

A Century Of Irish Drama Widening The Stage

Gender and Modern Irish Drama argues that the representations of sacrificial violence central to the work of the Abbey playwrights are intimately linked with constructions of gender and sexuality. Susan Cannon Harris goes beyond an examination of the relationship between Irish national drama and Irish nationalist politics to the larger question of the way national identity and gender identity are constructed through each other. Radically redefining the context in which the Abbey plays were performed, Harris documents the material and discursive forces that produced Irish conceptions of gender. She looks at cultural constructions of the human body and their influence on nationalist rhetoric, linking the production and reception of the plays to conversations about public health, popular culture, economic policy, and racial identity that were taking place inside and outside the nationalist community. The book is both a crucial intervention in Irish studies and an important contribution to the ongoing feminist project of theorizing the production of gender and the body.

This study examines the early dramatic works of Yeats, Synge, and Gregory in the context of late colonial Ireland's unique socio-political landscape. By contextualizing each author's work within the artistic and political discourses of

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their time, Cusack demonstrates the complex negotiation of nationalism, class, and gender identities undertaken by these three authors in the years leading up to Ireland's revolution against England. Furthermore, by focusing on plays written by each author in the context of the ongoing debates over Irish national identity that were taking place throughout Irish public life in this period, Cusack examines in more depth than previous studies the ways Yeats, Gregory, and Synge adapted conventional dramatic and linguistic forms to accommodate the conflicting claims of Irish nationalism. In so doing, he demonstrates the contribution these authors made not only to the development of Irish nationalism but also to modern and postcolonial literature as we understand them today. This major new study presents a political and cultural history of some of Ireland's key national theatre projects from the 1890s to the 1990s. Impressively wide-ranging in coverage, *Theatre and the State in Twentieth-Century Ireland: Cultivating the People* includes discussions on: *the politics of the Irish literary movement at the Abbey Theatre before and after political independence; *the role of a state-sponsored theatre for the post-1922 unionist government in Northern Ireland; *the convulsive effects of the Northern Ireland conflict on Irish theatre. Lionel Pilkington draws on a combination of archival research and critical readings of individual plays, covering works by J. M. Synge, Sean O'Casey,

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Lennox Robinson, T. C. Murray, George Shiels, Brian Friel, and Frank McGuinness. In its insistence on the details of history, this is a book important to anyone interested in Irish culture and politics in the twentieth century.

"This superb collection of eighteen plays has long been needed. It provides a sound and solid introduction to the rich field of modern Irish drama, and should be as delightful to the private reader as it will be useful for university classes."--Journal of Irish Literature Contents: Spreading the News and The Gaol Gate-- Lady Gregory; On Baile's Strand and the Only Jealousy of Emer--W.B. Yeats; The Land--Padraic Colum; The Playboy of the Western World--J.M. Synge; Maurice Harr--T. C. Murray; The Magic Glasses--George Fitzmaurice; Juno and the Paycock- -Sean O'Casey; The Big House--Lennox Robinson; The Old Lady Says "No!"--Denis Johnston; As the Crow Flies--Austin Clarke; The Paddy Pedlar--M. J. Malloy; The Vision of Mac Conglinne--Padraic Fallon; The Quare Fellow--Brendan Behan; All that Fall--Samuel Becket; Da--Hugh Leonard; Translations--Brian Friel

A Critical Companion to the four principle playwrights associated with the Irish Dramatic Revival - W. B. Yeats, J. M. Synge, Augusta Lady Gregory and Sean O'Casey - and to the birth of the Irish national theatre, the Abbey. Anthony Roche provides a reappraisal of the theatre movement led by Yeats and the work of the

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main practitioners.

Over the years American -- especially New York -- audiences have evolved a consistent set of expectations for the "Irish play." Traditionally the term implied a specific subject matter, invariably rural and Catholic, and embodied a reductive notion of Irish drama and society. This view continues to influence the types of Irish drama produced in the United States today. By examining seven different opening nights in New York theaters over the course of the last century, John Harrington considers the reception of Irish drama on the American stage and explores the complex interplay between drama and audience expectations. All of these productions provoked some form of public disagreement when they were first staged in New York, ranging from the confrontation between Shaw and the Society for the Suppression of Vice to the intellectual outcry provoked by billing *Waiting for Godot* as "the laugh sensation of two continents." The inaugural volume in the series *Irish Literature, History, and Culture, The Irish Play on the New York Stage* explores the New York premieres of *The Shaughraun* (1874), *Mrs. Warren's Profession* (1905), *The Playboy of the Western World* (1911), *Exiles* (1925), *Within the Gates* (1934), *Waiting for Godot* (1956), and *Philadelphia, Here I Come!* (1966).

In this collection of lucid essays that cover eighty years of modern Irish drama,

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Robert Hogan writes about the major Irish dramatists of the 20th century and their impact on audiences, and on other playwrights, as well as considering the works themselves. In them he uses a variety of critical techniques, ranging from biography to studies of influence, structure and dialogue, to history and anecdote, and the ill-treatment of several sacred cows. In addition to essays on such giants as Synge, O'Casey, and Beckett, the book deals with more neglected figures such as W. J. Lawrence and the still insufficiently appreciated George Fitzmaurice and Denis Johnston. It also presents a full critical survey of the years 1963-83 in which exciting writers like Brian Friel, Hugh Leonard and John B. Keane made their mark. The author's style and varied ways of dealing with the subjects make this volume particularly enjoyable, as well as informative, reading. This imprint is established to publish in paperback for an individual readership the Press's most outstanding original monographs. These are titles which would normally appear in specialist hardback editions only, but whose quality and general academic importance justify their special promotion in this prestige imprint. The series will include both new and recent titles drawn from the whole range of the Press's very substantial publishing programmes in the Humanities and Social Sciences, and therefore represents some of the best current scholarship in the English language.

With five Nobel Prize-winners, seven Pulitzer Prize-winners and two Booker Prize-winning novelists, modern Irish writing has contributed something special and permanent to our

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understanding of the twentieth century. *Irish Writing in the Twentieth Century* provides a useful, comprehensive and pleasurable introduction to modern Irish literature in a single volume. Organized chronologically by decade, this anthology provides the reader with a unique sense of the development and richness of Irish writing and of the society it reflected. It embraces all forms of writing, not only the major forms of drama, fiction and verse, but such material as travel writing, personal memoirs, journalism, interviews and radio plays, to offer the reader a complete and wonderfully varied sense of Ireland's contribution our literary heritage. David Pierce has selected major literary figures as well as neglected ones, and includes many writers from the Irish diaspora. The range of material is enormous, and ensures that work that is inaccessible or out of print is now easily available. The book is a delightful compilation, including many well known pieces and captivating "discoveries," which anyone interested in literature will long enjoy browsing and dipping into.

This new edition of Anthony Roche's pioneering survey of twentieth-century Irish drama brings the story up to date with new material on the contemporary Irish theatre scene.

This collection of papers from a meeting of the International Association for the study of Anglo-Irish Literature provides a comprehensive survey of the Irish theatre. Contents:

Acknowledgements; Introduction. Jacqueline Genet; The Dangers and Difficulties of Dramatising the Lives of Deirdre and Grania. Richard Allen Cave; Actors in Barrels: Views on Vivid Words in Yeats's Plays. Margaret Rose; Beckett's Irish Theatre. Katharine Worth; The Image of Ireland in Nineteenth-Century Drama. Heinz Kosok; 'Nothing was Decided': Louis Macneice's Treatment of Irish History in *They Met on Good Friday*. Maureen S.G. Hawkins; 'The Heartbreak's Relevant': Dramatic and Poetic Qualities of John Hewitt's *The Bloody*

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Brae. Britta Olinder; Ireland and the Caribbean. Two Caribbean Versions of J.M. Synge's Dramas: Derek Walcott's^R The Sea at Dauphin and Mustapha Natura's The Playboy of the West Indies. Paul F. Botheroyd; James Joyce's Italian Translation of^R Riders to the Sea. Joan Fitzgerald; The Masks of Language in Translations. Lucia Angelica Solaris; The Worlds of Brian Friel. Patrick Rafroidi; Three Irish^R Antigones. Christopher Murray; The Theatre of Thomas Kilroy: Boxes of Words. Denis Sampson; Field Day's Fables of Identity. Patrick Burke; Language and Act: Thomas Murphy's Non-Interpretive Drama. Joseph Swann; Notes; Notes on Contributors; Index^R. Irish Literary Studies Series No. 33.

Publisher Description

What is the significance of theatre and performance within Irish culture and history? How do we understand the impact and political potential of Irish theatre? This innovative survey of theatre in Ireland covers a range of drama and performance, from the 17th century to the present. Expanding the field of Irish theatre to include mumming, wake games, prison protests and theatre riots, the book argues that Ireland's longstanding association with performance illuminates key aspects of its cultural history and politics. Foreword by Fiona Shaw Morash and Richards present an original approach to understanding how theatre has produced distinctively Irish senses of space and place.

Irish Women Playwrights 1900-1939 is the first book to examine the plays of five fascinating and creative women, placing their work for theatre in co-relation to suggest a parallel tradition that reframes the development of Irish theatre into the present day. How these playwrights dramatize violence and its impacts in political, social, and personal life is a central concern of this book. Augusta Gregory, Eva Gore-Booth, Dorothy Macardle, Mary Manning, and Teresa

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Deevy re-model theatrical form, re-structuring action and narrative, and exploring closure as a way of disrupting audience expectation. Their plays create stage spaces and images that expose relationships of power and authority, and invite the audience to see the performance not as illusion, but as framed by the conventions and limits of theatrical representation. Irish Women Playwrights 1900-1939 is suitable for courses in Irish theatre, women in theatre, gender and performance, dramaturgy, and Irish drama in the twentieth century as well as for those interested in women's work in theatre and in Irish theatre in the twentieth century. The essays in this collection seek to refine our understanding of the often polyvalent and conflicted engagement that Irish dramatists have entered into with nationalism, a cultural and political movement that they have often attempted to simultaneously resist and renegotiate. These nine essays construct a genealogy of dissent, of loyal opposition, revealing the apprehension and dissatisfaction with which the twentieth century's most influential playwrights have sometimes viewed the Irish state, from its emergence in the early 1900s to its maturity at the century's end. The articles on W.B. Yeats, Augusta Gregory, J.M. Synge, and Sean O'Casey reveal the early Abbey Theatre's struggle to critique the failures of and influence the development of the early state and its proscriptive brand of nationalist Irishness. The essays exploring the later plays of Samuel Beckett, Brian Friel, Frank McGuinness, Anne Devlin, Christina Reid, Marie Jones, and Marina Carr expose both the conceptual and political failures of mainstream Irishness in the second half of the twentieth century to satisfy the material or political aspirations of people on either side of the Irish border. While many of this collection's essays share a common postcolonial interpretive strategy, individual articles also employ the strategies of ecocriticism, social anthropology, structuralism, feminism, and nationalist theory.

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The fifteenth volume in the Ulster Editions and Monographs series

Placed within a rich social, historical, and cultural context, this study illuminates the Irish theatre over three hundred years, and uses it as a lens that focuses the dialectic of Irish society as the theatre mutated from aristocratic control to radical dissent and subversion. English colonists created the Irish theatre, reflecting the preoccupations and prejudices of the aristocrats and courtiers clustered around Dublin Castle. This was a political theatre, involved in outlining and defining its own society. The playwrights were engaged in leading opinion, presenting alternative realities, and forging the national conscience. Early Irish theatre was the Anglo-Irish talking to themselves, as the playwrights engaged the ruling class in a dialogue as to how the country should be ordered. As the Ascendancy lost or relinquished control over the theatre, the image presented by the playwrights became more unflattering and dismissive. This work studies how this portrait of Irish society and its rulers was encoded and evolved in the plays of the three centuries from 1600 to the foundation of the Abbey Theatre. It shows how the plays traced the continually mutating Ascendancy, the growing self-consciousness and national self-awareness, and a developing class-consciousness among Irish playwrights. This study explores Ireland's late 19th-century popular theater and its impact on the works of two of its major writers, James Joyce and Sean O'Casey. Employing the strategies of Marxist cultural analysis and the seldom-discussed aspect of Irish popular culture and assesses its contribution to various political and social discourses in turn-of- the-century Dublin. Annotation copyrighted by Book News, Inc., Portland, OR

This book includes information on the most recent and youngest playwrights working today at the Abbey, Druid, and Lyric Theatres. Sanford Sternlicht discusses the important plays of all

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the playwrights included and the major themes of modern Irish drama.

Based on essays originally presented at a symposium entitled "Nationalism and a national theatre: 100 years of Irish drama" convened at Indiana University, May 26-29, 1999.

Rev. ed. of: *Modern Irish drama* / edited by John P. Harrington. 1st ed. c1991.

In the annals of Irish studies and theater history much has been written about the Abbey Theatre. Now, Mary Trotter not only sheds new light on that company's history but also examines other groups with a range of political, religious, gender, and class perspectives that consciously used performance to promote ideas about nationalism and culture in Ireland at the turn of the last century. This innovative, interdisciplinary work details how different nationalist organizations with diverse political and artistic goals employed theater as an anticolonial tool. In Dublin's turbulent cultural and political arena during the first decades of the twentieth century, nationalist audiences read popular Irish melodramas in subversive ways; the Daughters of Erin staged tableaux of great women heroes; and the Abbey players earned both acclaim and apprehension within the nationalist community. Here is a compelling analysis of these and other groups' prominent role in Irish nationalism in the years before Easter 1916, and the way these political theaters gave birth to modern Irish drama.

Ireland in the 1990s experienced fast, immediate, and radical social change. Dubbed the "Celtic Tiger," the Irish economy provided for changes in the arts landscape as well, particularly as an outlet for the expression of this change. A profound shift in Irish

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drama, expressed as an attempt to redefine what a play is, what an audience is – regardless of the theme of the work – allowed for a replication of this societal change in the theatre. Theatre artists collaborating to bring physicality to the Irish stage sought to explore, express, and reflect a part of society that they felt could not be represented naturalistically. They rejected nostalgia and indeed often mocked it. The newly emerging Irish theatre de-privileged the author and moved away from the literary tradition to incorporate performance techniques and movement on an equal basis to the written text. These productions emphasized the visual because artists found that words alone could not express the inchoate emotions brought on by globalization and cultural shifts. *Breaking Forms* is an attempt to provide a vocabulary for talking about Irish performance and an incursion in the understanding and definition of the idea of Irish gesture. The manuscript profiles several theatre companies to find common ground and provide an analysis of their performances, theatre, and texts.

Hegemony and Fantasy in Irish Drama, 1899-1949 offers a theoretically innovative reconsideration of drama produced in the Irish Renaissance, as well as an engagement with non-canonical drama in the under-researched period 1926-1949.

This book is about the history of character in modern Irish drama. It traces the changing fortunes of the human self in a variety of major Irish plays across the twentieth century and the beginning of the new millennium. Through the analysis of dramatic protagonists created by such authors as Yeats, Synge, O'Casey, Friel and Murphy, and

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McGuinness and Walsh, it tracks the development of aesthetic and literary styles from modernism to more recent phenomena, from Celtic Revival to Celtic Tiger, and after. The human character is seen as a testing ground and battlefield for new ideas, for social philosophies, and for literary conventions through which each historical epoch has attempted to express its specific cultural and literary identity. In this context, Irish drama appears to be both part of the European literary tradition, engaging with its most contentious issues, and a field of resistance to some conventions from continental centres of avant-garde experimentation. Simultaneously, it follows artistic fashions and redefines them in its critical contribution to European artistic and theatrical diversity. This work provides an overview of Irish theatre, read in the light of Ireland's self-definition. Mediating between history and its relations with politics and art, it attempts to do justice to the enabling and mirroring preoccupations of Irish drama. With a foreword by Michael Cronin. Irish Drama in Poland is the first book to broadly assess Irish drama's impact on both Poland's theatrical world and its cultural and literary heritage in the twentieth century. With a wide-ranging analysis, from Yeats, Synge, O'Casey, and Behan, to Wilde, Shaw, and Beckett, this engaging study explores the translation, production, and reception of Irish plays in Poland. Barry Keane presents readers with the historical and literary context for each production, allowing readers to understand the many ways Irish theatre has informed Poland's theatrical and literary heritage. With a foreword by Michael Cronin, Irish Drama in Poland allows

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readers a more informed understanding of European culture and identity.

A study which interprets the works of Yeats, Synge, Beckett, Friel and McGuinness among others.

In this book Nicholas Grene explores political contexts for some of the outstanding Irish plays from the nineteenth century to the contemporary period. The politics of Irish drama have previously been considered primarily the politics of national self-expression. Here it is argued that Irish plays, in their self-conscious representation of the otherness of Ireland, are outwardly directed towards audiences both at home and abroad. The political dynamics of such relations between plays and audiences is the book's multiple subject: the stage interpretation of Ireland from *The Shaughraun* to *Translations*; the contentious stage images of Yeats, Gregory and Synge; reactions to revolution from O'Casey to Behan; the post-colonial worlds of *Purgatory* and *All that Fall*; the imagined Irelands of Friel and Murphy, McGuinness and Barry. With its fundamental reconception of the politics of Irish drama, this book represents an alternative view of the phenomenon of Irish drama itself.

Featuring original essays by leading scholars in the field, this book explores the immense legacy of women playwrights in Irish theatre since the beginning of the Twentieth century. Chapters consider the intersecting contexts of gender, sexuality and the body in order to investigate the broader cultural, political and historical implications of representing 'woman' on the stage. In addition, a number of essays

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engage with representations of women by a selection of male playwrights in order to re-evaluate familiar contexts and traditions in Irish drama. Features a Foreword by Marina Carr and a useful appendix of Irish women playwrights and their works.

Generations of Irish playwrights have tried to assert the reputation of the stage Irish figure as other than comic, but each effort was in its turn assailed as buffoonery. Using post-colonial and performative theory, *Buffoonery in Irish Drama* demonstrates the ways the Irish struggled to create a sense of identity in a colonial structure, and it explores the distortion and appropriation of that new identity that elicit further calls to eradicate negative stereotypes. Demonstrating the pervasiveness of the reclamation efforts, *Buffoonery in Irish Drama* covers a wide range of well-known and obscure plays to show the trajectory of twentieth-century drama that brings us into a globalized twenty-first-century Ireland.

Modern Irish Drama: W. B. Yeats to Marina Carr presents a thorough introduction to the recent history of one of the greatest dramatic and theatrical traditions in Western culture. Originally published in 1988, this updated edition provides extensive new material, charting the path of modern and contemporary Irish drama from its roots in the Celtic Revival to its flowering in world theater. The lives and careers of more than fifty modern Irish playwrights are discussed along with summaries of their major plays and recommendations for further reading.

Through analysis of both major Irish dramas and the artists and companies that

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performed them, Modern Irish Theatre provides an engaging and accessible introduction to 20th century Irish theatre: its origins, dominant themes, relationship to politics and culture, and influence on theatre movements around the world. By looking at her subject as a performance rather than a literary phenomenon, Trotter captures how Irish theatre has actively reflected and shaped debates about Irish culture and identity among audiences, artists, and critics for over a century. This text provides the reader with discussion and analysis of: * Significant playwrights and companies, from Lady Gregory to Brendan Behan to Marina Carr, and from the Abbey Theatre to the Lyric Theatre to Field Day; * Major historical events, including the war for Independence, the Troubles, and the social effects of the Celtic Tiger economy; * Critical Methodologies: how postcolonial, diaspora, performance, gender, and cultural theories, among others, shed light on Irish theatre's political and artistic significance, and how it has addressed specific national concerns. Because of its comprehensiveness and originality, Modern Irish Theatre will be of great interest to students and general readers interested in theatre studies, cultural studies, Irish studies, and political performance.

Exploring the influence of Shakespeare on drama in Ireland, Rebecca Steinberger examines works by two representative playwrights: Sean O'Casey (1880-1964) and Brian Friel (1929-). Shakespeare's plays, grounded in history, nationalism, and imperialism, embody an empathy for the Irish other. Irish dramatists' appropriations of

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Shakespeare, Steinberger argues, were both a reaction to the language of domination and a means to support their revision of the Irish as Subject.

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