN. But none of these words are true. A pause.

DINNY. It's my truth, nothing else matters. (A pause.) You can never leave here without poor Blake, can you, Sean?

SEAN. No, Dad.

DINNY. 'No, Dad.' To step outside and just little you all alone out there in the world, imagine that? *SEAN's eyes fill with tears.*

It could never happen, Sean, answer me.

SEAN. I couldn't be alone outside, Dad.

When Sean meets Haley, he reaches a moment of realization and becomes strengthened by this realization fairly enough to challenge his father's control and take a decision to flight away. Even when Dinny shows sympathy and embraces Sean, he never retreats and changes his decision. Dinny, as a result, never retreats in his attempt to keep his family living the farce. He promises Sean if he continues within the farce, he releases Haley free. Therefore, Sean continues. On the other side of the flat, Blake takes a promise from Haley that if she promises by crossing her heart to keep her relation to Sean and never let him alone in this life, he ends the farce and help them escape the flat, of course with a decision in his mind to kill his father

Sean continues his role in his father's performance, believing that he is saving Haley. Blake also continues sharing the performance for the safety of his brother. Dinny involves Haley as Maureen, the boys' mother. The farce is now revealing truths as have been witnessed by Sean. The farce ends with the death of the Cotters, Patty and Vera. The only survivors are Dinny and Maureen. As a professional liar, Dinny never keeps a promise. He announces triumphantly:

DINNY (triumphant); Well, Maureen, the day of the dead it most certainly is! But even in violent death some glimmer of hope must be sought. Sure aren't people great all the same. A kick in the face and they'll come up smiling. Backs to the wall and it's best foot forward. (Walsh 2014:82)

Dinny's conclusion to the farcical performance into which he recurrently staged his life is that destruction would lead to new life. He believes that out of this death and all the murders, there flourishes a new life:

So away to London I am. Away to treble my new-found wealth and build for us a castle to overlook the English scum. There we'll sit, Maureen, lording over the lot of them, a bit of Cork up there in the sky. It's soon I'll call for you, Maureen. (Rubbing moisturiser into his face.) "Tween now and then keep youthful, love, and I too won't change a jot. Lines won't grow on this face and hair still as thick as a brush, by Christ. (Walsh 2014:82)

Being unable to change, Dinny establishes the threshold to his everyday farcical performance, believing in his winning of the "acting trophy". He insists on. "A day twists entrance and ducks and dies and terrible shocks. A story to be retold, no doubt, and cast in law. For what we're, Maureen, if we are not our stories?"

When approximating a point of realization of the lost past and confused present, Blake decides to end this fake reality by ending his father's life. He is asked to watch his brother Sean because Dinny always doubts him for his intention to make a change. The father claims that Sean is influenced by the outside people who might certainly exploit his sons and eventually ruin their lives. But Sean insists to his brother that "London's not the way he [Dinny] tells it" (Walsh 2014:33). Sean, being the only one who is allowed to go outside, tries to convince Blake of the futility of the life their father drew to them. Sean has reached a point of liberation because of his encounter to the outside world. His conversations with the Tesco



girl, Haley, helps him open his eyes to the larger world. Yet, this slight moment of desiring liberation is immediately interrupted by the Irish song “A Nation Once Again,” announcing a return to the life Dinny continues on directing through his farce.

Intoxicated by his triumph, Dinny misses the arousing tension which appears on Blake, who answers his father’s last question in the farce that “We are lost in the loan and lonely” (Walsh 2014:82). His answer is delineated with his intention to finish this loneliness. He stabs his father in the back and immediately starts to dictate his dying father with new instructions of his own version of the farce. With the death of Dinny, the new schizo is born to carry Dinny’s mission of recreating another delirious world. Blake starts taking the role of the farce’s creator and producer, therefore, when his father dies, he instructed Haley to scream, announcing a new role in the family’s farce.

Sean, after being imprisoned in the wardrobe by Blake, escapes and discovers Dinny’s murder and runs to drive his knife into Blake’s stomach. Left alone with his father and brother’s corpses, Sean to take the hold of the delirious world by personification of Haley when she first comes into the flat. It is obvious that this new force starts by ending the tape recorder “An Irish lullaby”. An Irish lullaby comes to an end and Sean loses himself to a new story. There have been points at which Sean shows himself as primarily convenient to become a new schizo tending to liberate himself from the shackles of his father. He shows this readiness through the chaotic manners or paths. This can be felt in apprehended from the way Dinny keeps his eye on him as he has a continuous inquiry of what Sean might think or can do. Though he orders him to go for the grocery, he keeps an eye on him asking each time “You are not enjoying going outside, are you?” (Walsh 2014:23). Being almost sure that Sean is the one who has the tendency of escape rather than his brother Blake, Dinny’s strategy with Sean ranges between threat and reward. After showing his cruelty by hitting Sean on the head by a big pan, he proposes a competition on the performance trophy which he intend to give to the winner.

Even at the end of the play, when Sean chooses to take the role of the father in devising a new farce for himself, he chooses to put a female wig on and Haley’s forgotten coat to merge himself into Haley’s character. Sean deterritorializes himself from the present moment which is too harsh to endure, and then chooses to reterritorialize himself into the realm of the character of Sean-Haley. The productivity of his desires for a new version of living creates for him a new ‘body without organs’, where his desires evolute to create for himself a non-demarcated identity.

Conclusion

In *The Walworth Farce*, the experience of performance itself would become a BwO from which there spouts non-definitive dimensions of characterizations and interpretations. In this respect, the assemblage of identities played by the two brothers could evolve and develop until Sean liberates himself anew to another performative BwO at the end of the play. The ending of the farce, though destructive and cruel, yet stands as a threshold to a new schizoanalytic liberation of thought when Sean sets free his unconscious to take the hold on the stage by killing his brother and replacing his father. At this point of destruction, Sean replaces his father in the recreation of a new farcical version. He puts on Haley’s coat and different wigs which the family used to use to start his own new performance in which the lived and livable incidents would again coincide. Sean’s flourished as a new schizo from under the destruction working out a desiring machinery, as Deleuze and Guattari put it “Desiring-machines work only when they break down, and by continually breaking down”



(Deleuze and Guattari 1980:8). In the creation of the new schizophrenic world, the flat serves as the black hole which absorbed all those who entered it, robbing their subjectivity and individuality. It is stood there above in the 15th floor in the Walworth Road, witnessing a family, which has been lost into a farce by a schizophrenic father who thought that living a delirious world would keep his family safe and sound.

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