



CONFLICT OF IRISH CULTURAL IDENTITY IN BRIAN FRIEL'S TRANSLATION Konflik Identitas Budaya Irlandia dalam Drama "Translation" Karya Brian Friel

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Abstract

This research purposes to analyze Irish cultural identity conflict in Brian Friel's Translation, namely by analyzing why it happens and how it impacts to Irish. The method applied to analyze is descriptive qualitative method by doing content analysis through data collecting technique in the form of library research. From the data source of Brian Friel's Translation, the researcher does the technique of interpretation by using Homi K. Bhabha's postcolonialism theory of mimicry concept to identify the conflict of Irish cultural identity found in the literary work. The result of the research shows that the setting in Brian Friel's Translation is Northern Ireland in the 19th century. Irish people are surrendered to be the British colony. British people colonize Irish in various ways; destroying Irish rights by forcing them to work very hard on potato plantation in the area where they live to fulfill British people food, forbidding Irish to use their own language or do their Catholic religious worship, executing Ordnance survey namely by replacing names of local places in Northern Ireland for the importance of imperialism forcibly. That colonialism causes suffering, starving and poverty. Through the dialogues, it reflects that British people want to abolish Irish language and culture to replace it to British language and culture which is considered more modern.

Keywords: cultural identity conflict, colonialism, postcolonialism, ordnance survey

Abstrak

Penelitian ini bertujuan menganalisis konflik identitas budaya bangsa Irlandia dalam drama Translation karangan Brian Friel, yaitu dengan mengupas mengapa konflik itu terjadi, dan bagaimana akibatnya terhadap bangsa Irlandia. Metode yang diterapkan adalah metode deskriptif kualitatif, dengan menganalisa isi melalui teknik pengumpulan data berupa studi kepustakaan. Dari sumber data drama Translation karangan Brian Friel, peneliti memakai teknik interpretasi melalui teori postkolonialisme konsep mimikri dari Homi K Bhabha untuk mengidentifikasi konflik identitas budaya bangsa Irlandia yang ditemukan pada karya sastra tersebut. Hasil penelitian menunjukkan bahwa setting yang terdapat pada drama tersebut adalah pedesaan Irlandia Utara pada abad 19. Bangsa Irlandia takluk menjadi koloni bangsa Inggris. Bangsa Inggris menjajah dengan berbagai cara, menghancurkan hak-hak bangsa Irlandia dengan memaksa mereka kerja paksa di perkebunan kentang tempat tinggal mereka untuk memenuhi kebutuhan makanan rakyat Inggris, melarang mereka menggunakan bahasa asli atau melakukan ibadah agama Katolik, dan melakukan survei Ordnance yaitu mengganti paksa nama-nama lokal di Irlandia utara ke bahasa Inggris untuk kepentingan imperialisme. Penjajahan tersebut menyebabkan penderitaan,

kelaparan dan kemiskinan. Melalui dialog-dialognya tercermin bahwa bangsa Inggris ingin melenyapkan budaya serta bahasa Irlandia, lalu menggantinya dengan budaya dan bahasa Inggris yang dianggap lebih modern.

Kata-kata kunci: konflik identitas budaya, kolonialisme, postkolonialisme, survey ordnance

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INTRODUCTION

Compared to Ireland, England has created prosperous condition in the history. In the 16th century, England has become a prominent country in Europe in the reign of Queen Elizabeth I. That time is well known as Renaissance, as time of civilization from English Civil War and time of highest achievement of literature from the legend, Shakespeare. Then when the era of industry comes in 19th century, England has settled and ready to adapt with that early modern time, again in the reign of a Queen, namely Queen Victoria. Rapid industrialization in the era of industry has forced Queen Victoria to decide political policies, one of them is British imperialism. British imperialism is really a tragedy for Ireland. As stated by Jean Adele Roth, an active genealogist with the Seattle Genealogical Society Colonization, that the British was a disaster, especially for poor Irish Catholics (Ireland's Troubling History: British Colonialism's Effect on Irish Research, Roth, 2019). British imperialism or British colonization toward many countries like India, Africa, Phillipine and etc. occur in the 18th or 19th century, but for Ireland as British neighbor country, the colonization has occurred since a very long period before it.

It is not in a short period that England and Ireland have been involved in tense conflict. As a smaller one although geographically located closely with England, Ireland is recognized as a very traditional and undeveloped country. From the different aspect but in similar idea, Monacelli gives his arguments that the effort of re-imagining of Ireland by English minds is considered to be a hard project and comes to the British misrule that lead to the pessimistic condition. The reason behind that bad relation between those two countries according to Monacelli is caused by English mind that views Ireland as her subordinate and the fact that British ideas are informed by the traditional prejudicial stereotypes of Irishness (Monacelli, 2010).

It is started from King Henry VII which is continued by his daughter, Queen Elizabeth I, in the 16th century, the conquest to Ireland is aimed at the extinction of Irish Gaelic culture. Rahman et al. (2017) also express the result of their investigation and they state that The British Empire begins developing its colonialization tactics in Ireland and Canada, before exporting them throughout the world. Concerning with Irish Gaelic culture, those three scholars from Manitoba University also wrote that Ireland's native Gael population had a clan-based political system, and a legal system known as the Brehon laws (Rahman et al., 2017). It is not enough to the extinguishing of Irish Gaelic culture, the huge tragedy happens in the settlement of British and Scottish Protestant in agricultural Ireland, in the 17th century, precisely in Ulster and Munster.

In that settlement Britain has power to get authority toward Ireland. Large scale potato plantation as Irish main natural resource is executed which cover six counties namely Armagh, Fermanagh, Cavan, Coleraine, Donegal, and Tyrone. For this case, those six counties get in deprived situation. British colonization forces Irish villagers to fulfill British people need of food in a massive farming which causes Irish in a great famine and poverty. It is not without reason that Britain has intention to defeat Irish Catholic forces, since Irish resists to establish their Catholic church to be their strong national identity. Britain colonizes those six counties by destroying Irish civil rights. Catholics are forbidden to present in public office, even in legal

profession, more than that many limitations to get opportunities in education and in practices of religion.

Through this study, the writer finds the description of daily life of Northern Ireland agricultural villagers in Brian Friel's *Translations*. Sanford V. Sternlicht gives his appreciation to Friel's play as one of the *Masterpieces of modern British and Irish drama*. Sternlicht expresses that Friel has created a fictional village which is called Baile Beag (Irish name) which means small town (Sternlicht, 2005). Born in 1929 and get education in Derry and Belfast, Northern Ireland, Brian Friel, understands exactly the suffering of the villagers. From the dialogues of the characters, Brian Friel tells carefully the ideas and feelings of villagers personally. Friel's fictional village has created a vivid depiction about Irish communication, tradition, emotion and belief with the setting in agricultural land of Northern side of Ireland in the 19th century. Brian Friel's *Translations* has presented a revelation of suffering life of Irish villagers. Although Friel does not live in the 19th century when the story is happened, but he can observe it since the poverty as impact of British colonization still exists in 1950s (Moltmann, 2017).

Conflict of Irish cultural identity has been studied by many researchers, but most of them concern with investigation of facts in Irish social life and culture in modern time. In fact, it is still very rarely which takes the research on the play of Brian Friel's *Translations* that pays attention on Irish villagers' life in the 19th century. Mairead Nic Creath, in her book, *Culture and Identity Politics in Northern Ireland* (2003) traces the redefinition of aspects of Ulster-British culture and the development of a bi-cultural infrastructure in spheres such as language, media and museums (Nic-Craith, 2003; Nugrahani, 2014). According to Creath, North and South of Ireland have served side by side in the British army, the bi-cultural approach is a recent innovation in museums and is to a certain extent symbolic of the greater representation of the two cultural traditions in all cultural spheres. Another research is from Andrea Furey et.al. with the article entitled *Interpretations of National Identity In Post-conflict Northern Ireland: a Comparison of Different School Settings*. Their main findings show that children across separate Catholic, separate Protestant and mixed Catholic and Protestant educational contexts construct and interpret identity differently.

A study that discusses Brian Friel's *Translations* is found in *Linguistic Identity and The Irish Political Conflict in Brian Friel's Translations: A Cultural Perspective* written by Amal Riyadh Kitishat and Majd Alkayid (Kitishat & Alkayid, 2020). They use New Historicism methodology to analyze Irish linguistic identity in Friel's *Translation*, that from the dialogues of the play they find an awareness of Irish national identity. The study considers that imperialism which includes politics, cultural aspects and language then results linguistic Imperialism reveals Irish language to be among the languages that suffered from the English linguistic Imperialism and its persecution for centuries (Rose & Conama, 2018). There is similarity between Kitishat and Alkayid's study and the writer's study that both of them use Brian Friel's *Translation* as the data source and discuss Irish' cultural identity conflict. The difference is in the methodology, that Kitishat and Alkayid use New Historicism theory meanwhile the writer applies postcolonialism theory of mimicry from Homi K. Bhabha (H. Bhabha, 1984).

From this research, entitled "Conflict of Irish Cultural Identity in Brian Friel's *Translation*" the writer sees the reflection of British imperialism. Brian Friel is very sensitive to portray the details vividly, so the concept of mimicry which indicates the process of replacing native tradition into colonizer's or Westernization are clearly seen in the play. The writer feels very enthusiastic to analyze it that hopefully this study can explore the conflict of culture between Irish as the native and British as the colonizer, further it can explain how the conflict of Irish' cultural identity happens and how it impacts to Irish.

THEORETICAL BACKGROUND

The issue of people identity is one of several topics presented in postcolonial theory in which tradition, heritage, language, aesthetics, norms and customs play a role in the construction of cultural identity (Nurcahyania & Kamila, 2021). For the discourse of postcolonial theory, two great scientists who concerns with are Homi Bhabha and Edward Said. Both postcolonialism theorists share in common point of view which reveals in different expressions. Said is recognized with his words of “Us” and “Other” in which these terms are used in his statement of artificial boundaries and stereotypical boundaries between West and East, that in his theory the colonizer sees himself as “Us” and colonized as “Other” (Aminah et al., 2020). Meanwhile Homi K. Bhabha is popular with his word of “mimicry” that according to him in the process of colonization, native tradition is replaced by colonizer tradition in which further he focuses on politics, emotions and values that exist in the space between Colonizer and Colonized (Aminah et al., 2020).

From both postcolonialism theories, the writer chooses Bhabha’s postcolonialism theory of mimicry to be applied in this research. Dealing with Bhabha’s concerns on politics and emotions in the space between Colonizer and Colonized, the theory of Max Weber about politics and power support the term of Bhabha theory of “mimicry”. Max Weber defines power as a possibility for a person to force other to conduct as his will (Fatma, 2019). In his further explanation, Weber elaborates that human power with the form of authority means a capability to achieve certain aims that can be accepted formally by community members. In the discourse of politics between the colonizer and colonized so the more powerful nation’s authority is then constructed legitimately (Fatma, 2019).

In his concept of mimicry, Bhabha expresses his sympathy to the colonized that according to him, in the basis of mimicry, that articulates those disturbances of cultural, racial, and historical difference there is a desire that menace the narcissistic demand of colonial authority (H. Bhabha, 1984). The postcolonialism theory from Homi K. Bhabha is applied in analyzing Irish cultural identity conflict in Brian Friel’s *Translation* as the story in the play tells about British colonialism in the form of Ordnance survey, prohibition on Irish villagers to speak with their language, prohibition on Irish villagers to practice their worship in which all of them can be categorized as disturbance of cultural, racial, and historical difference. For the sake of British colonial authority, Irish villagers surrender on their fate with their painful feeling of cultural identity conflict.

RESEARCH METHOD

The method of interpretative form in qualitative research is applied in this study, that means after gathering non-numerical data the writer analyzes the data with interpretation (Rahayu, 2022). The data source is the script of the play of Brian Friel’s *Translation* which consists of 72 pages and which is published in 1981. Beside that for the data analysis procedure, the writer conducts several steps. The analysis is conducted firstly by reading the script, then by selecting data which deal with conflict of Irish cultural identity, and finally by interpreting the selected data to find the cause of Irish’ cultural identity conflict and the impact of British colonization to Irish. Content analysis through data collecting technique in the form of library research is done by taking data in the form of dialogues and narration from the play.

DISCUSSION

An author is like an artist, with his sensitive feeling he creates a literary work. In his creation an author faces life reality then by using language as his specific object he expresses what he sees and feels in the revelation of prose, poem and drama (Armet et al., 2022). Further in his deep feeling and high intellectuality, an author also portrays social conflicts in relation

with the world history.

Yanti and Ferdinal, in their article “The Portrait of Racial Discrimination against Black American People in Angie Thomas’ *The Hate U Give*” state that there is a correlation between historical background and the development of literature constitute. In their vision, authors could add any of their imagination to the factual story that depicts the real condition (Yanti & Ferdinal, 2021). Similarly, literature and revolution are not in isolated between each other, whereas revolution can generate a literary work from an author who feels sensitive to the change happened in his age, on the other hand literary work can cause the happening of revolution on society who read it (Amiruddin, 2019).

From this research, the writer finds the reflection of Irish’ cultural identity conflict in Brian Friel’s *Translations*, in this case the discussion is divided into two sections namely, British colonization as the cause of Irish’ cultural identity conflict and the impact of British colonization to Irish. In a deeper explanation, the impact of British colonization to Irish is divided into two sections, namely Submission and Poverty as the impact of British colonization and Annihilation of Irish’ culture as the impact of British colonization.

British Colonization as the Cause of Irish’ Cultural Identity Conflict

Brian Friel, the playwright of *Translations*, is born in 1929 and educated in Derry and Belfast. Derry is a place near the county of Donegal, meanwhile Donegal is one of the six counties (Armagh, Fermanagh, Cavan, Coleraine, Donegal, and Tyrone) which become the territory for the large scale of potato plantation for British imperialism so Brian Friel as a brilliant playwright has depicted the situation and atmosphere of Irish tragedy completely. Set in agricultural land of the Northern side of Ireland in the 19th century, the play involves 10 characters; 6 villagers, 2 villagers who help British soldiers, and 2 British soldiers. The quotation below expresses dialogues between the villagers, Manus, Sarah, Jimmy and Maire.

Manus : Say the word: flow-ers. Come on—flow-ers.
 Sarah: Flowers.
 Maire: Is this all’s here? Is there no school this evening?
 Jimmy: Bene! Optime!
 Maire: That’s the height of my Latin. Fit me better if I had even that much English.
 Jimmy: English? I thought you had some English? (Friel, 1981: 16)

From the quotation above, the dialogues represent Irish villagers’ effort to speak English. They want to speak English well, so Manus tries to make corrections to what Maire says, then Jimmy speaks English reluctantly because he cannot lie that he loves the Irish language more than English. Even though Maire studies in Norfolk, a county of a part of England, it is seen that British imperialism gives a bad impact to the Northern Irish people. In this case, the concept of mimicry from Bhabha’s postcolonialism theory exists. In the colonialism situation, the colonizer forces the colonized (the native) violently or gently to accept the colonizers’ culture to be their own culture, then gradually the native’s culture vanishes (H. Bhabha, 1984; Furqon & Busro, 2020). From the dialogue above, it shows that British imperialism forces Northern Irish villagers to use British’ culture, that is British’ language. That is the process of imperialism.

British colonization is clearly seen when the act in the play shows the moment of Ordnance survey. Gillian Smith, the Director and Editor of Publications of Cork Multitext Project in History, gives an explanation of Ordnance survey:

In 1824, the British government decided to initiate a comprehensive series of six-inch maps of Ireland, the first of its kind. The project was entrusted to the British Board of Ordnance, a military body responsible for mapping, which authorised Col. Thomas Colby to supervise

(Smith, 2001).

Lancey: Swinefort.
Owen: LisnaMuc.
Lancey: Burnfoot.
Owen: Bun na hAbhann.
Lancey: Dromduff.
Owen: DruimDubh.
Lancey: Whiteplains.
Owen: MachaireBan.
Lancey: Kings Head.
Owen: CnocnaRi. (Friel, 1981: 61)

Lancey and Owen from the quotation above are Irish villagers who are recruited to conduct Ordnance survey. Brian Friel describes the process of Ordnance survey the same as the real one, in this case Gillian Smith also expresses that immediately after the mapping of Ordnance survey is officially issued so the recruitment of civilians is conducted (Smith, 2001).

The dialogues between Owen and Lancey above are the dialogues when the execution of Ordnance survey is done. The mapping in Ordnance survey is the revelation of British imperialism as the names of local places in Northern Ireland must be replaced with English names. In the quotation it shows that Lancey and Owen try hard to make the translation, from Irish to English and from English to Irish. From those translations, like from DruimDubh to become Dromduff, moreover in the word Bun nahAbhann to become Burnfoot, they indicate that the translation from Irish to English is wrong, the result is very different from the original one. The situation shows that colonizers do the translation heartlessly. They feel repressed by the situation. They know that the original names of those local places are Irish words but they cannot rebel. The force of that local name replacing causes conflict on Irish cultural identity (Bhabha, 1984; Bhabha, 1994). British imperialism has caused a terror in their life. From the discussion above, it can be concluded that the cause of Irish' cultural identity conflict is British imperialism.

The Impact of British Colonization to Irish

Submission and Poverty as the impact of British colonization

The impact of British colonization to Irish appears from the beginning of the play that Brian Friel shows the condition of the villagers who are in poverty. Act 1 of the play takes place at a local hedge-school, namely a donation school which is run by a local master. From the setting, Friel wants to show the condition of social life of the villagers.

The hedge-school is held in a disused bam or hay-shed or byre. Along the back wall are the remains of five or six stalls—wooden posts and chains—where cows were once milked and bedded. A double door lefty large enough to allow a cart to enter. The window is right. A wooden stairway without a banister leads to the upstairs living-quarters (off) of the schoolmaster and his son. Around the room are broken and forgotten implements: a cart-wheel, some lobster-pots, farming tools, a battle of hay, a chum, etc. There are also the stools and bench-seats which the pupils use and a table and chair for the master. At the door a pail of water and a soiled towel. The room is comfortless and dusty and functional—there is no trace of a woman*s hand. (Friel, 1981: 11)

The disused barn describes that there is no ideal empty space or building for them to learn. By reading carefully the illustration above, Friel actually has shown many factors besides bad economic factors. The barn, wooden posts and chains, all of them are tools which they use

to breed their cows in the past. It shows a cultural factor, that one of agricultural Irish cultures is breeding cows. A cartwheel and farming tools in the quotation above informs that besides breeding they also do farming as their culture, but the farming tools are not useful anymore since they do not have land anymore, they cannot earn for their life anymore. Then in the next line, it shows the condition of the room which is uncomfortable, dusty and very bad, so all of the words above indicate that they have nothing anymore, they live in a very poor condition.

Still in the setting of hedge-school, Friel intends to make the readers know deeply about Irish character, about how morally they behave to others although they live in poverty. The revelation of Manus and Sarah shows that a peaceful situation happens in that agricultural Northern Ireland.

Manus is in his late twenties and early thirties; the master's older son. He is pale faced, lightly built, intense, and works as an unpaid assistant—a monitor—to his father. His clothes are shabby; and when he moves we see that he is lame. Sarah's speech defect is so bad that all her life she has been considered locally to be dumb and she has accepted this: when she wishes to communicate, she grunts and makes unintelligible nasal sounds. She has a waiflike appearance and could be any age from seventeen to thirty-five. (Friel, 1981: 11)

The act above tells some points about Manus and Sarah. Manus with his pale face and shabby clothes reflect that he looks very poor. Besides that, Manus as the master's son, works and teaches there as a volunteer, he sacrifices himself. Meanwhile how Sarah behaves with her head down, that she receives herself with her bad speech defect and her waiflike performance, all of them refer to Sarah's character of submissiveness. From that analysis, there is a summary that the villagers live in a deprived condition. Further, from Sarah's character of submissiveness, it indicates Sarah's feeling of fear. The Northern Irish villagers are afraid of threat of violent action of British colonization (Bhabha, 1994).

The submissive action is actually done by all characters in the play, since they must obey the rule from British imperialism. Even though they have the same feeling, but sometimes every individual in the character has different characterization. Marie, who is outspoken, can not hide her frustrated feeling.

Maire: Sweet smell! Sweet smell! Every year at this time somebody comes back with stories of the sweet smell. Sweet God, did the potatoes ever fail in Baile Beag? Well, did they ever—ever? Never! There was never blight here. Never. Never. But we're always sniffing about for it, aren't we?—looking for disaster. The rents are going to go up again—the harvest's going to be lost—the herring have gone away forever—there's going to be evictions. Honest to God, some of you people aren't happy unless you're miserable and you'll not be right content until you're dead!

Doalty: Bloody right, Maire. And sure St. Colmcille prophesied there'd never be blight here. He said: The spuds will bloom in Baile Beag. (Friel, 1981: 21)

From the dialogue which is said by Maire in the quotation above, it reflects Marie's feeling of frustration as the impact of the horrible condition of the Great Famine in Ireland. They do not have farm land any more, meanwhile for villagers farming is their main living. It means that they do not have hope for their life. Then the answer from Doalty shows that he agrees with it and finally they surrender that they cannot get their once prosperous potato farm. They feel submissive to the deprived condition.

Even it happens to the master of the hedge-school, Hugh, that he cannot avoid of his sad feeling. Hugh is known as a person with wise character that he is the initiator of the existence

of the hedge-school. The quotation below describes Hugh's feeling.

HUGH: Urbs antiqua fuit—there was an ancient city which, 'tis said, Juno loved above all the lands. And it was the goddess's aim and cherished hope that here should be the capital of all nations—should the fates perchance allow that. Yet in truth she discovered that a race was springing from Trojan blood to overthrow someday these Tyrian towers—a people *lauregem belloque superbum*—kings of broad realms and proud in war who would come forth for Libya's downfall—such was—such was the course—such was the course ordained—ordained by fate . . . (Friel, 1981: 68)

In the end of the act of the play, it shows Hugh's painful feeling. Hugh expresses his missing on his past homeland, on Juno, Trojan and Tyrian as part of stories in Greek mythology. He feels very sad since he knows that Greek mythology is their original folklore which has moral value and which is very valuable for Irish people. Hugh however realizes that there is no hope anymore. Hugh finally accepts Irish downfall as their fate, like a legend of Libya's downfall in the Trojan war. Hugh's acceptance of fate represents Irish submission to British imperialism (Furqon & Busro, 2020).

Annihilation of Irish culture

The hedge-school which is established by Hugh, Manus' father is really a useful place. They can talk about Greek mythology, while outside of the hedge-school they cannot do it. Then for Irish villagers who cannot speak English, they can learn English at hedge-school without feeling inferior. Brian Friel intends to make the readers know deeply about Irish character, about how morally they behave to others although they live in poverty. The revelation of Manus and Sarah shows that a peaceful situation happens in that agricultural Northern Ireland.

When the play opens, Manus is teaching Sarah to speak. He kneels beside her. She is sitting on a low stool, her head down, very tense, clutching a slate on her knees. He is coaxing her gently and firmly and—as with everything he does—with a kind of zeal. (Friel, 1981: 11)

It shows that Manus is more educated than Sarah so Manus teaches Sarah to speak English. It is also seen that Manus teaches Sarah gently and firmly, meanwhile on the contrary Sarah looks very nervous and worried. In this case, Sarah is illustrated as a very traditional girl who has never gone out of the village. From both characters, it indicates that even though there is a big difference in the villagers' educational background, however there is no discrimination, and they respect each other. Furthermore, from Manus' sacrifice to be a volunteer, it refers to the concept of their religion, a real Christian with good moral.

The atmosphere of pure traditional village is expressed again in the quotation when Jimmy tells a story of Greek mythology. He looks very familiar with Athene, the goddess of wisdom and battle, and Ulysses, a hero in ancient Greek literature (Doherty, 1991). In another dialogue, Friel wants to explain how valuable is Irish culture with the belief of gods and goddesses, in this case Irish's belief derives from Greek mythology.

Jimmy: *Knuzosen de oi osse—* 'She dimmed his two eyes that were so beautiful and clothed him in a vile ragged cloak begrimed with filthy smoke . . . '! D'you see! Smoke! Smoke! D'you see! Sure look at what the same turf-smoke has done to myself! (He rapidly removes his hat to display his bald head.) Would you call that flaxen hair? (Friel, 1981: 13)

The quotation above also shows Jimmy's dialogues which tells the story of Athene smoothly. Jimmy is a genius, that he can memorize Greek mythology completely. In his dialogue, Jimmy express the words begrimed, it indicates that he uses Old English word, Jimmy prefers to use Irish native language.

- Jimmy: 'And about him she cast the great skin of a filthy hind, stripped of the hair, and into his hand she thrust a staff and a wallet'! Ha-haha! Athene did that to Ulysses! Made him into a tramp! Isn't she the tight one?
- Manus: You couldn't watch her, Jimmy.
- Jimmy: You know what they call her?
- Manus: *Glaukopis Athene.*
- Jimmy: That's it! The flashing-eyed Athene! By God, Manus, sir, if you had a woman like that about the house, it's not stripping a turf-bank you'd be thinking about—eh?
- Manus: She was a goddess, Jimmy. (Friel, 1981: 13)

The dialogues between Jimmy and Manus in the quotation above gives a reflection that both are so enthusiastic to tell about Greek mythology. Jimmy and Manus are educated people compared to Sarah that most of her life is spent at home. From the characters of Manus and Jimmy, Friel wants to tell that although Jimmy and Manus have ever lived in a city to get education, and even though they have broad knowledge, but they still love their traditional culture. They still believe that the belief to gods is their ancestor's belief, even though they have Christian religion. In Christian they obey to God, then from their belief of Greek mythology they get practical teachings for their traditional everyday life. From that quotation, it also shows close relationship between Manus and Jimmy that Manus advises Jimmy for not to have a high dream to adore a goddess.

The hedge-school for the villagers in Northern Ireland is indeed a peaceful place for them. They can get freedom where outside they cannot get it. British colonialism has destroyed their civil rights, they are banned to speak their language, they are prohibited to practice their religion in public areas, the most painful for them is the horrible fact that they do not have their own farming land. They cannot share anymore of good memories or nostalgia of harvest time where in that situation they enjoy the harvest time in the past (Bhabha, 1984; Furqon & Busro, 2020). When Ordnance Survey comes to Ireland, there is a sign that indicates no hope anymore for them to maintain their culture. They must accept the fact that they cannot possess their own culture anymore. There is annihilation of Irish culture as the impact of British colonization.

Postcolonialism topic still becomes a hot issue nowadays. It does not only interfere with culture, but it also becomes widened to language, like this study on Brian Friel's Translations. The impact remains permanently and it still remains mystery to be solved. Brian Friel has presented a very actual story that needs our sympathy. Imperialism has not finished their project as capitalism supports them. In this modern time, when everything becomes easy to get, the problem becomes more complex. This study on Brian Friel's Translations is an effort to understand that complex problem.

CONCLUSION

British imperialism has had a very bad impact on Ireland. It has destroyed Irish civil rights, especially to Irish villagers who live in agricultural land. Brian Friel's Translation takes the setting in agricultural land of Northern Ireland. The characters in the play are Northern Irish villagers who live in the county where the territory of the potato plantation as one of the acts of British colonization is located. The act in the play shows that the villagers usually gather in the

hedge-school, a disused and dusty barn where they get freedom to talk there, since outside of the hedge-school is not safe for them.

From the dialogues of the characters, Brian Friel tells carefully the ideas and feelings of villagers personally. The concept of mimicry as the idea in Homi K. Bhabha's theory of post-colonialism reveals from the play, that colonialism causes the diminishing and finally the annihilation of native culture. That concept relates with the findings of this study (Bhabha, 1984; Bhabha, 1994).

From the findings of this study, the writer concludes that the cause of Irish' cultural identity conflict is British colonization which is revealed in Ordnance survey and potato plantation. Ordnance survey and potato plantation are executed for the sake of British imperialism, as Ordnance survey is conducted to expand British colonies and potato plantation is acted to fulfil the need of food for British people. Ordnance survey is especially seen in the play when the replacement of Irish local place names into English words is done forcibly.

The impact of British colonization to Irish is elaborated into two sections, the first is submission and poverty then the second is annihilation of Irish culture. Submission and poverty as the impact of British colonization are seen in the villagers' submissive behavior that they feel threaten and surrender to their fate as colonized people. Then the hedge-school which is made from disused barn as a place for villagers to gather indicates the condition of their poverty. Annihilation of Irish culture as the impact of British colonization reveals when the characters show the harmonious life of Irish traditional character, their enjoyable moment in discussing Greek mythology as Irish native culture, and their happiness in practicing Christian religion, but all of them are destroyed. British imperialism has damaged Irish culture, British want to annihilate Irish tradition then to replace into British tradition.

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