

Metaphors in Glenn Patterson's Novels with Special Emphasis on *The Third Party*

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グレン・パタソンの小説におけるメタファーの効果
— *The Third Party* を中心に —

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【要 旨】

グレン・パタソンの小説の特徴はメタファーの効果的な駆使である。パタソンが用いる数多くのメタファーは複数の意味を持ち、読者に多様な解釈を可能にさせ、彼の小説に深みを与えている。*Burning in Your Own* (1988)における「ごみ捨て場」、*Fat Lad* (1992)における「ケイ・モリス」、*Black Night at Big Thunder Mountain* (1995)における「デイズニーランド」、*The International* (1999)における「ホテル」、*Number 5* (2003)における「一軒家」などが多様な解釈を可能にするメタファーの例である。このようにして、パタソンの小説は、内輪の政治紛争、宗教紛争だけでとらえられがちな北アイルランドのイメージを打破し、北アイルランドをグローバルな視野から描いている。本稿では、パタソンの過去の小説におけるメタファーが意味するものは何かを論じたうえで、日本を舞台にしたパタソンの最近作 *The Third Party* (2007) がどのようなメタファーを駆使することによって、北アイルランド、日本、戦争、そして人間を、どのような深い洞察を持って描いているかを論じる。

Introduction

One characteristic of Glenn Patterson's novels is the effective use of metaphors. A number of metaphors in Patterson's novels have plural implications and allow the readers to have various views about what they represent. Thus those metaphors serve to give deeper meanings to Patterson's novels. The purpose of this article is, by examining what the metaphors in Patterson's novels represent,

to show the possibility of various interpretations of his novels and thereby to reveal what insights and significance his novels have. Special emphasis will be placed on his latest novel, *The Third Party* (2007).

Novels by Glenn Patterson

Glenn Patterson (1961 –) is a distinguished Northern Irish novelist. He has published seven novels and two books of non-fiction, in

which Northern Ireland is represented from various perspectives. In 2008 he was awarded a major US literary prize, the Lannan Literary Fellowship, “in recognition of his talent and to support future outstanding work”.¹⁾

Patterson’s debut novel, *Burning Your Own* (1988), is set in Belfast in July 1969, soon after the Troubles break out in Northern Ireland. The novel depicts a friendship between a Protestant boy, Mal Martin, and a Catholic boy, Francy Hagan. Francy stays in a rubbish dump in their housing estate and, with his offensive behaviors, often incurs the anger of the Protestant residents. Mal goes to meet Francy despite his parents’ objection and fosters a strange friendship with Francy. The Protestant residents resolve to evacuate Francy and his family from the housing estate when they find Francy having burnt to ashes a center pole which they will torch on the eve of the Twelfth of July Parade. On the day of his family’s evacuation, Francy sets on fire pieces of dumped rubbish and throws them at the Protestant residents including Mal. When Francy tries to throw an Irish flag after setting it on fire, a strong headwind pushes it back and his body is entangled in the burning flag. Finally Francy is burnt to death.

Burning Your Own was widely acclaimed as an authentic representation of the Troubles and awarded the Rooney Prize for Irish Literature and a Betty Trask Award.²⁾ After the success of the novel, Patterson was appointed writer-in-the-community for Lisburn by the Arts Council in Northern Ireland and completed his second novel, *Fat Lad* (1992).

The protagonist of *Fat Lad* is a Protestant youth from Belfast, Drew Linden. After graduating from a university in England, he starts working as a bookstore assistant. He is transferred to its Belfast branch and returns home. But his English girlfriend refuses to go

with him for fear she may get involved in the Troubles. Back in Belfast, Drew meets Kay Morris, an energetic woman who runs a design company. They are attracted to each other and have an affair. Drew also has an affair with Kay’s half-sister living in Dublin. In the process of his journey through England, the North and the South, his family history, their involvement in the Troubles and how Belfast has been changing are revealed. For Drew it turns out to be a journey for exploring his identity as a Northern Irishman.

Fat Lad also received much critical acclaim and was shortlisted for the GPA Book Award in 1992.³⁾ Patterson then got the position of writer-in-residence at University College Cork and published his third novel, *Black Night at Big Thunder Mountain* (1995).

“Big Thunder Mountain” is one of the attractions in Disneyland in Paris. A Belfast construction worker, Raymond Black, is arrested and imprisoned for his involvement with a terrorist campaign. Being divorced by his wife, he makes up his mind to leave Northern Ireland for France to work on the construction site of Disneyland in Paris. A German woman, Ilse Klein, witnesses chaos rather than freedom in her country after the Wall of Berlin collapses in 1989. She then flees from Germany to the construction site of Disneyland and starts working as a canteen assistant. An American man, Sam, adores Walt Disney. He believes in the existence of an illusory character, “Mortimer Mouse”, which was Walt Disney’s first idea but was cancelled by his wife. Desperately wanting to see the illusory mouse, Sam comes over to the same construction site. Seizing Raymond and Ilse as hostages and pointing a gun to them in Big Thunder Mountain, Sam calls out to the police to bring Mortimer for him. In their strange state of confinement, Raymond, Ilse and Sam talk to each

other about what made them come to the Disneyland. This novel turns out to be a tragic-comedy.

While *Black Night at Big Thunder Mountain*, with its international setting, attempted to explore Northern Irish problems from a global viewpoint, Patterson chose Belfast again for the setting of his fourth novel, *The International* (1999), and depicted the city's past and present.

"The International" was a hotel which actually existed in Belfast. A large part of this novel concerns pathetic stories about the guests of the hotel in 1967, the year before the Troubles break out. These stories are narrated by the hotel's barman, Danny Hamilton. "Bap" Connolly is an injured professional football player and spends most of his time in the hotel's bar. Bob and Natalie Vance, a wealthy but dissatisfied American couple, tempts Danny to have sex with them. Stanley is a struggling puppet player and his offer for performance is declined by a London theater manager. Ingrid is a girl who is always disappointed in love and comes to the hotel to take photographs of her ex-boyfriend's wedding ceremony. Then the Troubles break out the next year and many guests and employees of the hotel lose their lives. The hotel is closed down in 1975. Nineteen years later, both Catholic and Protestant paramilitaries declare a ceasefire, and the novel ends with Danny's hopeful view about the future.

Patterson called his next novel *Number 5* (2003) because it was his fifth novel and portrayed five families who had lived in a house, the address of which was number five on an anonymous Belfast street. Through their eyes Patterson showed how Belfast had been changing for the past forty years.

The first family who starts living in this house from 1958 is a newly married couple.

The husband does not allow his wife to work outside and the frustrated wife has an affair with another man. The second family living there for five years from 1968 is a middle-aged couple. They often hold parties, invite their neighbors and talk with them about the Troubles going on outside their house. After they leave the house, a Chinese family comes to live there in the late 1970s and suffers from a racial persecution. The Eliots, the fourth family living there in the 1990s, offers their house as a holy house or "a religious shebeen" to those whose family members have lost their lives in the Troubles. The fifth family living in this house from 1997 to 2001 is a young, unmarried couple. They are business partners. They seem to realize that, while Belfast has become "a normal and modern place with much in common with other European cities", the city still has "the constant possibility of violence", to use the words of an Italian critic, Laura Pelaschiar.⁴⁾

Patterson's sixth novel, *That Which Was* (2004), is set in Belfast in 2000, two years after the Belfast Peace Agreement was signed. The protagonist is a Presbyterian minister, Ken Avery. A man with scars on his head comes to the minister's church and says he must be responsible for an unsolved murder which occurred in a Belfast bar in the 1970s, but his correct memory was erased by the surgery done on his brain by someone who wanted to conceal the fact. The man, Larry, desperately wants to discover the truth and admit his crime so that his soul can be saved from the agony. Avery commits himself to making the truth clear for Larry, putting aside his church and family duties. He asks his friend surgeon Tony for assistance. After a series of rigorous searches Avery encounters an aged man who hired Larry in his bar where the murder occurred. The man explains what

happened then and tells Avery that he believes another man, not Larry, is responsible for the murder. When Avery is convinced of it and regains peace, he receives a mysterious message from Tony saying that Avery has not got any truth.

In October 2002, Patterson was invited for a reading at the IASIL JAPAN Conference held at Hiroshima City University. The experiences he had in Japan at that time led him to write his latest novel, *The Third Party* (2007). He came to Japan in April 2004 and in March 2006, too, to do further research for the novel.

The protagonist of *The Third Party* is a Northern Irish businessman who comes to Hiroshima in April 2004 to promote his company's product. He happens to meet a Northern Irish novelist called Ike in his hotel. Ike came to Hiroshima because he was invited for a reading at the Writing Out of Conflict Conference held at Hiroshima City University. The day before his departure from Hiroshima, the businessman decides to attend the conference and listen to Ike's reading. But the businessman takes a wrong bus, which brings him to another university. When he arrives late at the conference, he finds that Ike's reading has been suspended by a mysterious, fake bomb scare. His reading starts after the reception party and ends successfully with great applause. After that, some conference delegates including Ike and the businessman go out to dinner. On their way they receive another bomb scare. But they ignore it and enjoy their dinner to the full. Later Ike and the businessman go to "the third party" at an Irish bar, where they talk about their mental conflicts and their relationship breaks up. Back in their hotel, their relationship comes to a bitter end as the businessman tries to leap out of the window of his room.

Metaphors in Patterson's novels

Concerning *Burning Your Own*, Gerry Smyth rightly points out that "many things are left unanswered or unclear" and "(t)his is a deliberate strategy on Patterson's part, for in making the reader work to discover *meanings* rather than serving up one author-intended *meaning*, he is refusing the notion of a single vision of life in Northern Ireland or a single explanation of the violence that has permeated the society since the late 1960s."⁵⁾ (Italics original)

In *Burning Your Own*, Mal's relationship with Francy can be interpreted in several ways. Mal suddenly kisses Francy on one of his visits to the rubbish dump. Smyth mentions the possibility of plural interpretations of Mal's kiss by observing that "(it) can be read as *both/either* insistence on a larger non-bigoted vision *and/or* Judas kiss of betrayal."⁶⁾ (Italics original)

It is also possible to observe that Mal's kiss to Francy is induced by his watching on TV the landing of the Apollo spaceship on the moon. Mal is moved so profoundly by the achievement that he feels he merges with the astronaut waving his hands on the moon. For Mal, meeting Francy and watching the Apollo landing on the moon may mean knowing the two worlds which are totally new and awful to him. Mal may be attracted to Francy as strongly as to the Apollo and try to merge with Francy by the kiss. The Apollo achievement can be read as a metaphor for a larger vision which Northern Ireland should have, and also as a satire on a narrow, bigoted vision which causes violence in the province. At the same time the rubbish dump where Francy and Mal meet can be regarded as a metaphor for pluralism, reconciliation and border-crossing which will shatter the narrow,

bigoted vision.

In *Fat Lad*, too, a variety of metaphors are used to represent this larger or uncertain vision of Northern Ireland. Drew Linden's love with the three women from England, the North and the South all end fruitlessly. It can be considered to be a metaphor for an unfixed identity of Northern Ireland. Another metaphor to be examined is a goldfish which Drew's family keeps. When Drew's sister sees the goldfish swimming in a circle in a tiny bowl, she feels pity and frees it into a large bath. But the goldfish still continues to swim in the same, small circle. As she tries to make it swim more widely, the goldfish dies. Elmer Kennedy-Andrews points out that the goldfish is a metaphor for Drew, remarking that "Drew, too, despite flight to England, has been unable to swim clear of the confinements of his home place."⁷⁾ In my view, the goldfish in the tiny bowl can also be a metaphor for Northern Irish people who are fighting a battle in their small province. The goldfish dying in the big bath may imply metaphorically that, even if international support is given to them for a solution to their conflict, it always ends in failure. However, there are also positive metaphors in *Fat Lad*. Kay Morris, a Belfast woman full of energy, is a metaphor for contemporary Belfast which is changing from a war-torn city to a modern European or international city. When Drew's English boss, James, comes to Belfast, Kay acts as a tour guide and shows him around the prosperous area of the city and explains proudly her ancestors' achievements in having developed Belfast for centuries with "destruction and construction."⁸⁾ Though James expects to see "more destruction"⁹⁾ in the areas devastated by the Troubles, Kay acts against his expectation because she is "refusing the notion of a single vision of life in Northern Ireland", as

Gerry Smyth puts it. Another positive metaphor appears at the end of the novel. Drew is transferred to the Paris branch of his bookstore after its Belfast branch goes bankrupt. He comes home to Belfast to attend his father's funeral. When his plane is approaching the Belfast airport, the co-pilot announces apologetically that visibility is poor because the weather on the ground is damp and drizzly. Then two women sitting along near Drew exchange long-suffering sighs "across the central aisle" and one says to the other if the weather in Belfast is ever anything else, "making conversation."¹⁰⁾ Two contradictory interpretations are possible about this metaphor. Two women making conversation across the aisle can be a positive metaphor for border-crossing or reconciliation. But, if a reader is more drawn to their exchanging sighs and complaining about the constant bad weather in Belfast, it can be a negative metaphor for the never-ending Troubles. Thus, with the effective use of metaphors, *Fat Lad* reveals a larger vision of Northern Ireland which is changing all the time.

Black Night at Big Thunder Mountain can be regarded as "the continuation of *Fat Lad*"¹¹⁾ in attempting to represent a larger, uncertain vision of Northern Ireland which is always changing with destruction and construction. Disneyland in Paris is depicted as a metaphor for an ideal country which overcomes chaos to accept any political and cultural identities. This notion is evident in the words of Sam, "This is fucking Disney. *Everything's possible.*"¹²⁾ (Italics original)

It is also conceivable that Raymond Black's encounter with Ilse Klein and Sam offers him an opportunity to explore his identity as a Northern Irishman just as Drew Linden's journey through England, the North and the South does him. Raymond and Ilse are re-

leased at last. After the construction is over, they often visit Disneyland, try the Big Thunder Mountain ride many times, and quarrel about the place where they were confined by Sam. This may be another metaphor for the uncertain identity of Northern Ireland.

The hotel in *The International* and the house in *Number 5* serve as metaphors for pluralism, reconciliation and border-crossing as do the rubbish dump in *Burning Your Own* and Disneyland in *Black Night at Big Thunder Mountain*. The International attracts Bap Connolly, the Vances, Stanley, Ingrid and other guests of different social, cultural and political backgrounds because, as Danny Hamilton observes, “in a hotel you could act out the fantasy yourself.”¹³⁾ Most of the guests are pathetic, but they live with dreams, believing that they will have a better future. Likewise, the five families in *Number 5* have different social, cultural, national, and political backgrounds. They witness the various changes Belfast undergoes for forty years from the same house. The house continues to stand there with little change though its residents and surroundings change a great deal. This seems to show that the house serves as a paradoxical metaphor for the change and stability of Belfast. It may indicate that Belfast tries to remain strong and stable, even though the city is shaken by the Troubles, and changes into a modern European or international city. Regarding his intention of writing *Number 5*, Patterson remarks:

Again it's kind of that desire to open up Northern Ireland. There are all kinds of experiences that sometimes get squeezed out if you talk about Unionism and Nationalism. I suppose the novel is trying to get away from the fallacy that people find themselves defined by their religion and

by their politics.¹⁴⁾

With the depictions of universal human experiences in a particular hotel and in a particular house, both *The International* and *Number 5* represent a larger vision of Northern Ireland which is not trapped by the religious and political conflicts.

A metaphor in *That Which Was* lies in the title itself. The title initially means a thing which happened in the past, and in this novel it indicates the murder at the Belfast bar. At the same time the title derives from a passage in the Bible; “In those days there was no king in Israel: every man did that which was right in his own eyes.”¹⁵⁾ The murderer, whether it was Larry or not, did what he believed to be right. “That which was” also applies to Avery's struggle in trying to make clear the truth for Larry to save him from the agony. Avery does which is right in his own eyes even if his congregation and his family oppose it. At last Avery is forgiven by them and his newborn baby, David, comes home from the hospital. Avery looks at the pretty and peaceful baby with affection. The baby can be considered to be a metaphor for Belfast which is reborn to change into a new, peaceful city by overcoming the past tragedies. However Avery finds among greeting cards a message from Tony saying that Avery did not get any truth, and it remains a mystery who the real murderer is. With the effective use of metaphors, *That Which Was* displays more convincingly the two opposing realities of Northern Ireland: the outer calmness of the province which is regaining peace and becoming more European or international, and the inner conflict of the province in which people still suffer from the aftermath of the Troubles.

Metaphors in *The Third Party*

The Third Party can be regarded as the continuation of *That Which Was* in the sense of representing the outer calmness and the inner conflict. The businessman is an executive of his company and Ike is an established novelist. Although they look contented outwardly, they have inner, mental conflicts. Ike is frustrated because his novels, which deal with violence in Northern Ireland, are not read widely by the public though they are highly acclaimed by academics. The businessman has a secret about his company's products which he does not want to be uncovered. He also has a sensitive temperament, which affects his behavior in Hiroshima. He visits the Atomic Bomb Museum. As he is deeply moved by it, he makes another visit. He then meets a Spanish-speaking lady and feels love towards her though he has a wife and two children. The day before his departure from Hiroshima, he is invited by Ike to his reading at Hiroshima City University. He takes a wrong bus which brings him to another university. He tries to hitchhike to return to the city center, but a passing lorry rejects him. Then he believes that he is laughed at by the driver, curses his own stupidity and regrets coming to Japan.

The businessman also gives close observations of "breakfast", "lunch", "reception" and "dinner", which can be regarded as metaphorical representations of his sensitive temperament. For breakfast at the hotel the day before his departure from Hiroshima, the businessman eats from the Western buffet which includes "Swiss-style muesli, Dutch and German cheeses, cold meats, croissants, bagels, rye bread, white and brown rolls, rollmop herrings, peppered mackerel fillets, watermelon slices, fresh fruit salad, tinned grapefruit seg-

ments, four jugs of just-squeezed juice, yoghurt, quark, cottage cheese and, rising above the rest, stainless steel hotplates heaped with hash browns, scrambled eggs, tomatoes and chipolatas."¹⁶⁾ For lunch, the businessman goes to the food hall of Sogo Department Store and orders "mori soba, plain noodles served cold on a bamboo platter with soy and wasabi" and "a small flask of sake".¹⁷⁾ At the reception, the conference delegates are served "a whole salmon on ice" and a woman says admiringly behind the businessman, "It doesn't come much fresher than that."¹⁸⁾ For dinner in the "izakaya", the businessman enjoys eating "oden: a hotpot containing tofu silken and fried, daikon, potato, boiled egg, and fish cake, balls of sticky rice", "plates of barbecued koi-washi, small sardines, and plates of plates of koiwashi in their uncooked state, filleted, with mackerel, octopus and squid."¹⁹⁾ It seems that these elegantly and delicately cooked meals may affect the businessman's sensitive temperament so much that his inner conflict is intensified.

Other metaphors to be considered are those of an eagle which appears intermittently and "the third party". The eagle first appears in the early morning of the day before the businessman's departure from Hiroshima. He sees the eagle flying in the sky from the window of his hotel's room. He thinks that it is the same eagle as he saw on his mother's grave. But, when he tells of it to Kimiko, the conference coordinator, she says that there are no eagles in Hiroshima. The eagle always stays in the businessman's mind and makes him conscious of his life and death. While the businessman goes to dinner with Ike and some of the conference delegates, he imagines oddly that he sees themselves briefly from above with an "eagle-eye view".²⁰⁾ When he returns to his hotel after the third party and has

a bitter conversation with Ike, the eagle appears again in his imagination and tries to lead him to death. Thus this imaginary or illusory eagle plays a metaphorical role of intensifying the businessman's inner conflict. At the third party, the businessman's relationship with Ike breaks up completely after their open-hearted talk about their inner conflicts. For the businessman, the third party turns out to be not just an occasion for further drinks, but also the entrance to another different world. It is indicated at the beginning of this novel:

I woke that morning, as I had woken all the previous sixteen thousand mornings of my life, as I would never wake again, knowing nothing whatever of the third party.

Another world entirely.²¹⁾

The relationship between the businessman and Ike gets more nervous and sorer as they talk about their inner conflicts at the third party. The businessman realizes that Ike's world is entirely different from his own and says to him, "They're two different worlds, yours and mine. Half the time I'm not even sure we live in the same city."²²⁾ These words by the businessman finally make Ike lose his temper and their relationship comes to a complete break-up. By knowing Ike's different world, the businessman enters another world entirely different from the one in which he has lived so far. Therefore the third party metaphorically represents the businessman's entrance to another world or death. However, it remains a mystery whether the businessman really dies or not. When he hesitates to go forward for a leap out of the window of his hotel's room, the imaginary eagle appears to take hold of him:

The last ounce I knew would sink my soul, then, at the very moment that the drag became irresistible, a shadow swooped and, with an ease bred of aeons, talons reached right in and plucked me free. I looked down and there was the husk of me, without the wit to quit, pedaling the air, like a trick-cyclist, arms shot straight up from the shoulders.²³⁾

It is possible to think that the businessman is so badly drunk that he is in a state of illusion. He may just look down from the window and see an illusory figure falling to the ground.

The Third Party allows the readers to interpret variously in the same way as Patterson's other novels do. This uncertain ending and the outer calmness and the inner conflict of the businessman and Ike may display metaphorically the present situation of Northern Ireland. Likewise, the third party, which is held in an Irish bar and causes the break-up of the relationship between the two Northern Irishman, may be a metaphorical revelation of the fact that the conflict in Northern Ireland is still going on under the surface. In this sense, *The Third Party* is a reminder of "Kerbstones", which is included in a collection of Patterson's essays *Lapsed Protestants* (2006).²⁴⁾ In this piece, Patterson exposes the fact that the so-called "peace-line" dividing Protestant streets and Catholic streets in Belfast has been reinforced and expanded even since the signing of the Good Friday Agreement in 1998, and laments that Belfast is a more profoundly divided city now than at any time in its history. He also recounts an episode about a Catholic man who lived on Republicans' Falls Road in 1969, when the Troubles were at their worst. The same year the man got lost on Loyalists' Shankill Road, and asked for – and was given – directions to the Falls. Pat-

terson mentions that it is almost impossible to imagine such a scenario today. This indicates that, although Northern Ireland looks calmer outwardly today, the conflict is getting more intense under the surface.

At the same time, *The Third Party* attempts to examine the conflict in Northern Ireland in an international context as *Black Night at Big Thunder Mountain* does. Among the exhibitions in the Atomic Bomb Museum, the businessman is especially impressed by that of a teenage girl searching after her dead mother and that of Sadako Sasaki who died aged twelve. At the conference, Ike reads a passage from his novel which focuses on a man murdered by terrorists. By giving depictions of particular victims in both wars, Patterson seems to emphasize that every war is as tragic as another regardless of its scale. The businessman is also impressed by the fact that “the Bank of Japan on Rijo-dori, famously opened for business on 8 August 1945, the same day that the trams began running again.”²⁵⁾ The account of this fact and that of elegantly and delicately cooked Japanese foods by which the businessman is impressed as much remind us of the industriousness and earnestness of Japanese people.

Another possible interpretation of *The Third Party* is that it is a representation of universal human experiences. In “Never-Ending Stories”, another essay in *Lapsed Protestant*, Patterson complains about many critics’ view that Northern Irish novelists would have nothing to write about after the declaration of ceasefire brought the Troubles to their end in 1994. He emphasizes that Northern Ireland is changing through the peace process and the change will make it possible for novelists to write about simple experiences of living, messy and entirely human.²⁶⁾ The inner conflicts of the businessman and Ike may be

considered to be part of those simple experiences of living, messy and entirely human, which can be observed anywhere as well as in Northern Ireland. Moreover, as Roddy Doyle comments, *The Third Party* is “an intriguing and highly entertaining novel”.²⁷⁾ From the beginning until the end, this novel never fails to grip the readers’ attention with expectations for what will happen next.

By making effective use of metaphors and allowing the readers to interpret them variously, *The Third Party* represents “a larger vision of Northern Ireland” with deep insights into Northern Ireland, Japan, war, and human lives.

Notes

1) “Belfast Novelist wins Major USA Literary Prize,” website of the Arts Council in Northern Ireland (www.artscouncil-ni.org), 27 November, 2008. The Lannan Literary Awards and Fellowships were established in 1989, and a Belfast poet, Sinead Morrissey, was also one of the winners in 2007. Also refer to the website of the Lannan Foundation (www.lannan.org).

2) Rooney Prize for Irish Literature was created in 1976 by an Irish-American businessman, Dr. Dan Rooney. The prize is awarded to Irish writers under the age of 40. The Betty Trask Award was established in 1984 by the Society of Authors. The award is given to writers of the Commonwealth under the age of 35 for their first novels. It is funded from a bequest by the late Betty Trask, an author of over thirty romantic novels. Refer to en.wikipedia.org.

3) The winner for this year’s award was John McGahern, *Amongst Women* (1990).

4) Laura Pelaschiar, *Writing the North: The Contemporary Novel in Northern Ireland* (Trieste: Edizioni Parnaso, 1998), p. 111. She uses these phrases for her discussion of Robert McLiam Wilson’s *Eureka Street* (1996) and Patterson’s *Fat Lad*.

5) Gerry Smyth, *The Novel and the Nation* (London: Pluto, 1997), p. 128.

6) *Ibid.*

7) Elmer Kennedy-Andrews, *(De-)Constructing the North: Fiction and the Northern Ireland Troubles*

since 1969 (Dublin: Four Courts, 2003), p. 109.

8) Glenn Patterson, *Fat Lad* (1992 ; London: Minerva, 1993), p. 204.

9) *Ibid.*

10) *Ibid.*, p. 282.

11) Masahiko Yahata, "An Interview with Glenn Patterson," *Potential in Northern Irish Fiction: In Quest of Reconciliation and Universality* (Hiroshima: Keisuisha, 2003), pp. 229-230. This interview was conducted in Belfast on March 2, 2001. Patterson said, "I went over while Disneyland was being built outside Paris, to see if there was anything I could write about. And that was where *Black Night at Big Thunder Mountain* started. So, in a sense of continuation of *Fat Lad*, the novel was carrying on the kind of conversation I was having with myself."

12) Glenn Patterson, *Black Night at Big Thunder Mountain* (London: Chatto & Windus, 1995), p. 4.

13) Glenn Patterson, *The International* (London: Anchor, 1999), p. 71.

14) Masahiko Yahata, "An Interview with Glenn Patterson," p. 235.

15) This is a passage from "Judges 21 : 25" in *The Old Testament*. It is put before "part one" in Glenn Patterson, *That Which Was* (2004 ; London: Penguin, 2005).

16) Glenn Patterson, *The Third Party* (Belfast: Blackstaff, 2007), p. 6.

17) *Ibid.*, p. 40.

18) *Ibid.*, pp. 83-84.

19) *Ibid.*, pp. 121-123.

20) *Ibid.*, p. 113.

21) *Ibid.*, p. 3.

22) *Ibid.*, p. 151.

23) *Ibid.*, p. 167.

24) Glenn Patterson, "Kerbstones," *Lapsed Protestant* (Dublin: New Island, 2006), pp. 62-65.

25) *The Third Party*, p. 49.

26) Glenn Patterson, "Never-Ending Stories," *Lapsed Protestant*, pp. 158-163.

27) On the cover of *The Third Party*.

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