

# Literary Response and Analysis

## Theme by John Leggett

### AN IDEA ABOUT LIFE

A story can excel in any number of ways—in the strength of its plot, in the reality of its characters, in the gracefulness of its language. But what often makes us remember a story long after we've read it is the idea on which it's built—its theme.

### Revealing a Truth About Human Behavior

The **theme** of a story is the central idea, or insight, about life that it reveals. This insight is a truth about human behavior that the writer has usually discovered from experience—for example, that sometimes it is a mistake to marry for love alone or that as one grows old, death becomes less terrifying. To communicate this idea, the writer tells a story.

The theme is usually not stated directly in a story. Instead, the characters act out the theme for us. If the story works, we feel the characters' experiences so strongly that the truth revealed to them is revealed to us as well.

When the theme of a story seems fresh and true, we say, "Yes, I see what the writer means, but I hadn't quite thought of it that way before." Then we have penetrated the surface of human behavior and have seen what the writer wants us to recognize about our lives.

Although a theme is usually invisible and unstated, it can be the story's most forceful element. Themes are also important to other forms of literature, and a similar theme can be found across **genres**—in stories, novels, plays, poems, even in nonfiction. A powerful theme can

be the reason that a work of literature gets to our hearts and lingers in our minds.

### Universal Themes

Because a theme is a **generalization** about life or human nature and because certain experiences are common to all people everywhere, authors often express similar themes. These **universal themes** deal with such basic human concerns as good and evil, life and death, love and loss. These great themes, the ones that recur in every culture and in every period of history, shine a light on our common experiences and can help guide us through our lives.

### How to Find a Story's Theme

It's not always easy to step back from a literary work and express its central idea in a sentence. Figuring out the theme, however, will help you understand a work more fully. Here are some guidelines to help you search for and state the theme of a work:

- 1 The theme of a work is not the same as its subject. The **subject** is simply the topic, which can be stated in a single word, such as *love*. The theme **makes** some revelation about the subject—for example: "Love may be more likely to bloom when we least expect it." Remember that a theme must always be an idea that can be expressed in at least one sentence.



Pages 208–209  
and 244–268  
cover

#### Reading Standard 3.2

Compare and contrast the presentation of a similar theme or topic across genres to explain how the selection of genre shapes the theme or topic.

Pages 208–230  
cover

#### Reading Standard 3.5

Compare works that express a universal theme and provide evidence to support the ideas expressed in each work.



**2** Think about whether the main **character** changes in the course of a work or realizes something he or she hadn't known before. Often a writer expresses the theme through what a character learns.

**3** Think about how the **conflict** is resolved. Conflict is central to literature, and how the conflict is resolved often provides a clue to the theme.

**4** When you have finished reading a work, think about the **title**. Does it have a special meaning? Does it point to the theme? (Not all titles do.)

**5** Test your statement of the theme—does it apply to the whole work, not just to parts of it?

**6** Keep in mind that there is no single way to state the theme of a work. You and your classmates may express the same theme in different words, or you may even have different opinions about what the main theme is. The literary works that are richest in meaning often have more than one theme.

### Thinking Critically About Theme

The wise reader makes a judgment about a writer's view of the world and doesn't accept a story's theme as valid just because it's in print. The wise reader asks, "Is this story's view of life too romantic? Is it too cynical? Is it too simple? Is it narrow-minded? Is this writer an overenthusiastic salesperson who is trying to get me to buy an idea that is false or shoddy?"

Much of popular fiction is "formula fiction," fiction written to a plan that satisfies the general preference for happy or upbeat stories over true-to-life ones. As wise readers we must learn to make our own critical judgments about the fiction we read—just as we do about the television shows we watch and the movies we see.

### Practice

Think of a story you've read that had an impact on you. Then, use a map like the one here to help you figure out the story's **theme**. Compare your map with the ones your classmates made. Did you and any of your classmates map stories with similar themes?

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graph TD; A[Title:] --- B[Topic:]; B --- C[How the main character changes:  
How the conflict is resolved:  
What the title suggests:]; C --- D[Theme:];
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# Before You Read

## The Sniper

### Literary Focus

#### Theme and Conflict: What's at Stake?

In many stories, particularly those involving high-stakes struggles, the **theme**, or central idea, is often revealed by the way the **conflict** in the story is resolved. "The Sniper" is such a story. It focuses for a brief but heart-stopping time on a soldier fighting in Ireland's civil war. The stakes of his conflict could not be higher: He either lives or dies. As you read, decide what idea about war the writer communicates through the sniper's experiences.

### Reading Skills

#### Making Predictions

When you read a suspenseful story like "The Sniper," you make **predictions**, or guesses, about what is going to happen: Will the main character escape the enemy? Will each new action help the main character or create new problems? How will it all end? As you read this story, keep these questions in mind. Does the writer give you any hints about the outcome?

### Make the Connection

#### Quickwrite

What qualities enable people to perform well when facing heart-pounding fear or stress? Think about your own experiences or those of someone you know, as well as news stories or fiction you've read. Then, jot down your thoughts about people taking action when the stakes are high.

### Background

This story is set in Dublin, Ireland, in the 1920s, during a time of bitter civil war. On one side were the Republicans; they wanted all of Ireland to become a republic, totally free from British rule. On the other side were the Free Staters; they had compromised with Britain and had agreed to allow the English to continue to rule six counties in the northern province of Ulster. (For reference, see the map on page 234.)

Like all civil wars, this one tore families apart. It pitted children against parents, sister against sister, brother against brother. As the story opens, the writer immediately puts you into the war—high on a Dublin rooftop.

### Vocabulary Development

**beleaguered** (bē·lē'gərd) v. used as adj.: surrounded and under attack.

**ascetic** (ə·set'ik) adj.: severe; also, self-disciplined.

**fanatic** (fə·nat'ik) n.: person whose extreme devotion to a cause is excessive or unreasonable.

**ruse** (rōōz) n.: trick.

**silhouetted** (sil'ə·wet'id) v. used as adj.: outlined.

**remorse** (ri·mōrs') n.: deep guilt.



Pages 210–230  
cover

#### Grade 8 Review Reading Standard 3.3

Compare and contrast motivations and reactions of literary characters from different historical eras confronting similar situations or conflicts.

Pages 210–230  
cover

#### Reading Standard 3.5

Compare works that express a universal theme and provide evidence to support the ideas expressed in each work.



His eyes had the cold gleam of the fanatic.

# The Sniper

Liam O'Flaherty

The Black and Tan—members of a British auxiliary police force—occupy a major Dublin street (November 1920).

The long June twilight faded into night. Dublin lay enveloped in darkness but for the dim light of the moon that shone through fleecy clouds, casting a pale light as of approaching dawn over the streets and the dark waters of the Liffey.<sup>1</sup> Around the beleaguered Four Courts<sup>2</sup> the heavy guns roared. Here and there through the city, machine guns and rifles broke the silence of the night, spasmodically, like dogs barking on lone farms. Republicans and Free Staters were waging civil war.

1. Liffey: river that runs through Dublin.

2. Four Courts: government buildings in Dublin.

On a rooftop near O'Connell Bridge, a Republican sniper lay watching. Beside him lay his rifle and over his shoulders was slung a pair of field glasses. His face was the face of a student, thin and ascetic, but his eyes had the cold gleam of the fanatic. They were deep and thoughtful, the eyes of a man who is used to looking at death.

## Vocabulary

**beleaguered** (bē·lē'gard) *v.* used as *adj.*: surrounded and under attack.

**ascetic** (ə·set'ik) *adj.*: severe; also, self-disciplined.

**fanatic** (fā·nat'ik) *n.*: person whose extreme devotion to a cause is excessive or unreasonable.

He was eating a sandwich hungrily. He had eaten nothing since morning. He had been too excited to eat. He finished the sandwich, and, taking a flask of whiskey from his pocket, he took a short draft. Then he returned the flask to his pocket. He paused for a moment, considering whether he should risk a smoke. It was dangerous. The flash might be seen in the darkness, and there were enemies watching. He decided to take the risk.

Placing a cigarette between his lips, he struck a match, inhaled the smoke hurriedly, and put out the light. Almost immediately, a bullet flattened itself against the parapet<sup>3</sup> of the roof. The sniper took another whiff and put out the cigarette. Then he swore softly and crawled away to the left.

Cautiously he raised himself and peered over the parapet. There was a flash and a bullet whizzed over his head. He dropped immediately. He had seen the flash. It came from the opposite side of the street.

He rolled over the roof to a chimney stack in the rear and slowly drew himself up behind it, until his eyes were level with the top of the parapet. There was nothing to be seen—just the dim outline of the opposite housetop against the blue sky. His enemy was under cover.

Just then an armored car came across the bridge and advanced slowly up the street. It stopped on the opposite side of the street, fifty yards ahead. The sniper could hear the dull panting of the motor. His heart beat faster. It was an enemy car. He wanted to fire, but he knew it was useless. His bullets would never pierce the steel that covered the gray monster.

Then round the corner of a side street came an old woman, her head covered by a tattered shawl. She began to talk to the man in the turret<sup>4</sup> of the car. She was pointing to the roof where the sniper lay. An informer.

The turret opened. A man's head and shoulders appeared, looking toward the sniper. The sniper raised his rifle and fired. The head fell heavily on the turret wall. The woman darted toward the side street. The sniper fired again. The woman whirled round and fell with a shriek into the gutter.

Suddenly from the opposite roof a shot rang out and the sniper dropped his rifle with a curse. The rifle clattered to the roof.

The sniper thought the noise would wake the dead. He stooped to pick the rifle up. He couldn't lift it. His forearm was dead. "I'm hit," he muttered.

Dropping flat onto the roof, he crawled back to the parapet. With his left hand he felt the injured right forearm. The blood was oozing through the sleeve of his coat.

There was no pain—just a deadened sensation, as if the arm had been cut off.

Quickly he drew his knife from his pocket, opened it on the breastwork<sup>5</sup> of the parapet, and ripped open the sleeve. There was a small hole where the bullet had entered. On the other side there was no hole. The bullet had lodged in the bone. It must have fractured it. He bent the arm below the wound. The arm bent back easily. He ground his teeth to overcome the pain.

Then taking out his field dressing, he ripped open the packet with his knife. He broke the neck of the iodine bottle and let the bitter fluid

**There was  
a flash and a  
bullet whizzed  
over his head.**

3. **parapet** (par'ə-pet') *n.*: low wall or railing.

4. **turret** (tur'it) *n.*: low, usually revolving structure for guns on a tank or warship.

5. **breastwork** *n.*: low wall put up as a military defense.

drip into the wound. A paroxysm<sup>6</sup> of pain swept through him. He placed the cotton wadding over the wound and wrapped the dressing over it. He tied the ends with his teeth.

Then he lay still against the parapet, and, closing his eyes, he made an effort of will to overcome the pain.

In the street beneath all was still. The armored car had retired speedily over the bridge, with the machine gunner's head hanging lifeless over the turret. The woman's corpse lay still in the gutter.

The sniper lay still for a long time nursing his wounded arm and planning escape. Morning must not find him wounded on the roof. The enemy on the opposite roof covered his escape. He must kill that enemy and he could not use his rifle. He had only a revolver to do it. Then he thought of a plan.

Taking off his cap, he placed it over the muzzle of his rifle. Then he pushed the rifle slowly upward over the parapet, until the cap was visible from the opposite side of the street. Almost immediately there was a report,<sup>7</sup> and a bullet pierced the center of the cap. The sniper slanted the rifle forward. The cap slipped down into the street. Then, catching the rifle in the middle, the sniper dropped his left hand over the roof and let it hang, lifelessly. After a few moments he let the rifle drop to the street. Then he sank to the roof, dragging his hand with him.

Crawling quickly to the left, he peered up at the corner of the roof. His ruse had succeeded. The other sniper, seeing the cap and rifle fall, thought that he had killed his man. He was now standing before a row of chimney pots, looking

across, with his head clearly silhouetted against the western sky.

The Republican sniper smiled and lifted his revolver above the edge of the parapet. The distance was about fifty yards—a hard shot in the dim light, and his right arm was paining him like a thousand devils. He took a steady aim. His hand trembled with eagerness. Pressing his lips together, he took a deep breath through his nostrils and fired. He was almost deafened with the report and his arm shook with the recoil.

Then when the smoke cleared he peered across and uttered a cry of joy. His enemy had been hit. He was reeling over the parapet in his death agony. He struggled to keep his feet, but he was slowly falling forward, as if in a

dream. The rifle fell from his grasp, hit the parapet, fell over, bounded off the pole of a barber's shop beneath, and then clattered on the pavement.

Then the dying man on the roof crumpled up and fell forward. The body turned over and over in space and hit the ground with a dull thud.

Then it lay still.

The sniper looked at his enemy falling and he shuddered. The lust of battle died in him. He became bitten by remorse. The sweat stood out in beads on his forehead. Weakened by his wound and the long summer day of fasting and watching on the roof, he revolted from the sight of the shattered mass of his dead enemy. His teeth chattered, he began to gibber to himself, cursing the war, cursing himself, cursing everybody.

He looked at the smoking revolver in his hand, and with an oath he hurled it to the roof

**Morning  
must not find  
him wounded  
on the roof.**

#### Vocabulary

**ruse** (rōōz) *n.*: trick.

**silhouetted** (sil'ə-wet'id) *v.* used as *adj.*: outlined.

**remorse** (ri-mōrs') *n.*: deep guilt.

6. **paroxysm** (par'ək-siz'əm) *n.*: sudden attack; fit.  
7. **report** (ri-pōrt') *n.*: loud noise; in this case, from a gunshot.





Irish Free State soldier keeping guard over a post office (September 1922).

at his feet. The revolver went off with the concussion and the bullet whizzed past the sniper's head: He was frightened back to his senses by the shock. His nerves steadied. The cloud of fear scattered from his mind and he laughed.

Taking the whiskey flask from his pocket, he emptied it at a draft. He felt reckless under the influence of the spirit. He decided to leave the roof now and look for his company commander, to report. Everywhere around was quiet. There was not much danger in going through the streets. He picked up his revolver and put it in his pocket. Then he crawled down through the skylight to the house underneath.

When the sniper reached the laneway on the street level, he felt a sudden curiosity as to the

identity of the enemy sniper whom he had killed. He decided that he was a good shot, whoever he was. He wondered did he know him. Perhaps he had been in his own company before the split in the army. He decided to risk going over to have a look at him. He peered around the corner into O'Connell Street. In the upper part of the street there was heavy firing, but around here all was quiet.

The sniper darted across the street. A machine gun tore up the ground around him with a hail of bullets, but he escaped. He threw himself face downward beside the corpse. The machine gun stopped.

Then the sniper turned over the dead body and looked into his brother's face. ■

## Meet the Writer

### Liam O'Flaherty

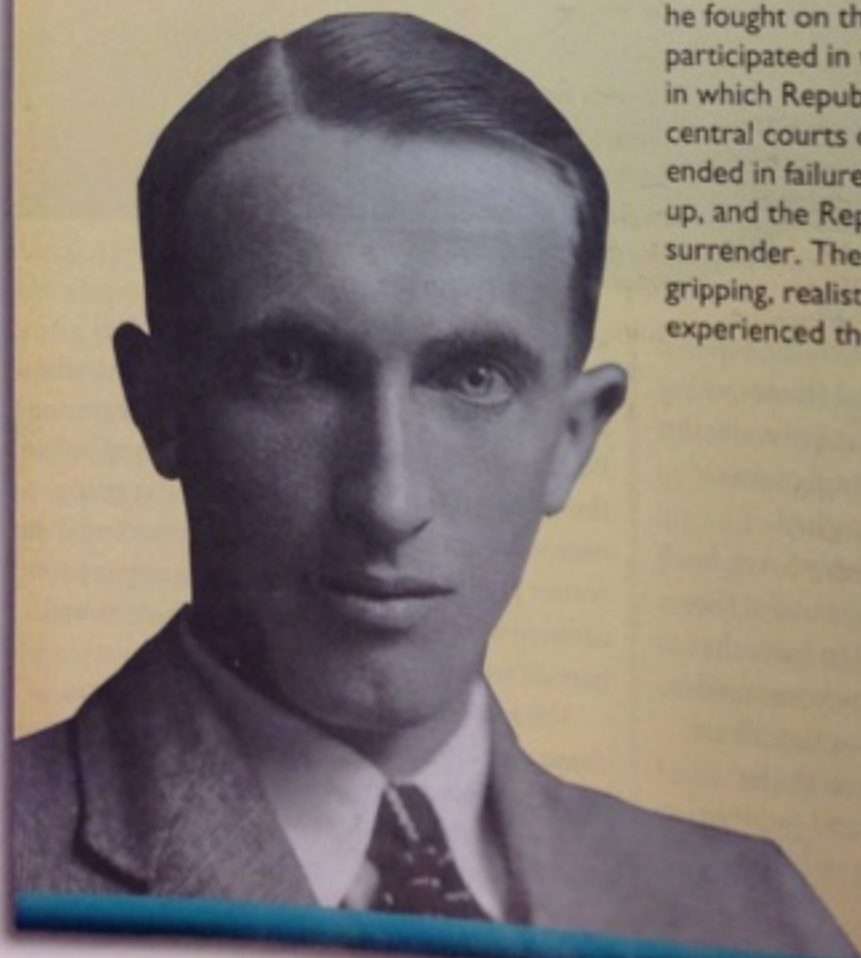
#### Soldier and Writer

Liam O'Flaherty (1896–1984) was born into a large, impoverished family on one of Ireland's rocky Aran Islands. The family faced great hardships—several of O'Flaherty's siblings died when they were quite young, and money and food were scarce. The O'Flaherty home was rich, instead, with stories. The Aran Islands have a long tradition of oral storytelling, and neighbors regularly gathered at his family's home to share tales and songs. In praise of his mother, O'Flaherty wrote:

“Even when there was no food in the house, she would gather us about her at the empty hearth and weave fantastic stories. . . .”

As a storyteller in his own right, O'Flaherty turned to the Aran Islands for inspiration, writing frequently about Irish peasant life. In his fiction he also captured the struggles of the Irish Civil War. *The Informer* (1925), his best-known novel, is a tale of betrayal set during the Irish “Troubles.”


O'Flaherty himself lived during the war, and like the title character of “The Sniper,” he fought on the Republican side. He participated in the Four Courts Rebellion, in which Republicans occupied Dublin's central courts of justice. The rebellion ended in failure: The courts were blown up, and the Republicans were forced to surrender. The writer responsible for the gripping, realistic detail in “The Sniper” had experienced the roar of gunfire firsthand.






# Literary Response and Analysis

## Reading Check

1. Why does the sniper kill the old woman? What happens to him after he fires his weapon?
2. What does the sniper do to trick his enemy?
3. What discovery does the sniper make at the end of the story? Did you predict this outcome? 

## Interpretations

4. Explain the **irony** in the story's last sentence.
5. What facts are we told directly about the sniper? What can you infer about his **character**? Think, in particular, about his ability to perform in the face of fear and stress. (Refer to your Quickwrite notes for help answering.) 
6. How do you think O'Flaherty wants the reader to view the sniper—is he a coldblooded killer, a soldier doing his duty, or a man caught in a tragic situation? How do the sniper's actions change your opinion of him at various moments in the story?
7. This story revolves around an **external conflict**, the sniper's life-or-death struggle. Explain the **internal conflict** the sniper also faces. How is his internal conflict resolved?
8. How would you state the **theme** of this story—that is, the point the writer is making about war, especially civil war, and what it can do to human beings? How do the resolutions of the story's conflicts help reveal the theme?

## Evaluation

9. Do you think the story is improved by the surprise ending, or does the ending seem an unfair trick to make you pay attention to the story's message? Explain your answer.

## Writing

### Before and After

Two important parts of this story are missing. One is the "before" narrative, telling why the two brothers ended up on opposite sides in the war. The other is the "after" narrative, describing what happens to the sniper after he discovers he has killed his brother. Write a paragraph **summarizing** what you imagine would be told in the "before" or "after" narrative.

### Views from the Battlefield

Gunshots break the nighttime silence. Barbershops become battlefields. What might it be like to live in a neighborhood like the sniper's? Write a paragraph **describing** such an experience from the point of view of a teenager. For a true account of such an experience, read "Internment" on pages 238–240.



Pages 210–230 cover

**Grade 8 Review Reading Standard 3.3**

Compare and contrast motivations and reactions of literary characters from different historical eras confronting similar situations or conflicts.

Pages 210–230 cover

**Reading Standard 3.5**

Compare works that express a universal theme and provide evidence to support the ideas expressed in each work.

# A Country Divided

from *One Belfast Boy*

Patricia McMahon

Around the year 1170 the king of England, Henry II, declared himself king of Ireland as well. Gradually, with great bloodshed, Ireland was brought under the control of England, or Great Britain, as England came to be known. Through the centuries, Ireland was held as a colony of the British Empire—held against the wishes of the Irish people.

There were also other people living in Ireland, however. English settlers had been going to Ireland for centuries, and beginning in 1609, James I, then king of England, offered land to Scottish settlers if they would move to Ireland and farm the land—land that was being taken from the native Irish.

To the Irish, these new arrivals came to be known as the strangers: people with a different language, a different way of life, and, most important, a different religion. For the people of Ireland were Catholic and the strangers taking over their land were Protestant. At that time in England and in much of Europe, a terrible intolerance existed between different religions.

The English gradually put laws into place that said Catholics could not own land, could not vote, could not be elected to public



The flag of Ireland. The green is for Catholics, the orange is for Protestants, and the white symbolizes peace between them.

office or work for the government. Catholics were not allowed to be lawyers. They were not allowed to speak the Irish language or study Irish history or literature. They were forbidden to hold

Mass. Bishops, priests, and monks<sup>1</sup> were forced to leave the country. By 1780 the Irish people owned only 5 percent of their own land, and in 1800 the British government passed the Act of Union, declaring Ireland part of the United Kingdom of Great Britain and Ireland.

Through the long years of British rule, the Irish fought for their freedom. They fought with what weapons they had, in rebellions great and small—rebellions that the vast British army always put down. The Irish fought with words as well as weapons. They organized and signed petitions, held massive nonviolent protests, and after Catholics

1. **hold Mass . . . monks:** Mass is the Catholic Church's ritual service. Bishops and priests are Catholic clergy. Monks live in religious communities governed by a set of strict rules.

## Vocabulary

**intolerance** (in-tal'ar-ans) *n.*: prejudice; hostility to other groups.





View of damage in Dublin, Ireland, after the uprising in 1916.

regained the vote in 1829, they lobbied<sup>2</sup> in the English Parliament<sup>3</sup> for their freedom.

In 1916, during World War I, a small rebellion broke out in Dublin<sup>4</sup> on Easter Monday. The Irish rebels were quickly defeated. Sixteen of the leaders were shot, and many men and women were jailed, including some who had not been involved. Anger grew in Ireland. People began to join Sinn Fein, a political group working for Irish freedom. In the Irish language, Sinn Fein means "ourselves alone." Those who felt it

was necessary to fight with weapons joined the IRA—the Irish Republican Army—and fought the British army where and when they could. The outnumbered IRA, led by a man named Michael Collins, managed to inflict losses on the superior British forces. The Irish people began to believe that this time would be different, this time freedom would finally come.

But the Protestants of Ireland did not approve of the rebellion. They had lived in Ireland for generations. They owned land and businesses. And they knew who they were: They were British subjects, and they believed Ireland should remain part of the United Kingdom. They were willing to fight to keep it so. "No surrender" became

2. **lobbied** (lɒb'ɛd) *v.*: attempted to influence public officials to do something.

3. **English Parliament**: branch of the English government with the power to make laws for the country.

4. **Dublin**: Ireland's capital.





their motto. Great numbers of Protestants were living in the North; their cry was “Ulster<sup>5</sup> will fight, and Ulster will be right.”

The damages inflicted by the Irish rebels grew, and the British government agreed in 1920 to meet with the Irish for peace talks. After difficult negotiations, the British agreed to the Irish demands for self-government and freedom. But they did not agree to freedom for all of Ireland. Ulster, where so many British Protestants lived, would become Northern Ireland and would become part of the United Kingdom of Great Britain and Northern Ireland. But not *all* of Ulster would become Northern

Ireland. A new border would be drawn to create a place where there would be more Protestants than Catholics. Three counties—Donegal, Cavan, and Monaghan—of the original nine making up Ulster were not included in Northern Ireland. This was the deal the British offered. If it was not accepted, the talks would be ended, and the fighting would begin again.

In Ireland, the arguments over the proposal were fierce. Some believed there should be no division of the country—no deal. Others thought it was the best deal possible at that time. They believed that

5. **Ulster:** name often given to the northern, predominantly Protestant, portion of Ireland.

#### Vocabulary

**negotiations** (ni·gō'shē·ā'shənz) *n.*: discussions aimed at reaching an agreement.



creating Northern Ireland was a temporary measure and Ireland would soon be reunited. In the end, Ireland took the offer. But anger over the division of the country was so strong that civil war broke out. Friends who had fought together against the British now turned on one another.

And so in 1921, while most of the Irish gained their freedom, the Catholics of Northern Ireland remained under British rule. In the new Ulster, Catholics could not vote unless they owned land, and few did. Businesses, government, public housing, and jobs were all controlled by Protestants.

In 1968, Catholics began to form civil rights organizations, inspired by the work of people like Dr. Martin Luther King, Jr., in the United States. Catholics wanted to have the same rights as Protestants. They began a series of protest marches across Northern Ireland. The government forbade the marches. Catholic demonstrators were attacked and gassed.<sup>6</sup> Catholic homes, neighborhoods, and churches were attacked by mobs who believed that the Catholics were not entitled to equal rights.

The Catholics began to fight back, arming themselves. The Irish Republican Army, whose numbers had dwindled since the country was divided, gained new recruits and became active again. The British army moved in to try to stop the fighting, but the battles grew worse. After fourteen unarmed protesters were killed by a British army regiment in 1972, on a day that became known as Bloody Sunday, the IRA's membership swelled. Soon the cities and towns of Northern Ireland were battlegrounds.

6. **gassed** v.: exposed to tear gas or some other airborne substance released in order to cause great discomfort.

Both the Protestants and the Catholics made bombs, blew up buildings, and created armies. The IRA began to argue within its ranks about tactics, splitting into different groups. One group, called the Provisional IRA, or the Provos, became the present-day IRA. Both Catholics and Protestants were guilty of murder and mayhem. At one point there were as many as seven armed groups on the streets of Belfast.<sup>7</sup> Even the question of civil rights seemed to have been lost amidst the violence and the constant calls for revenge.

More than 3,200 people have died in the Troubles<sup>8</sup>—men, women, and children—Protestant and Catholic alike. They died over the question “Are we British or are we Irish?” And after all this time, there are still two very different answers to that question. The deaths have not changed this.

The habit of hating is a hard one to break. But many people believe it is worth a try. People on both sides of the walls<sup>9</sup> who want peace keep working to stop the fighting. In 1997, a new cease-fire went into effect. Peace talks began, which led to the signing of a peace accord in 1998. A new government for Northern Ireland was formed, intending to guarantee the rights of Catholics. Some say there will be no peace until the entire island of Ireland is united. Some say there will be no peace if that ever happens.

*Although a peace accord was signed in 1998, as of 2001, peace has not been established in Northern Ireland. Both sides continue to work on resolving the conflict.*

7. **Belfast**: capital of Northern Ireland.

8. **More than . . . Troubles**: This figure refers to the number of deaths at the time of the book's publication, in 1999.

9. **both sides of the walls**: walls in some parts of Belfast that separate Catholics and Protestants.