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"I think we all just got a bit too proud of ourselves too soon": heteronormativity, whiteness, and Far-Right extremism in Caroline O'Donoghue's *All Our Hidden Gifts* trilogy

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ABSTRACT

Caroline O'Donoghue's *All Our Hidden Gifts* trilogy, comprising *All Our Hidden Gifts* (2021), *The Gifts That Bind Us* (2022), and *Every Gift a Curse* (2023), engages closely with the zeitgeist: it is markedly informed by the cultural, social, and political climate in Ireland during which it was written and published. The trilogy fictionalises a backlash in response to Ireland's recent rapid cultural and societal change. It offers its readers the opportunity to consider anxieties that arose in Ireland during this time period and appraise Ireland's status as a liberal society. In particular, the trilogy engages with concerns to do with Irish identity, heteronormativity, and whiteness, as well as anxieties about the threat that Far-Right extremism might pose to Ireland's multiculturalism and adolescents. This article examines the trilogy's intersectional approach to representing expressions of sexuality, gender, religion, race, and ethnicity in expansive ways. It questions whether the trilogy offers a complex investigation of discrimination and racism in Irish society or counterproductively reifies the hierarchical structures it seeks to critique.

KEYWORDS

Irish identity; heteronormativity; whiteness; Far-Right extremism; adult anxieties

Introduction

Caroline O'Donoghue's young adult (YA) trilogy, comprising *All Our Hidden Gifts* (2021), *The Gifts That Bind Us* (2022), and *Every Gift a Curse* (2023), fictionalises a backlash in the wake of recent societal change in contemporary Ireland. In doing so, the trilogy interrogates the notion that conservative, illiberal Ireland has transformed into an increasingly secular and socially cohesive country. The societal breakdown that the trilogy imagines is escalated by a "Christian Fundamentalist group," the Children of Bridget, who promote a repressive version of Catholicism and narrow definitions of Irishness to radicalise young people into carrying out homophobic, transphobic, and racist hate crimes.[1] Although the Children of Bridget presents itself as interested in Christian values, it is not religious; rather, like the Far Right, it has an "agenda of *accelerationism*"[2] (italicisation in original) and is interested in "amplifying civil and racial conflict so that it spills over into mass disorder."[3] The term "Far Right" encompasses a broad range of groups and political parties that differ considerably in agenda and action, particularly in the extent they

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support or practise violence. As Pam Nilan acknowledges, "the Far Right is not just one thing, and not the same thing everywhere."[4] In an effort to define the Far Right, however, Nilan follows Dennison and Geddes (2019) and asserts that the Far Right movement includes formal and informal groups as well as individual leaders and sympathisers[5]; following Ingelhart and Norris (2017), Nilan says that Far Right leaders and supporters "promise to return to a time before the perceived restrictions of political correctness."[6] Working from these definitions, I employ the term "Far Right" to refer to radically conservative and openly racist individuals or groups who use tactics of violence or aggression to achieve a perceived ideal dominant culture or nation. The trilogy explores parallels between the shared traditional values and negative attitudes of Far-Right extremists and religious fundamentalists. In this article, I consider the Children of Bridget to be representative of the Far Right. I consider the Children of Bridget's magic powers, which allow them to influence and manipulate young people, to be symbolic of Far-Right ideology or discourse.

By exploring parallels between Far-Right ideology and capitalist ideology, I find that O'Donoghue adopts an intersectional approach like Maria Matsuda's intersectional "ask the other question"[7] method. To "understand the interconnection of all forms of subordination," Maria Matsuda uses the "ask the other question" method: "When I see something that looks racist, I ask 'Where is the patriarchy in this?' When I see something that looks sexist, I ask, 'Where is the heterosexism in this?' When I see something that looks homophobic, I ask 'Where are the class interests in this?'"[8] In questioning how the interests of Far-Right extremists might intersect with capitalist interests, O'Donoghue offers her readers a complex perspective on how various forms of subordination can overlap, as well as a nuanced view of what the Far Right might encompass in an Irish context. In fictionalising the Children of Bridget whose leaders, Aaron and Dora are American and British, respectively, as the culprits, however, I argue that O'Donoghue locates the issue of racism and intolerance of difference as a problem of only the extreme or the outsider. In this, she risks offering her readers a binary way of understanding racism and discrimination, wherein they can easily avoid confronting the possibility of personal prejudice. Like her multifaceted approach to the complexity of factors at work concerning ideologies, O'Donoghue offers an intersectional view of Irishness. This is an approach that warrants praise: by problematising constructions of Irishness as bound up with heteronormativity and whiteness, the trilogy presents alternatives to static conceptions of Irish identity which might promote social justice awareness in readers. I question, however, whether in positioning white, middle-class, Catholic, straight, cis-gendered, 16-year-old Maeve Chambers – a metaphoric representation of cultural hegemony – as its narrator, the trilogy sustains more than challenges that ongoing hegemony in Irish society and its literature for adolescents.

Ireland and Irishness as "Catholic, White and Gaelic"

The trilogy takes place in Kilbeg (a sort of parallel Dublin) where cultural diversity and broadening expressions of sexualities, genders, religions, races, and ethnicities are increasingly the norm. It interrogates the lasting nature of the traditional characterisation of Ireland and Irishness as "Catholic, White and Gaelic"[9] in this context. O'Donoghue primarily critiques fixed ideas about what constitutes Irishness through characterisation

and metaphoric representation. The trilogy centres around protagonist Maeve's development as she navigates friendships with Lily and Fiona and a romantic relationship with Rory (later Roe).[10] The first novel introduces these secondary characters as embodying social identities that differ from Maeve's. The prejudices they experience highlight Maeve's position as socially privileged and emphasise her metaphoric representation of cultural hegemony. Like Maeve, siblings Lily and Roe O'Callaghan are white, middle-class teenagers, but both are more ostracised than Maeve at school. As Roe describes it, both siblings "'know what it is to feel like the body you have isn't always the body you want.'"[11] Lily wears a hearing aid, "doesn't really like to live in her body," and is called a "loser"[12] at school. Roe subtly presents as gender fluid: the "soft pink" nail varnish he wears is "[S]o close to his actual skin colour that, at first, you'd hardly notice it."[13] Even though "no one" in Kilbeg is religious, being Protestant in an "almost entirely Catholic city" singles the O'Callaghans out: boys "prey on" the "slight air of Britishness" and "polite, retiring energy" that being Protestant gives Roe.[14] Scholarship girl Fiona Buttersfield, whose father is Irish and whose "mum is Filipino," is "kind of a celebrity" at the private Catholic school that Maeve and Lily[15]attend. As "one of the few non-white people" at St. Bernadette's, she is othered and exoticised by her peers: Fiona gets "comments about her looks" and her "shiny black hair is complimented constantly, but almost always with a weird qualifier. Something like: 'Well, I bet it's because you eat a lot of fish'."[16] Focalising the trilogy through Maeve, O'Donoghue tells two different stories: one about Maeve's conflict with friends, her romantic and sexual experiences, and her personal growth; and a second about societal and political anxieties concerning Irish identity in which Maeve's solipsistic concerns are symbolically amplified so that she acts as a metonym for the Irish nation. Each of the other characters, who facilitate Maeve's understanding of perspectives and experiences that differ from her own, represent their social identities more broadly: Fiona represents people with a mixed ethnic background and Roe represents gender-diverse people.

The trilogy aligns with the key distinguishing features of the school story as laid out by Beverly Lyon Clark: it is set in a school, addressed to children from the perspective of a child (young adults, in this case) and middle class in its point of view.[17] Characteristic of YA novels set in schools, St. Bernadette's functions as an "institutional setting of socialisation" in which Meave learns about her limits and abilities.[18] At the beginning of the trilogy, Maeve is primarily concerned with negotiating her friendships and status within the rigid social hierarchies of St. Bernadette's and has cut ties with oldest friend, Lily. Maeve's discovery of an old deck of tarot cards and an intuition for reading them gain her attention. When she gives Lily a reading, old resentments come to the surface and Maeve tells Lily that she wishes she "would just disappear."[19] Maeve's cruelty acts as a catalyst for the novel's central crisis: Lily's disappearance. It also shifts the trilogy in a distinctly more fantastical and magical direction when the "spite and pain and anger" that Maeve and Lily feel during the tarot reading wakes up "the Housekeeper" – the primary antagonising force in the trilogy.[20] The accidental summoning of the supernatural Housekeeper puts Kilbeg at "the centre of some kind of energy shift" which allows the Children of Bridget – the trilogy's secondary but most sinister antagonising force – to grow in number and power from a "tiny, hateful speck, based way up in the country" with "about five followers" to a significant threat.[21] Through the Housekeeper figure, O'Donoghue connects Irish lore to Filipino lore and

enlarges the trilogy's emphasis on Ireland's diverse cultural heritage, which is central to its challenge to traditional characterisations of Ireland as "Catholic, White and Gaelic."[22]

O'Donoghue introduces the Housekeeper as an illustrated figure on one of Maeve's tarot cards. When Lily disappears, Maeve becomes convinced that the Housekeeper has come to life through her tarot reading and is now a "demon, or a ghost, or a witch" who has taken Lily.[23] Fiona's Filipino aunt, Sylvia, recognises the Housekeeper as "the Kaperosa," telling the girls that is how she is known in the Philippines but that versions of the "White Lady" exist everywhere.[24] Maeve and Fiona discover parallels between the "White Lady" and the Housekeeper in old stories about Ireland's colonial history. They realise that the Housekeeper Maeve encounters is a revenge spirit who people would summon through "black magic," back when there was "space for magic and belief in Ireland"[25]:

> Sure, there was so little work around that you were to count yourself lucky if you got into a Big House. It was either that or emigrate.
>
> So . . . the Housekeeper worked there?
>
> Well, I believe there was some story, some kind of disease outbreak, tuberculosis maybe. Children going down like flies. A group of female servants, mother, pleaded with their employers to send for the doctor and . . . well, they didn't. And the children died. The mothers were so bereft that they didn't come to work. But do you know who did?
>
> "The Housekeeper," I whisper.[26]

This passage about the Big House references Ireland's history of emigration: "from the early seventeenth century to the establishment of the Irish Free State in 1921–22, as many as seven million people emigrated from Ireland to North America."[27] O'Donoghue points out how "the Catholic Irish, an oppressed race in Ireland, became part of an oppressed race in America"[28] and advocates for Irish people today to consider immigrants in Ireland more sympathetically with this in mind.

O'Donoghue also emphasises how Irish identity has historically been shaped by immigration. Maeve's description of how her mother talks about her and her brother compared to her other siblings offers readers an opportunity to think about Ireland's diverse cultural heritage: "Maeve and Cill are more Mediterranean," she always says, which is remarkable considering no one on either side of our family is from anywhere but Ireland."[29] Maeve feels that her "Mediterranean" looks and "dark wiry hair" make her less "Irish looking" than her love-interest Roe, whose ruddy skin makes him look like an "old drawing of some Celtic warrior."[30] O'Donoghue's concern with critiquing the shifting nature of attitudes about what constitutes Irishness is evident in all her characterisations – of white characters and characters of colour – because they each experience varying levels of feeling like "insiders" or "outsiders" in relation to their Irishness. Although Maeve has "kind of pale olive skin"[31] and her family joke about her "straight off the Armada aesthetic,"[32] she is not subject to the prejudices or violence that Fiona and Roe, or other characters of colour, or gender queer or homosexual characters experience during the trilogy. In demonstrating how Maeve's perceived difference is assimilated into Irishness in the way that Fiona's or Roe's is not, O'Donoghue critiques the arbitrary and changing nature of how "Ireland" is defined.

Just as Maeve represents dominant social groupings and their perspectives in Ireland, the school building acts as a metaphoric representation of the Irish nation in terms of its progression. Towards the end of the trilogy, when Maeve dreams about the Housekeeper and the Big House, she realises why it is familiar to her: "this building will later become St. Bernadette's, the centre of the Well of Kilbeg."[33] St. Bernadette's was once shaped by its "commitment to morality" but is now known for its "slightly dippy posh girls with delusions of grandeur."[34] Valerie Coghlan notes that the "Big House" trope commonly occurs in Anglo-Irish drama and fiction, embodying prevailing political, social, and religious dichotomies.[35] O'Donoghue employs this trope to explore the lasting impact of the past on the present. The "Big House" and the trauma suffered by the Housekeeper there remain part of the energy that results in Kilbeg's "energy shift."[36] The school and the change it embodies – from a house of colonial rule to a theocratic institution to a secular, individualist one – symbolise Ireland's history of social change and the tensions concerning divisions in Irish society that the trilogy explores.

The school is also central to O'Donoghue's critique of "old Ireland." Although St. Bernadette's is a Catholic school with a nun as the principal, students in Maeve's time "don't think or talk about the Church at all."[37] Maeve is shocked to discover that Harriet (a past St. Bernadette's student) summoned the Housekeeper in the 1980's because Ireland's Catholic conservatism was having such a detrimental effect on her life. Harriet wanted the divorce referendum to pass so that her mother could leave her abusive father. Finding out that Harriet "killed herself" when summoning the Housekeeper[38] leaves Maeve with a "dirty and strange memory" about something she has "taken for granted, never questioned, never thought about:" "according to the Church," people "who commit suicide don't get to go to heaven."[39] Harriet and her story involve the reader, as much as Maeve, in considering how recent Ireland's liberal modernity is, and emphasises the trilogy's warning about the threat of conservatism to attacks on progress. Connecting Maeve to an adolescent in the past also emphasises how – as liminal figures who are neither child nor adult – adolescents are defined by their past, but also by their "future possibilities, as well as their present modes of existence and possible resistance."[40] In mapping Maeve and, more symbolically, adolescence, onto the Irish nation, O'Donoghue suggests that Ireland is, like the adolescent, a liminal figure. She suggests that Ireland is not wholly defined by the conservative strictures of its past or by the future possibilities which new liberal freedoms may lead to; rather, it is somewhere in between and on the verge of something new.

As well as utilising characterisation and metaphoric representation to explore the interactions of the social markers that shape Irish young adult experiences, O'Donoghue expands her intersectional perspective on Irishness further by blurring the narrative genres of school-story realism and magical realism. The trilogy maintains a realistic style and tone through its first-person narration and its focus on school, friendship, and romance. St. Bernadette's functioning as a sort-of parallel character to Maeve also positions it as a school story. By merging different temporal and physical realms, however, the trilogy also aligns with magical realism's characteristic "in-betweenness" and "all-at-oneness."[41] Applying the characteristics that Wendy B. Faris says distinguish magical realism to the trilogy, however, illustrates how O'Donoghue's narrative cannot straightforwardly be defined as magical realism:

> First the text contains an "irreducible element" of magic; second, the descriptions in magical realism detail a strong presence of the phenomenal world; third, the reader may experience some unsettling doubts in the effort to reconcile two contradictory understanding of events; fourth, the narrative merges different realms; and, finally, magical realism disturbs received ideas about time, space, and identity.[42]

Strangeness, unnaturalness, and magic are not presented as natural or irreducible in the trilogy: the protagonist's gifts (Maeve's for mindreading; Fiona's for healing; and Roe and Lily's for controlling machinery and electricity respectively) are unexpected and out of the ordinary. Magic *is* represented as unexplainable and part of everyday life in some ways, however. When Maeve and Fiona ask Fiona's Filipino aunt Sylvia to help them find out more about the Housekeeper, Sylvia's perspective demonstrates how, in Filipino culture, some people embrace the existence of magic in the real world. Sylvia is not surprised to hear about The Housekeeper. It is clear that she already believes in ghosts and magic or the impossible as part of ordinary lived experience when she says that "the physical and emotional worlds are much more connected than people think."[43] The trilogy's fantastical and magical elements position it in the context of magical realism's subversive "in-betweenness" and "all-at-oneness" which Lois Parkinson Zamora and Wendy B. Faris argue "encourages resistance to monological political and cultural structures."[44] The trilogy's being both school-story realism *and* magical realism positions it in the context of both genres' characteristic engagement with power and subversiveness. Overlapping both genres extends O'Donoghue's intersectional approach to exploring how sexuality, gender, religion, race, and ethnicity are intertwined and mutually constitutive, and bolsters her political aim to cultivate inclusivity and cultural belonging. The generic overlaps and contradictions in the trilogy also work to support the parallels that O'Donoghue makes between magic and belief, and between religion and indoctrination.

Far-Right movements, ideology, and Irish young adults

Setting tarot, Wicca, and witches alongside organised religion and religious extreme factions establishes the tensions and differences between them but also calls attention to where they overlap. Fiona describes herself as an atheist saying, "'I don't have a problem with *belief*. I just don't like religion'"[45] and "'I can accept that you accidentally summoned a demon to take away your best friend, but I can't accept the concept of original sin.'"[46] Fiona's position demonstrates the discomfort that many young people have with aspects of Catholicism and her interest in "*belief*" represents the resurgence of spiritual practices such as tarot and crystals in younger generations. As *The Washington Post* opinion columnist, Christine Emba, argued in 2018, "an interest in the esoteric tends to reassert itself in moments of crisis;" the growing interest in "witches and witchcraft" in the American context, Emba argued, spoke to that "uniquely unsettled moment in U.S. history – and an unprecedented loss of hope felt by an entire generation."[47] Fiona references the unsettled moment in U.S. history that Emba refers to when she tells Maeve that the hate crimes occurring in Kilbeg might not be because of the Children of Bridget's magic but, rather, can be explained as an expected response or counter reaction to Ireland's recent social progress. When Maeve argues that "'Kilbeg has always been really liberal'," Fiona says, "'if you're white, yeah, I can see why you'd think that.'"[48] To convince Fiona, Maeve says that "'basically everyone'" in Kilbeg "'voted for marriage equality and

equal rights'" but Fiona shrugs, saying, "'[B]acklash . . . It always happens. Look at America: Obama, then Trump. It's just how it goes.'"[49] Fiona's mention of the change in American president from Obama to Trump, and the mainstreaming of extremism that the shift symbolised, suggests its resonance with young people in Ireland. In an Irish context, the trilogy's symbolic use of the witch can be more specifically contextualised within a range of recently published YA novels by Irish women authors whose novels Patricia Kennon refers to as "witcherature"[50] and who similarly deploy the figure of the witch to explore female power. Like these authors, O'Donoghue emphasises a symbolic connection between the witch as a female transgressive figure and the experience of girlhood and womanhood. At one point, for example, Maeve asks Nuala if she is a witch, and she responds by saying "'[I]n a way, all women are.'"[51] Blurring magic and reality also works to amplify the philosophical dilemma about the power of ideology that the trilogy centres on, which O'Donoghue explores through the trilogy's other antagonising force: the Children of Bridget.

The Children of Bridget appears around the same time Lily disappears in the first novel. When Maeve first encounters the Children of Bridget, it is as a small group of Americans protesting outside shops because their window displays are (according to them) "'in direct contradiction to this country's moral heritage'" – which Maeve thinks is "a wind-up."[52] She tells the group's leader, "twenty-five or twenty-six" year old Aaron, that "'Ireland is more or less done with the Bible-bashing shit'" and asks if he's heard of "'equal marriage'" or "'Repeal the Eighth.'"[53] Whereas Maeve can read minds, Aaron can "look inside people" to "see the holes" in them, which allows him to prey on the vulnerable and dispossessed adolescents whom he recruits into the Children of Bridget and radicalises.[54] Aaron holds "public confession" meetings with groups of young people, "ranging from mid-teens to early twenties," persuading them that having sex, being gay, and having depression are a result of "'confusion.'"[55] Soon, young people join the organisation and engage in public acts of aggression against people of colour and gay or genderqueer people. After one incident, Roe is left with "his mouth coated in blood"[56]; in another, Maeve's sister, Joanne, and her girlfriend, Sara, who describes herself as a "'brown girl'," are attacked.[57] Following this encounter, Joanne is scared that things are "'going to get worse for everyone'," that "'Sara is going to get it worse'," and – as her statement quoted at the opening of this article says – that "'this is the backlash.'"[58]

In fictionalising a backlash, the trilogy engages very closely with the cultural, political climate, or zeitgeist, of when it was written. Joanne's fears mirror concerns about a rise of the Far Right in Ireland that were expressed in a variety of contexts at the time that the trilogy was written and published – between 2021 and 2023. These include academic and journalistic writing as well as state-funded projects and reports which linked the COVID-19 pandemic with the rise in Far-Right ideology. O'Donoghue situates the trilogy as being written during the COVID-19 pandemic in her afterword to *The* Gifts That *Bind Us*, where she says that it was written "during the year that we were all locked indoors."[59] In *Young People and the Far Right* (2020), youth sociologist Pam Nilan describes how the COVID-19 pandemic reinforced Far-Right discourse about the inevitability of societal collapse and how the civil unrest resulting from the pandemic suited the Far Right's aims. According to Nilan, the Far Right's "aim is to direct anxiety at the cultural 'Other' – variously defined – and also at governments and scientific elites believed to oppress the so-called 'ordinary' people."[60] This is what the Children of Bridget does throughout the trilogy. As Maeve

comes to realise, the Children of Bridget "isn't *Christian*. It has nothing to do with Christian values. It's just coercion and greed and them trying to swallow up as much of the map as they can. Once they drain everything out of Kilbeg, they'll just leave, and their new followers will be left completely radicalised."[61] Although the Children of Bridget seem to be an extreme manifestation of Catholic conservatism, Maeve realises that "the right-wing religious thing is handy because it's distracting. It gets everyone looking at the left hand while they pickpocket with the right."[62] The narrative about the Children of Bridget's interest in Christian values allows O'Donoghue to examine how the Far Right might operate in a way that is culturally specific to Ireland; however, O'Donoghue also depicts the organisation behind the Ireland-specific Children of Bridget as a global organisation more interested in power than religious morals. In this, O'Donoghue positions the specifics of how the Far Right operates in fictional Kilbeg within a local and national context while simultaneously positioning her text, published at a time when fears about a rise in Far-Right extremism rose around the world, within a global context.

The trilogy's focus on exploring fears about how ordinary people, particularly the young, can be recruited by extremists who prey on their vulnerabilities is also echoed by Nilan, who writes about the threat that Far-Right discourse poses for young people. She states, "supporting the Far Right is a decision usually made by 15–25 year olds," and argues that it is "imperative to understand how the Far Right calls out to the current generation of youth entering adulthood" because "they will shape the world to come."[63] Nilan's emphasis on the vulnerability of the young is also expressed in a report focused on the Irish context. The *Resisting the Far Right: Civil Society Strategies for Countering the Far Right in Ireland* report carried out in 2021/22 by The Centre for the Study of Politics in the Department of Sociology at Maynooth University and Crosscare's Migrant Project notes that "overall, respondents felt that the Irish FR is still too small to be considered a very severe threat to Irish democracy, but nonetheless they did fear that the FR in this country could grow to be a more serious threat in the future."[64] O'Donoghue fictionalises such fears in the second novel in the trilogy, which sees Kilbeg become increasingly divided as more young people are radicalised by The Children of Bridget.

With *The Gifts That Bind Us*, O'Donoghue imagines what might happen if the Far Right were to radicalise young people into endorsing, through violence and extreme behaviour, a conception of "Irishness defined within a monocultural religious-ethnic construction of nation."[65] Such a conception is, as Bryan Fanning has argued, an ideological construction or "myth" of homogeneity, which has precluded "enquiry into racism within contemporary Irish society."[66] In this second novel in the trilogy, the "mouth of the Well," Kilbeg gets bigger, which draws a greater power, Dora Manford, to Kilbeg.[67] Under Dora's leadership, the Children of Bridget propagates the "myth" of Irish social homogeneity by idealising and promoting Irish identity as white, heterosexual, and conservatively Catholic. The manifestation of racism in physical attacks on people of colour, of homophobia and transphobia in physical attacks on gay and gender diverse people, and of heightened morality in girls' promotion of abstinence at St. Bernadette's represent the backlash to social change in Kilbeg. These extreme behaviours are borne out of fears, which Dora sows among the young, about Ireland as a society under threat from cultural diversity concerning race and ethnicity and liberal attitudes to genders and sexualities. Maeve, however, believes that young people are radicalised because they are subject to magic. Only through being confronted by Roe and Fiona's different opinions does she

understand that prejudice already exists in Ireland. Fiona explains, "'[M]aybe people are awful because of the magic in Kilbeg. Or maybe some people are just shitty.'"[68] Unlike Maeve, Fiona understands that before the Housekeeper, Aaron or Dora came to Kilbeg, people were capable of racism because she experienced it: when she was 12 "'a fully-grown man screamed "Sweet and sour chicken!"' at her "'from a car window.'"[69] Fiona doesn't believe that Aaron could "make people hateful if they weren't already:" "'He might have watered some seeds, organised some people . . . but all this stuff. The seeds were already planted, Maeve. They already existed.'"[70] Like Fiona, Roe has experienced prejudice and, when Maeve asks him if he believes the Children of Bridget followers are "'bewitched'," Roe says that he doesn't think "'people need to be bewitched in order to be transphobic.'"[71] Although Maeve's assumptions about Ireland's liberal mindedness might be understood as a consequence of inexperience, by positioning her attitude to prejudice alongside Fiona and Roe's, O'Donoghue critiques what Oona Frawley, writing in 2024, describes as the "lazy and pervasive belief in Ireland that the country is committedly anti-racist."[72] Tensions between Maeve and Fiona and between Maeve and Roe develop over the rest of the trilogy as the message of difference the Children of Bridget promote threatens their relationships.

Maeve's mindreading gift allows her to see things from Roe's or Fiona's perspective, which forces her to confront her belief that Ireland is liberal – a view that is connected to her social identity and representative of a dominant perspective within Irish culture. Maeve is something of an outsider: her family are disappointed that there is "no explanation" for her underachievement at school; as Maeve describes it, she is "not dyslexic, or blind, or deaf. Unfortunately for everyone," she is "just thick."[73] It is clear, however, that Maeve's experience of "not fitting in" is far less consequential than the other main characters' experiences – something she comes to understand when Roe and Fiona become increasingly subject to homophobic, transphobic, and racist aggression, respectively. Maeve's realisation that freedom and equality are not as universal as she thought, and her maturation as a result, symbolises the larger national and political awakenings that the trilogy calls for – a frank interrogation of the complex nature of progress during times of significant cultural and political change.

Maeve's supernatural gift gives her the ability to sit "inside" others' minds "like a guest" and "live" their "memories as though they" are her "own."[74] Mindreading helps Maeve and, by extension, the reader, to understand others' experiences. Her gift for mindreading situates her as a figure for change whose initial ignorance and naivety give way to empathy and understanding. For example, when she sees Roe "coming out to his parents," she initially understands that his parents found out he was "bisexual."[75] When Roe tells her that the term "'bisexual'" is "'fine'" but makes him feel "'like a specimen'," she asks him to "'explain'" why he has named himself "Roe" instead of "Rory."[76] Their conversation leads Maeve to realise everything she takes for granted about gender. There is a didacticism to these moments that permeates the trilogy more broadly. Although O'Donoghue's characterisation of Roe is full enough not to limit him as a character, his perspective is overshadowed by Maeve, through whom the story is focalised. O'Donoghue's characterisation of Maeve is similarly well-rounded enough that she avoids being a character whose only function is to advance the author's argument; however, the repetition of her questioning how she has managed to be unaware of how Fiona's and Roe's lives are different to her own becomes somewhat laden with

intention for the reader to align themselves with Maeve, who symbolises the dominant demographic and perspective in Irish culture, and similarly "check their privilege."

Didacticism aside, Maeve and Roe's relationship is significant in the context of Irish YA literature, not only because it represents gender identity and sexual orientation in ways that have not been seen in Irish fiction for young people before but also because of how it depicts those characters exploring their gender identity and sexual expression. Maeve presents as straight and cis-gendered; Roe sees gender and sexual identity as "'negotiable'" and interrogates the suitability of terms like "bisexual" to fittingly describe him.[77] Maeve and Roe's sexual experiences are depicted as mutually pleasurable and empowering; their relationship represents a meaningful resistance to the sanctimonious force of the Children of Bridget, whose followers are radicalised into believing that sex is bad and that anyone who transgresses heteronormative structures is morally reprehensible. Their relationship demonstrates the trilogy's challenge to heteronormativity, which conceives of heterosexuality as the "default" or "normal" sexual orientation, and O'Donoghue's concern with disrupting assumptions about gender identity implying any specific sexual orientation or preference. For example, Roe describes not wanting to "'question'" or "'label'" his gender because he wants to "'just see everything as ... negotiable.'"[78] Maeve and Roe's sexual attraction also undermines normative constructions of gender, which polarise femininity and masculinity: Maeve finds Roe's combined scent of Sure for Men and Chanel No. 5 attractive, for instance, and, during sex, neither partner assumes traditionally passive or dominant roles that might be associated with femininity or masculinity.

O'Donoghue undoubtedly represents Maeve's sexual attraction for Roe to actively affirm genderqueer identities and relationships – an aim that she emphasises in her acknowledgements in the final book in the series, *Every Gift A Curse*, where she says,

> [T]hank you to the teachers and parents of trans children who have reached out over the years to say that a kid in your care has benefited from these books. Thank you to the trans kids, regardless of whether or not you have benefited from these books. To slightly misquote a fellow fantasy author, Anne Rice, you are a remark on the magic of the human condition.[79]

In the context of YA realism, Pádraic Whyte has argued that authors' representation of gay characters' experiences of homophobia runs the risk of suggesting that "homophobic responses are natural – and to a certain extent understandable and acceptable – rather than constructed."[80] By presenting homophobia and transphobia as major problems, however unintentionally, O'Donoghue could add to perceptions of their being natural rather than constructed. Although he may be influenced by the Children of Bridget's transphobic ideology, Roe's assumption that Maeve will feel different about him when she sees him in a dress somewhat undoes the trilogy's progressivism in its representation of gender identities and sexual orientations. Furthermore, the emphasis throughout on Maeve's actively having to learn to understand Roe works to accentuate what Maeve is expected to find sexually exciting. Bell hooks argues "[W]hen race and ethnicity become commodified as resources for pleasure, the culture of specific groups, as well as the bodies of individuals, can be seen as constituting an alternative playground where members of dominating races, genders, sexual practices affirm their power-over in intimate relations with the Other."[81] Drawing from hooks's argument about the commodification of the Other in the context of race and ethnicity, in this context, Roe, as "the Other," represents

an "alternative playground" for Maeve, as a member of the dominant gender and sexual practice, which affirms her "power-over in intimate relations."[82]

Halfway through the trilogy, Roe legally changes his name (from Rory to Roe) but through reading his mind, Maeve can see that the effect of the Children of Bridget's hate, making Roe feel like a "'freak'," leaves him unsure about moving from using pronouns "he/him" to "they/them."[83] Maeve refers to Roe as "'they'" in public before Roe does and, as the most powerful adversary against the Children of Bridget, she fights for Roe's freedom. Maeve's acceptance means Roe has the confidence to "'do the pronoun thing'" in the third novel and refer to themselves as they/them.[84] The narration subsequently follows this choice and Roe is described using their preferred pronoun for the rest of the trilogy. While this works in line with the trilogy's aims to problematise heteronormative hegemony in Irish culture, it counterproductively maintains Maeve's hierarchical position by emphasising her role as hero.

Maeve's relationship with Fiona also positions her as a hero. Through Fiona, O'Donoghue explores how racial identity can be perceived in discriminatory, totalising ways and interrogates how homogenised perceptions of racial identity disregard variability and individuality and emphasise prejudice and racial hierarchies. Maeve describes Fiona in the following way: her "first name is Irish, her second name is English and her skin is brown."[85] In terms of ethnicity, Fiona is presented as both Irish and Filipino in that the cultural markers, like food and language, that contribute to her ethnic identity are both Irish and Filipino; however, some others perceive her as not being Irish *enough*. In showing how Fiona is largely perceived in a racialised, homogenised way as Asian, which elides her mixed-race identity, O'Donoghue calls for more expansive and variable conceptions of Irishness. Writing in 2019 about racial/ethnic changes in Ireland since the 2000s and the experiences of mixed-race Irish people, Rebecca Chiyoko King-O'Riain stated, "despite experiences of discrimination, there is growing awareness of mixed-race people both within state and individual, interpersonal notions of Irishness."[86] King-O'Riain cautioned, however, that while "some movement of Irishness to include non-white and mixed-people" was evident, more significantly, experiences of racism and rejection at individual and state levels were likely to continue or, indeed, worsen if "the political and social atmosphere" in Ireland were to "take a turn to the right."[87] Fiona embodies socially marked difference and sets Maeve up as a hero for fighting against the Children of Bridget (the Far Right) on her behalf.

Conversely, O'Donoghue also undermines Maeve's position as a hero by poking fun at Maeve's attempt to be a "White Saviour" or her production of what Kendra Marston terms "authoritative whiteness."[88] In the context of film, Marston argues that "authoritative whiteness" is produced when the "heroine's discovery of a 'correct' feminist performance is gauged not only through how well she manages to organise struggling social groups but how invested her 'subjects' are in her superiority and leadership."[89] Maeve's belief that she has more power to solve the problem of hate crime than those who are directly affected by it positions her as a "White Saviour;" she assumes her position of authority will allow her to rescue those who are more marginalised than she is, in a manner that excludes the viewpoints and undermines the agency of those she aims to rescue. At the end of the first novel, Fiona admonishes Maeve for thinking that sacrificing herself in the ritual with the Housekeeper could overcome the Children of Bridget: "'Did you think that you could end hate crime by killing yourself?'"[90] Maeve apologises for "'not seeing'" how

racism and prejudice existed in Kilbeg before, and Fiona tells her that she is "'not the first person to make oppression all about themselves.'"[91] In this, O'Donoghue calls attention to "authoritative whiteness" and "White Saviourism" to undermine self-serving efforts by white people to confront racism.

Similar to how certain aspects of the trilogy's representation of gender and sexuality somewhat counterproductively reify the mainstream position of heteronormativity, to a certain degree, hegemonic whiteness is manifest in the trilogy's handling of race and ethnicity. Like Roe, Fiona is presented as multi-dimensional; also like Roe, she doesn't escape certain stereotypes. In line with the "Studious Asian" stereotype, Fiona's parents push her academically and want her to become a nurse or a doctor. Fiona resists the stereotype by wanting to be an actress; she "'doesn't want to look after people'" because it's "'what good little Filipino girls are supposed to do.'"[92] O'Donoghue's handling of the stereotype is nuanced, if a little overly self-conscious. At the end of the first novel, Maeve's musing about how Fiona is handling her newfound gift of healing feels like the author catching herself and trying to undo how her depiction of Fiona having a caring gift might be understood as stereotyping:

> Fiona has not quite accepted her newfound status as a healer . . . It's not that she doesn't care about people. In fact, she's probably one of the most compassionate people I've ever known. But Fiona is butting her head up against something that, as close as we are, Roe and I will never understand. We're not working against a stereotype that says you should always be the girl with the tourniquets.[93]

In an American context, Sohyun An observes that labelling Asian Americans as model minorities who are successful and hard-working "dismisses the diversity and complexity of struggles within the Asian American community"[94] and positions them as conformist and politically inactive. Elizabeth Ho observes how such stereotypes operate in relation to Asian masculinity in American author Cassandra Clare's YA fantasy, *The Infernal Devices* trilogy (2010–2013). Ho finds that the trilogy depicts a "complex dynamic of interracial intimacy" but also reinforces the "stereotype that white males dare, while Asians care."[95] While O'Donoghue creates awareness of the stereotype of Asians as model minorities in the Irish context, she doesn't transcend it. By basing her construction of Fiona and her Filipino mother around it, the novel reinforces the stereotype that white girls dare, while Asians care.

The trilogy's ending destabilises Maeve's position as the hero and thus, more broadly, hierarchical power structures. Understanding that she must "protect Kilbeg before anything else" from future harm, Maeve is faced with being bound to Kilbeg and the Housekeeper forever.[96] Fiona, Roe, and Lily do not allow Maeve to take this responsibility alone. They share the burden and work together to create a new legacy, one of "protection, and magic, and grace. Not fear, or death or abuse."[97] Ultimately, Maeve and her friends succeed in quashing the threat posed by the Children of Bridget, but only through collaboration. Towards the end of the second novel, Maeve comments on thinking about identity in exclusionary terms, which foreshadows the trilogy's ending's emphasis on cooperation and its hopeful and empowering message about the capacity of the young to enact change. Maeve says, we "think in gifts and talents. Specific roles, specific character traits, specific things we can and can't do. But maybe by typecasting ourselves we were also limiting ourselves. Perhaps there are no limits at all."[98] While Maeve has greater

awareness about others at the end of the trilogy than she did at its outset, the trilogy's ending emphasises a continuing need for individuals like Maeve to see others' perspectives. It also complicates expectations that processes of adolescent growth and progression at a societal and national level are linear or straightforward.

Although the trilogy successfully challenges and interrogates unequal power structures, it ultimately privileges the perspective of the heteronormative, white majority. Roe and Fiona do not transcend their function in the trilogy, which is to showcase homophobia, transphobia, and racism and Maeve's capacity to resist and overcome it. Nevertheless, the trilogy does emphasise the majority's capacity to adapt, which meaningfully speaks to changes occurring in Irish society concerning experiences of value and belonging and changing conceptions of Irishness. Focalising the trilogy through Maeve works to "Other" the characters who she learns about and constructs an implied reader as one who shares Maeve's identity. This makes it unlikely that the trilogy will expand its readership to include the new and underrepresented communities, which, in many ways, it tries to speak to and for. On the contrary, focalising the story through Maeve and emphasising what she learns throughout about identities outside of her own might create a sense of empathy and understanding among young readers.

Gavan Titley describes how "pre-1990's Ireland is usually explained in a dichotomy that mirrors simplistic dualisms of tradition and modernity, and characterised in shades of white that give way to the rainbow of multiculturalism and Celtic Tiger cosmopolitanism."[99] O'Donoghue avoids such conceptions of "old Ireland" by drawing attention to Ireland's historical diversity through her characterisation of Maeve, whose "straight off the Armada aesthetic"[100] calls attention to the consequences of the failed Spanish invasion of England in 1588, which saw the Spanish Armada (a league of Spanish ships) wrecked on the west coast of Ireland and its survivors integrate with the Irish people. O'Donoghue's characterisation of Maeve highlights Ireland's history of welcoming and integrating with migrants. The Housekeeper's story highlights hardship experienced by the Irish under colonial rule, and references to the "river Beg" where "thousands of people were forced to say goodbye to their families and emigrate forever"[101] draw attention to Ireland's phenomenon of migration – all of which complicate the simplistic dualism that Titley describes. Indeed, as a whole, the trilogy is deeply invested in critiquing binary constructions of Ireland as once having been conservative and as now being liberal. By representing the leaders of the Children of Bridget as coming from outside Ireland, however, the trilogy does potentially offer a simplistic dualism about how racism began or exists in Ireland. As Titley points out, simplistic dualisms can imply that "racism, like SARS, is imported by the traveller rather than incubated in the social environment."[102]

In the first novel, the Children of Bridget is described as originating from "this group of wealthy white Irish Americans who want to keep Ireland all pure and holy. Their ideal version of the motherland, or some shit."[103] Neither leader is Irish: Aaron is American and Dorey is "a right-wing person" who was "born in England and now lives in Philadelphia."[104] Their not being Irish suggests to Irish readers that their prejudice and racism are *not us* but something imported. Characterising the extremists as foreign provides a distance between extremism and the dominant majority in Ireland, which might suggest that prejudice and racism only exist among radicals from somewhere else, diminishing the opportunity the trilogy has to interrogate the potential for extremism in Irish society. From the very beginning, however, the trilogy does establish that public

expressions of extremism affect the city: Maeve's sister, Joanne, feels she has to come home from the library because of "'some mad Christian protest happening outside.'"[105] At another point in the trilogy, Ireland's capacity for racism is also explicitly pointed out: "a guy who seems to be of Asian descent" tells Fiona that "'Ireland likes to pretend that it's so liberal … Like, just because they don't have an empire, they can't be racist. But they can.'"[106] Overall, however, the trilogy does adhere to simplistic dualisms by presenting Maeve's fight against the spread of radicalism in a "good" versus "evil" showdown.

There are some implicit hints that Maeve may harbour homophobic attitudes at the beginning of the first book in the trilogy – Maeve says "a bunch of horrible stuff" [107] to her sister Joanne about her and her girlfriend, Sara, which she instantly regrets, for instance. Apart from this vague suggestion of moral ambiguity, naivety aside, Maeve is represented as straightforwardly moralistic. Her growth comes from understanding her ignorance but not from confronting inner prejudices. It is the prejudices of others she has to fight. This locates the problem of racism and intolerance of difference as something that the mainstream demographic (Maeve) may have to fight against but won't have to grapple with in any meaningful or internal way. Counter to the trilogy's aims, then, recognising prejudice at only an exterior and, thus, somewhat superficial level, Maeve ends up symbolising how Irish society praises itself for being a more inclusive state while still enforcing power inequities.

Nevertheless, the trilogy explores extremism and power with complexity. Most interestingly, in the second and third novels, the Children of Bridget symbolises more than an extreme manifestation of Catholic conservatism or any organised religion. Repeated references to the secularisation of Ireland and a distinct lack of any sincere religious element to the group situate them within other discourses of power more contemporaneous with modern Ireland. Maeve observes that what makes the Children of Bridget so "seductive" is how they find "crazy, simplistic solutions to the most frightening problems," [108] which aligns them with the systems upon which capitalism and politics are built. This is further emphasised by how Dorey "doesn't talk very much about God, or scripture" and the parallels that Maeve draws between how Dorey talks and the kind of "vague spiritual language that you might see from an influencer trying to sell a yoga mat."[109] Although the trilogy's exploration of capitalist power systems is not as fully developed as its investment in examining how the Catholic Church's "good infrastructure" for "controlling people" [110] makes it easily exploitable for Far-Right extremism, its attention to capitalism adds complexity to its handling of what the Far Right might encompass. The trilogy suggests that in both being based on a skewed doctrine of the individual and individual rights, capitalism and Far-Right extremism have something in common.

In line with Matsuda's "ask the other question" method, O'Donoghue sees something that looks like Far-Right extremism and asks, "Where's the capitalism in this?" According to Matsuda, looking for "both the obvious and non-obvious relationships of domination"[111] can help lawmakers or governmental officials work in coalition. Matsuda's method can apply to other contexts and induviduals: If you realise that no form of subordination ever stands alone, you realise that to dismantle or challenge one you must dismantle or challenge others. Cathy Davis describes Matsuda's method of intersectional thinking as "deceptively easy,"[112] stating that the "hard work of making sense of the connections between categories of difference and interpreting them in terms of power" happens "*after* asking the other question"[113] (italicisation in original). O'Donoghue's working through of

how intersecting forms of subordination might be dismantled could also be described in this way. Given the relatively recent nature of Irish YA fiction's engagement with the intersecting ideologies of whiteness, socially oppressed groups, and Far-Right movements, however, the trilogy should be commended for asking the questions it does, even if some of the answers that it offers are deceptively easy.

Conclusion – welcome directions

O'Donoghue's trilogy is a sometimes overly moralistic, sensationalised exploration of adult anxieties about the threat posed by the Far Right to the young; by centring the adolescent's perspective, it also meaningfully engages with anxieties that concern the young themselves. Its popular and recognisable YA-trilogy-format and romantic overtones could easily obfuscate the significance of its response to contemporary concerns in relation to Irish identity, heteronormativity, whiteness, and the Far Right. In appreciation of those features, however, it can be argued that this trilogy exemplifies YA literature's tradition of directly engaging with the zeitgeist and contemporary concerns in meaningful and often highly political ways.

In 2020, Patricia Kennon described Irish YA literature as "overwhelmingly white"[114] in terms of authors and the characters they represent. This article has argued that O'Donoghue's efforts to diversify conceptions of Irishness in the trilogy are limited by focalising the narrative through Maeve, a metaphoric representation of cultural hegemony. Nevertheless, the trilogy's inclusion of people of colour and its engagement with the changing dynamics of Irish identity in terms of race and ethnicity alongside gender and sexuality demonstrates a welcome direction being taken by Irish writers to address the continuing whiteness of Irish YA literature.

Notes

1. O'Donoghue, *All Our Hidden Gifts*, 296.
2. Land, "A Quick-and-Dirty Introduction to Accelerationism."
3. Nilan, *Young People and the Far Right*, 3.
4. Ibid., 6.
5. Ibid.
6. Ibid.
7. Matsuda, 1189.
8. Ibid.
9. Tovey and Share, *A Sociology of Ireland*, 343.
10. This essay uses the pronouns he/him for Roe when discussing the first half of the trilogy and the pronouns they/them for Roe when discussing the second half of the trilogy in accordance with the narrative.
11. O'Donoghue, *All Our Hidden Gifts*, 389.
12. Ibid., 31, 66.
13. Ibid.
14. Ibid., 16.
15. Ibid., 34.
16. Ibid., 36.
17. Clark, *Regendering the School Story*, 3–4.
18. Seelinger Trites, "The Harry Potter Novels," 474.
19. Ibid., 66.

20. Ibid., 296.
21. Ibid., 296, 333.
22. Tovey and Share. *A Sociology of Ireland*, 343.
23. O'Donoghue, *All Our Hidden Gifts*, 130.
24. Ibid., 220.
25. Ibid., 221.
26. Ibid., 220.
27. Miller, *Emigrants and Exiles*, 3.
28. Ignatiev, *How the Irish became White*, 1.
29. Ibid., 67, 68.
30. Ibid., 67, 205.
31. O'Donoghue, *Every Gift A Curse*, 156.
32. Ibid., 67.
33. O'Donoghue, *Every Gift A Curse*, 312.
34. Ibid., 312.
35. Coghlan, "Writing for Children," 152.
36. O'Donoghue, *All Our Hidden Gifts,* 296.
37. O'Donoghue, *All Our Hidden Gifts,* 328.
38. Ibid., 341.
39. Ibid.
40. Moruzi and Smith, *Young Adult Gothic Fiction*, 13.
41. Zamora and Faris, *Magical Realism*, 6.
42. Faris, *Ordinary Enchantments*, 7.
43. O'Donoghue, *All Our Hidden Gifts,* 199.
44. Zamora and Faris, *Magical Realism*, 6.
45. O'Donoghue, *All Our Hidden Gifts,* 187.
46. Ibid., 187.
47. Emba, "An Entire Generation is Losing Hope."
48. O'Donoghue, *All Our Hidden Gifts,* 168.
49. Ibid., 162.
50. See Kennon, "Reflecting Realities," 2020. Kennon describes how recent Irish YA novels (Sarah Maria Griffin's *Other Words For Smoke*, Moïra Fowley-Doyle's *All The Bad Apples*, and Deirdre Sullivan's *Perfectly Preventable Deaths*) further intensify the "symbolic resonance of the witch" by merging it "with female adolescence, ambivalences around the potential power of teenage girls, and the backdrop of Irish histories of injustice against women and girls" (137).
51. O'Donoghue, *The Gifts That Bind Us*, 165.
52. O'Donoghue, *All Our Hidden Gifts,* 108.
53. Ibid., 108.
54. O'Donoghue, *The Gifts That Bind Us,* 268.
55. O'Donoghue, *All Our Hidden Gifts,* 160.
56. Ibid., 288.
57. Ibid., 322.
58. Ibid., 344.
59. O'Donoghue, *The Gifts That Bind Us*, 403.
60. Nilan, *Young People and the Far Right*, 3.
61. O'Donoghue, *The Gifts That Bind Us*, 287.
62. Ibid., 287, 288.
63. Nilan, *Young People and the Far Right*, 3.
64. Cannon et al., *Resisting the Far Right*, 11.
65. Fanning, *Racism and Social Change*, 3.
66. Ibid., 3.
67. O'Donoghue, *The Gifts That Bind Us*, 197.
68. Ibid., 208, 209.
69. O'Donoghue, *All Our Hidden Gifts*, 380.

70. Ibid., 380.
71. O'Donoghue, *The Gifts That Bind Us*,147.
72. Frawley, "Split Selves," 285.
73. O'Donoghue, *All Our Hidden Gifts*, 20.
74. Ibid., 179.
75. Ibid., 203.
76. Ibid., 205.
77. Ibid., 206.
78. Ibid.
79. O'Donoghue, *Every Gift A Curse*, 414.
80. Whyte, "Are We There Yet?" 7.
81. Hooks, *Black Looks*, 23
82. Ibid., 73.
83. O'Donoghue, *The Gifts That Bind Us*, 153.
84. O'Donoghue, *Every Gift A Curse*, 65.
85. O'Donoghue, *All Our Hidden Gifts*, 102.
86. King-O'Riain, "How the Irish," 834.
87. Ibid., 834.
88. Marston, *Postfeminist Whiteness*, 82.
89. Ibid., 82.
90. O'Donoghue, *All Our Hidden Gifts*, 380.
91. Ibid., 381.
92. Ibid., 224.
93. Ibid., 391.
94. An, "Asian Americans," 250.
95. Ho, "Asian Masculinity," 154.
96. O'Donoghue, *Every Gift A Curse*, 401.
97. Ibid., 401.
98. O'Donoghue, *Every Gift A Curse*, 384–5.
99. "Everything Moves?," 18.
100. O'Donoghue, *All Our Hidden Gifts*,156.
101. Ibid., 232.
102. "Everything Moves?" 18.
103. O'Donoghue, *All Our Hidden Gifts*, 303.
104. O'Donoghue, *The Gifts That Bind Us*, 148.
105. O'Donoghue, *All Our Hidden Gifts*,18.
106. O'Donoghue, *The Gifts That Bind Us*, 139.
107. O'Donoghue, *All Our Hidden Gifts*, 22.
108. O'Donoghue, *Every Gift A Curse*, 263.
109. Ibid., 254.
110. O'Donoghue, *The Gifts That Bind Us*, 273.
111. Matsuda, "Beside My Sister," 1189.
112. Davis, "Intersectionaliy," 25–26.
113. Ibid., 25–26.
114. Kennon, "Reflecting Realities," 139.

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