

Modern And Contemporary Irish Drama Norton Critical Editions

Within the last ten years there has been a renaissance in Irish drama from both sides of the border, including award-winning work which has transferred to London and New York, and has toured Britain as well as Europe and Australia. This book explores the dynamics of the relationship between these representations of Ireland and the fluid nature of cultural identity, especially during a period of economic and political change. Although the book establishes the historical context for contemporary Irish drama, and does include discussion of some of the earlier works of Brian Friel, Frank MacGuinness and Tom Murphy, the emphasis lies on their more recent work from 1980, and especially upon work created by new writers performed during the 1990's, during the emergence of the 'Celtic tiger economy' in the Republic, and the Peace Process in the North. Key themes provide the structure of the book, which examines especially those theatrical strategies which have been associated with the performance of identity, particularly in a post-colonial situation. References are also made to interviews with writers, performers, directors and groups, as well as performances seen across Ireland and Britain. Contemporary critical perspectives from post-colonial theory to psychoanalysis and performance

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praxis are deployed, but in an accessible way. In contrast to the tensions associated with the colonising relationship between Ireland and Britain, the relationship between Ireland and Europe are considered in terms of cultural and economic influences and performance practices, and that between Ireland and America in terms of the 'dream of the West', the diaspora and tourism.

This book focuses on modern theatrical adaptations that rework classic plays in new British and Irish settings. It explores these shifted national contexts and examines what they might reveal about the political and cultural climate of the new setting. In examining the modern setting alongside the country of the original text, it also reveals fascinating resonances between two different national contexts. The book discusses five British and Irish playwrights and their current adaptations, examining well-known dramatists such as Martin McDonagh, Sarah Kane and Brian Friel, while analysing some of their less well-known plays, offering a novel examination of the adaptation process. The book further provides an insightful commentary on some significant events of the twentieth century in Britain and Ireland, such as the historic Labour victory of 1945 and scandals in the Royal Family since the 1990s. This book will appeal to theatre and performance enthusiasts, as well as students and scholars of both theatre and adaptation.

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This print pack contains Dubliners Norton Critical Edition + Modern and Contemporary Irish Drama Norton Critical Edition 2E.

Fifty Modern and Contemporary and Dramatists is a critical introduction to the work of some of the most important and influential playwrights from the 1950s to the present day. The figures chosen are among the most widely studied by students of drama, theatre and literature and include such celebrated writers as: • Samuel Beckett • Caryl Churchill • Anna Deavere Smith • Jean Genet • Sarah Kane • Heiner Müller • Arthur Miller • Harold Pinter • Sam Shephard Each short essay is written by one of an international team of academic experts and offers a detailed analysis of the playwright's key works and career. The introduction provides an historical and theatrical context to the volume, which provides an invaluable overview of modern and contemporary drama.

The development of contemporary drama in the 1980s into a depiction of a new Irish reality has contributed to a new Irish drama aesthetic, sparked originally by plays such as Hugh Leonard's *Da* and Stewart Parker's *Spokesong*. In this new book, Michael Etherton looks at the work of the most influential modern Irish dramatists to show how their work contributes to a radically different view of what constitutes 'Irish' and 'drama'.

This book represents the first collection of original

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critical material on Martin McDonagh, one of the most celebrated young playwrights of the last decade. Credited with reinvigorating contemporary Irish drama, his dark, despairing comedies have been performed extensively both on Broadway and in the West End, culminating in an Olivier Award for the *The Pillowman* and an Academy Award for his short film *Six Shooter*. In *Martin McDonagh*, Richard Rankin Russell brings together a variety of theoretical perspectives – from globalization to the gothic – to survey McDonagh's plays in unprecedented critical depth. Specially commissioned essays cover topics such as identity politics, the shadow of violence and the role of Catholicism in the work of this most precocious of contemporary dramatists. Contributors: Marion Castleberry, Brian Cliff, Joan Fitzpatrick Dean, Maria Doyle, Laura Eldred, José Laners, Patrick Lonergan, Stephanie Pocock, Richard Rankin Russell, Karen Vandavelde

Few figures are more respected and quoted internationally than Fintan O'Toole, both as a controversial and provocative political commentator and theatre critic. This extensive collection brings together a wide range of his writings going back to 1980. It provides a privileged insight into the great moments of contemporary Irish theatre, marking the contributions of playwrights (Carr, Murphy, Friel, McGuinness), directors (Hynes, Byrne), actors

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(Hickey, McKenna), and designers (Vanek, Frawley). It also demonstrates his unsettling of the usual "canon," with his thoughtful arguments promoting certain playwrights who deserve to up be there with Ireland's best, including Antoine O'Flatharta, Paul Mercier, Dermot Bolger, and David Byrne.

HEROIN by Grace Dyas, Trade by Mark O'Halloran, The Art of Swimming by Lynda Radley, Pineapple by Phillip McMahon, I ? Alice ? I by Amy Conroy, The Big Deal edited by Una McKevitt, Oedipus Loves You by Simon Doyle & Gavin Quinn, The Year of Magical Wanking by Neil Watkins Edited and introduced by Thomas Conway This anthology comprises eight new plays by Irish playwrights premièred between the years 2006 and 2011. These playwrights ride, however, in no slipstream of the identifiably Irish play. Here, the enterprise of playwriting itself is being re-imagined. Here, above all else, is a commitment to becoming in the theatre. For all that, each play is concerned with what is unfinished business in Ireland. How astonishing, then, that these plays should revolve for the most part around identity and, in particular, sexual identity. How identity comes into play, how we open up the field of play, how we raise into collective experience the exercise of that play – the urgency in the playwriting would appear to lie precisely here. We can read from the historical moment – from a narrative emphasizing an economic bubble and its hangover – into these plays. Or we can take these playwrights at their word and observe lives lived at the contour of identities in the making. It is for us as readers, just as we have as theatre-goers – frequently scandalized, enthralled, shamed, appalled, unburdened, tickled pink – to decide.

Ireland, north and south of the border, has witnessed volatile patterns of immigration in the past decade, and stage

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representations of these fluctuations have begun to emerge. In the Republic, immigration has coincided with, and it has been encouraged by the economic boom known as Celtic Tiger. In the North, the peace process and the easing off of the political tension has contributed to making the region more appealing and hospitable for newcomers. The media have played a significant role in this respect as they have helped re-launch the local tourist industry on the international scene, and consequently to attract both short- and long-term visitors. That Ireland has become the land of opportunities for thousands of people is a phenomenon which scholars from different academic backgrounds have been trying to explain given that mass immigration has had, and continues to have, a big impact on the local economy, social welfare and culture. This volume is dedicated to this final aspect. It investigates how migration has shaped and is reflected in Irish culture today; more specifically, it focuses on the representation of outsiders in Irish theatre and to the way in which theatre practitioners have dealt and engaged with debates of national and cultural identities, hybridity, multiculturalism and racism in post-nationalist Ireland up to 2008 – that is prior to the economic crisis that has swept the whole continent of Europe and the US over the past two years. Although multiculturalism has become an almost jaded theme in academia, much of the material presented here is fresh, original and highly relevant. Some plays are relatively unknown, and many of the texts remain unpublished. They have been staged on a small number of occasions, yet the topics they explore are central, not just to Irish society, but to any community in a global context that hosts immigrants.

Irish literature's roots have been traced to the 7th-9th century. This is a rich and hardy literature starting with descriptions of the brave deeds of kings, saints and other heroes. These were followed by generous veins of religious, historical,

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genealogical, scientific and other works. The development of prose, poetry and drama raced along with the times. Modern, well-known Irish writers include: William Yeats, James Joyce, Sean Casey, George Bernard Shaw, Oscar Wilde, John Synge and Samuel Beckett.

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

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

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.

Studienarbeit aus dem Jahr 2006 im Fachbereich Anglistik - Literatur, Note: 2,0, Otto-von-Guericke-Universität Magdeburg (Institut für Fremdsprachliche Philologien), Veranstaltung: Literature - Contemporary Irish Drama, 30 Quellen im Literaturverzeichnis, Sprache: Deutsch, Abstract: Wie im vergangenen Literatur-Hauptseminar zur Umwandlung, Geschichte und Reformation der irischen Dramen deutlich wurde, hat es gerade im Verlauf der letzten Jahrzehnte eine Revolution im Denken und Wirken irischer Theater-Autoren (und dementsprechend in der Popularität ihrer Stücke) gegeben, die diese in noch stärkerer Masse mit einer eigenen irischen Identität ausstatteten und in ihrer Vielfalt sowie der Symbolhaftigkeit eine neue, modernere Epoche des irischen Dramas geprägt haben. Von besonderer Signifikanz war diese Entwicklung insbesondere deshalb, da dies auch in engem Zusammenhang mit Irlands Kolonisationshintergrund, seiner Unabhängigkeitsbestrebungen und dem Wunsch vieler Iren

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nach kultureller Eigenständigkeit, innenpolitischer Unruhen, aber auch dem wirtschaftlichem Ab- und Wiederaufstieg begründet liegt und erklärt werden muss. Denn dies ist es letztlich, was das irische Theater ausmacht - die Frage bzw. Hinterfragung irischer Identität und ihre Verarbeitung in der Dramenkultur Irlands: Ever since Lord Mountjoy and Neale Moore watched Goroduc in Dublin Castle in the months before the Battle of Kinsale in 1601, Irish audience have brought into the theatre a concern with what it means to be Irish (or to be in Ireland, which is not necessarily the same thing)." Doch gerade rückblickend auf die Theatergeschichte der vergangenen Jahrhunderte galt es für die Autoren der Dramen den Spagat zwischen den vorherrschenden Definitionen irischer Kultur, der Geschichte Irlands und der eigenen kreativen Freiheit zu finden, was sich nicht immer einfach gestaltete. Dies lässt sich in erster Linie durch eine fehlende Dramen- und Theaterkultur erklären, die erst durch die britische Kolon

After the Irish Renaissance was first published in 1967. This account of contemporary Irish drama provides critical introductions to some thirty or forty playwrights who have worked in Ireland since 1926, the year Sean O'Casey left Ireland following a riotous protest against his play *The Plough and the Stars*. The date is regarded by many as marking the end of the Irish Renaissance, the brilliant literary flowering which began with the founding of the Irish Literary Theatre in 1898 by W. B. Yeats, George Moore, and Edward Martyn. Although much has been written about the writers of the Irish Renaissance and their work, most of the plays and playwrights of the modern Irish theatre are relatively obscure outside Ireland. This book introduces their work

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to a broader audience. Among the writers discussed, in addition to O'Casey and Yeats, are Lennox Robinson, T. C. Murray, Brinsley MacNamara, George Shiels, Louis D'Alton, Paul Vincent Carroll, Denis Johnston, Mary Manning, Micheál Mae Liammóir, Michael Molloy, Walter Macken, Seamus Byrne, John O'Donovan, Bryan MacMahon, Lady Longford, Brendan Behan, Hugh Leonard, James Douglas, John B. Keane, Brian Friel, Tom Coffey, Seamus de Burca, Conor Farrington, G. P. Gullivan, Austin Clarke, Padraic Fallon, Donagh MacDonagh, Joseph Tomelty, and Sam Thompson. The author also discusses the Abbey Theatre's recent history, the Gate Theatre, Longford Productions, the theatre in Ulster, and the Dublin International Theatre Festival, and provides a full bibliography of plays and criticism. The book is generously illustrated with photographs.

This wide-ranging Companion to Modern British and Irish Drama offers challenging analyses of a range of plays in their political contexts. It explores the cultural, social, economic and institutional agendas that readers need to engage with in order to appreciate modern theatre in all its complexity. An authoritative guide to modern British and Irish drama. Engages with theoretical discourses challenging a canon that has privileged London as well as white English males and realism. Topics covered include: national, regional and fringe theatres; post-colonial stages and multiculturalism; feminist and queer theatres; sex and consumerism; technology and globalisation; representations of war, terrorism, and trauma.

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Seminar paper from the year 2015 in the subject Theater Studies, Dance, grade: 1,0, Trinity College Dublin (Drama Department), course: Theater and Ireland, language: English, abstract: Having read the Dublin Trilogy consisting of "The Shadow of a Gunman" (1923), "Juno and the Paycock" (1924) and "The Plough and the Stars" (1926), I understand that Irish history in the 1910's and 1920's was formative to the author Sean O'Casey. Firstly, the roots of expressionism, which can be found in Germany at the beginning of the 20th century, shall be outlined because they closely resemble the situation out of which O'Casey's work arises. Secondly, the characteristics of this rhetoric style are to be explained. Using "Juno and the Paycock" as an object, the aforesaid characteristics are then to be analysed in context. In a final step, this research shall be summarised, hoping to prove that O'Casey's use of expressionism emphasises his general topic, the dangers of ideology, through subjectification. Just like many of his fellow playwrights O'Casey concerned himself with "the [Irish] War of Independence, the [Irish] Civil War, the Easter Rising and World War One." Unlike many however, O'Casey was especially interested in the Irish working class, being very much aware of the impact these political events had in every individual's reality. Whilst Lady Gregory and W.B. Yeats, for instance, propagandized Irish nationalism through plays such as "Cathleen Ni Houlihan" (1902), O'Casey depicted the actual suffering caused. Yet, he thereby not only made use of realism, but also of expressionism, which is exactly what this essay shall be focussing on.

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The collection comprises ten essays which engage in analysing the variety of ways the complex issue of identity is explored in contemporary Irish plays, including the works of John Barrett, Marina Carr, Anne Devlin, Brian Friel, Thomas Kilroy, Martin McDonagh, Thomas Murphy, Donal O'Kelly, and Stewart Parker. While drawing on the recent results of Irish scholarship, the essays deploy a choice of postcolonial, cultural materialist, feminist and receptionist perspectives. Affinities, parallels and contrasts with the classics of Irish drama as well as with world theatre are highlighted, and questions of adaptation, re-writing and intertextuality are also examined. The book contributes to the ongoing international discussion of the thematic and aesthetic qualities and merits of drama written in the context of postcolonial 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.

A Century of Irish Drama Widening the Stage Edited by Stephen Watt, Eileen Morgan, and Shakir Mustafa
Foreword by Sivaun O'Casey
The history of the Irish theatre from the founding of the Abbey to today's vibrant

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scene. This book traces a significant shift in 20th century Irish theatre from the largely national plays produced in Dublin to a more expansive international art form. Confirmed by the recent success outside of Ireland of the "third wave" of Irish playwrights writing in the 1990s, the new Irish drama has encouraged critics to reconsider both the early national theatre and the dramatic tradition it fostered. On the occasion of the centenary of the first professional production of the Irish Literary Theatre, the contributors to this volume investigate contemporary Irish drama's aesthetic features and socio-political commitments and re-read the plays produced earlier in the century. Although these essayists cover a wide range of topics, from the productions and objectives of the Abbey Theatre's first rivals to mid-century theatre festivals, to plays about the "Troubles" in the North, they all reassess the oppositions so commonplace in critical discussions of Irish drama: nationalism vs. internationalism, high vs. low culture, urban experience vs. rural or peasant life. *A Century of Irish Drama* includes essays on such figures as W. B. Yeats, Lady Gregory, J. M. Synge, Sean O'Casey, Brendan Behan, Samuel Beckett, Marina Carr, Brian Friel, Frank McGuinness, Christina Read, Martin McDonagh, and many more. Stephen Watt is Professor of English and Cultural Studies at Indiana University-Bloomington, and author of *Postmodern/Drama: Reading the Contemporary Stage* (1998), *Joyce, O'Casey, and the Irish Popular Theatre* (1991), and essays on Irish and Irish-American culture. He has also written extensively on higher education, most recently *Academic Keywords:*

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A Devil's Dictionary for Higher Education (1999) (with Cary Nelson). Eileen M. Morgan is a lecturer in English and Irish Studies at the University of Michigan, Ann Arbor. She is currently working on Sean O'Faolain's biographies of De Valera and on Edna O'Brien's 1990s trilogy, and is preparing a book-length study on the influence of radio in Ireland. Shakir Mustafa is a Visiting Instructor in the English department at Indiana University. His work has appeared in such journals as *New Hibernia Review* and *The Canadian Journal of Irish Studies*, and he is now translating Arabic short stories into English.

Drama and Performance Studies—Timothy Wiles, general editor

Contents

Introduction: Re-thinking the Abbey and the Concept of a National Theatre, Eileen Morgan

Part One: Challenging the Received View of Early Twentieth-Century Irish Theatre

The Founding Years and the Irish National Theatre That Was Not, John P. Harrington

The Alternative Aesthetic: The Theatre of Ireland's Urban Plays, Nelson S. Ceallaigh

Ritschel

Of Orangemen and Green Theatres: The Ulster Literary Theatre's Regional Nationalism, Laura E. Lyons

Part Two: Theorizing and Historicizing Theatre Controversies

The Abbey and the Theatrics of Controversy, 1909–1915, Lucy McDiarmid

More Than a Morbid, Unhealthy Mind: Public Health and the Playboy Riots, Susan Cannon Harris

Saying "No" to Politics: Sean O'Casey's Dublin Trilogy, Shakir Mustafa

Part Three: Reconstructing Drama during the "Fatal Fifties"

O'Casey's *The Drums of Father Ned* in Context, Christopher Murray

Love and Death: A Reconsideration of Behan and Genet, Stephen Watt

Playing Outside with

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Samuel Beckett, Judith Roof Part Four: Contemporary Theatre Projects and Revivals Translating Women into Irish Theatre History, Mary Trotter "I've Never Been Just Me": Re-thinking Women's Positions in Christina Reid's Plays, Carla J. McDonough Neither Here nor There: The Liminal Position of Teresa Deevy and Her Female Characters, Christie Fox Play

Lojek provides extensive analysis of space in plays by living Irish playwrights, applying practical understandings of staging and the insights of geographers and spatial theorists to drama in an era increasingly aware of space. In *A Critical History of Modern Irish Drama 1891-1980* (1984), the late Professor D.E.S. Maxwell states that the drama of J.M. Synge has 'an effect of language [to] disturb the apparent solidity of his stage's material accessories, to fantasticate and mythologise character into action.' In a sense, this is what all great drama does; through the use of the fantastic and the mythic, it disturbs the 'solidity' of the world as we know it. The works presented and discussed in this volume, show how the material of the everyday is transformed by the dreams of theatre makers, as we journey forth into the 21st Century. In writings by Marina Carr, Seamus Heaney, Olwen Fouéré, Terry Eagleton, Paul Murphy, Aoife Monks, Melissa Sihra, Conall Morrison, Mark Phelan, Eamonn Jordan, Brian Singleton, Lynne Parker, Rhona Trench, Stephen Regan, David Johnston and Donal O'Kelly we see examples of creative writing which engage critically with a world that is constantly changing, and examples of critical writing which engage creatively with theatre that is constantly evolving. This book is also a celebration of the vitality, originality and richness of theatre practice and scholarship on the island today. In Olwen Fouéré's 1999 production *Angel/Babel*, the millennial cyborg-

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figure says: 'The dreaming body lies at the core of everything and the metaphor of the dark is much richer and stranger than what is being talked about.' Theatre, indeed all art, is impossible without the dreaming body, whether it is the body of the performer, the playwright, the designer, the scholar or the director. Such creative impulses are at the heart of what this book seeks to explore. Theatre practice and scholarship in Ireland, North and South, has never been more vibrant and energised. This collection of writings offers a taste of the dreams and imaginings which have materialised on the island over the last forty years. The sixteenth volume in the Ulster Editions & Monographs Series.

The Oxford Handbook of Modern Irish Theatre provides the single most comprehensive survey of the field to be found in a single volume. Drawing on more than forty contributors from around the world, the book addresses a full range of topics relating to modern Irish theatre from the late nineteenth-century theatre to the most recent works of postdramatic devised theatre. Ireland has long had an importance in the world of theatre out of all proportion to the size of the country, and has been home to four Nobel Laureates (Yeats, Shaw, and Beckett; Seamus Heaney, while primarily a poet, also wrote for the stage). This collection begins with the influence of melodrama, looks at arguably the first modern Irish playwright, Oscar Wilde, before moving into a series of considerations of the Abbey Theatre, and Irish modernism. Arranged chronologically, it explores areas such as women in theatre, Irish-language theatre, and alternative theatres, before reaching the major writers of more recent Irish theatre, including Brian Friel and Tom Murphy, and their successors. There are also individual chapters focusing on Beckett and Shaw, as well as a series of chapters looking at design, acting and theatre architecture. The book concludes with an extended survey of the critical literature on the field. In each

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chapter, the author does not simply rehearse accepted wisdom; all of the authors push the boundaries of their respective fields, so that each chapter is a significant contribution to scholarship in its own right.

Reveals the untold story of Irish drama's engagement with modernity's sexual and social revolutionsThe first modern Irish playwrights emerged in London in the 1890s, at the intersection of a rising international socialist movement and a new campaign for gender equality and sexual freedom. *Irish Drama and the Other Revolutions* shows how Irish playwrights mediated between the sexual and the socialist revolutions, and traces their impact on left theatre in Europe and America from the 1890s to the 1960s. Drawing on original archival research, the study reconstructs the engagement of Yeats, Shaw, Wilde, Synge, O'Casey, and Beckett with socialists and sexual radicals like Percy Bysshe Shelley, William Morris, Edward Carpenter, Florence Farr, Bertolt Brecht, and Lorraine Hansberry.

Focusing on major and emerging playwrights, institutions, and various theatre practices this *Concise Companion* examines the key issues in British and Irish theatre since 1979. Written by leading international scholars in the field, this collection offers new ways of thinking about the social, political, and cultural contexts within which specific aspects of British and Irish theatre have emerged and explores the relationship between these contexts and the works produced. It investigates why particular issues and practices have emerged as significant in the theatre of this period.

Following nearly eight hundred years of British colonial rule, the twentieth century for Ireland was a time of political and cultural re-invention and re-creation. However, independence for the majority of the island came at a price: six counties continue to remain under British authority as the separate country of Northern Ireland; thus, the utopic vision of a united

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Republic of Ireland remains incomplete. In the following, I explore the ways in which drama and performance featuring the Irish in the twenty and twenty-first centuries have worked to make sense of, and recover from the traumas inherent in, Ireland's colonial past while envisioning a more positive post-colonial future. With that said, I argue that just as the nation continues to be fragmented, so too are the dramatic responses to the national trauma, and therefore any attempt toward a construction of a cohesive national identity as was the goal of early Irish writers such as Lady Gregory and William Butler Yeats will be imperfect. Nevertheless, I argue that each attempt toward a creation of national identity through the dramatic arts is both a necessary and useful step toward re-claiming and re-constructing a colonized past. To this end, the first chapter deals with Irish writers both adapting key works from the ancient Greeks as well as adapting events from Irish history for the purpose of creating a new historic truth. Next, using Sigmund Freud's theoretical approach toward humor, I argue that certain bleakly comic Irish plays both are responding to the violence of the Troubles as well as helping viewers, and playwrights, to recover. Next, I explore the extreme violence of the Great Famine and The Troubles and analyze how playwrights reckon with it. Finally, I consider the hunger strike of Bobby Sands as performance and argue that by effectively staging that which was invisible, Sands made the plight of Irish republicans visible on an international level.

Readers of this volume will be struck by the pervasiveness of the connections between the medieval and the modern in Ireland and the Irish, artists in particular, and realize why James Joyce could hardly avoid linking the modern Irish artist with the medieval Irish monk, as he does in the bitter musings of Stephen Dedalus, who walks alone into eternity along Sandymount Strand: "You were going to do wonders, what?

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Missionary to Europe after fiery Columbanus." Contents: Introduction, Richard Wall; The Image Of The IrishóMedieval and ModernóContinuity and Change, F.X. Martin, O.S.A.; John Bull's Other Ego: Reactions to the Stage Irishman in Anglo-Irish Drama, Heinz Kosok; Contemporary Irish Poetry and The Matter of IrelandóThomas Kinsella, John Montague and Seamus Heaney, Brian John; Early Irish Literature and Contemporary Scholarly Disciplines, Ann Dooley; Brian Friel's Translations: National and Universal Dimensions, Wolfgang Zach; Brian Moore and The Meaning of Exile, Hallvard Dahlie; Medieval Irish Poetics: Linguistic Interaction and Audience, Toni O'Brien Johnson; The Artifice of Eternity: Medieval Aspects of Modern Irish Literature, John Wilson Foster; Notes; Notes on Contributors; Index^R

Modernist Afterlives in Irish Literature and Culture explores manifestations of the themes, forms and practices of high modernism in Irish literature and culture produced subsequent to this influential movement. The interdisciplinary collection reveals how Irish artists grapple with modernist legacies and forge new modes of expression for modern and contemporary culture.

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

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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. This book discusses Irish Passion plays (plays that rewrite or parody the story of the Passion of Christ) in modern Irish drama from the Irish Literary Revival to the present day. It offers innovative readings of such canonical plays as J. M. Synge's *The Playboy of the Western World*, W. B. Yeats's *Calvary*, Brendan Behan's *The Hostage*, Samuel Beckett's *Endgame*, Brian Friel's *Faith Healer* and Tom Murphy's *Bailegangaire*, as well as of less well-known plays by Padraic Pearse, Lady Gregory, G. B. Shaw, Seán O'Casey, Denis Johnston, Samuel Beckett and David Lloyd. Challenging revisionist readings of the rhetoric of "blood sacrifice" and

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martyrdom in the Irish Republican tradition, it argues that the Passion play is a powerful political genre which centres on the staged death of the (usually male) protagonist, and makes visible the usually invisible violence perpetrated both by colonial power and by the postcolonial state in the name of modernity.

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

This book focuses on traditions and transformations in contemporary Irish short fiction, covering pivotal issues such as gender, sexuality, abortion, the body, nostalgia, identity, and migration. In separate chapters, it introduces readers to important writers such as Maeve Binchy, Colm Tóibín, Edna O'Brien, Emma Donoghue, Gish Jen, and Donal Ryan. Given its focus, the book benefits researchers and students who are interested in Irish literature and culture, especially those who want to learn about important traditions in Irish literature, the changing face of

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these conventions, and the implications. The book, which received the First Book Prize 2019 awarded by The Hong Kong Academy of the Humanities, offers a unique window on Irish culture and a good read for fans of these acclaimed writers who want to learn about interesting issues concerning their short fiction.

Publisher Description

Narrative performance arises as a key concept to understand the fundamental course of transformation and transfiguration undergone by reality on stage in all Irish theatre pieces here under discussion. This study pursues the performative nature of the central threefold axis $\langle \text{language-stage-reality} \rangle$ and its particular relevance within the idiosyncratic historical and identitarian parameters that have shaped a national theatrical tradition in Ireland. Part I of the book attends to a theoretical approach, aiming at an inclusive analysis of the counter-factual nature of language. The subsequent parts trace the incidence of language and its multiple and complex relationships with reality along a number of theatrical landmarks of Modern and Contemporary Irish Theatre, from Dion Boucicault to Enda Walsh.

The Irish Dramatic Revival was to radically redefine Irish theatre and see the birth of Ireland's national theatre, the Abbey, in 1904. From a consideration of such influential precursors as Boucicault and Wilde,

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Anthony Roche goes on to examine the role of Yeats as both founder and playwright, the one who set the agenda until his death in 1939. Each of the major playwrights of the movement refashioned that agenda to suit their own very different dramaturgies. Roche explores Synge's experimentation in the creation of a new national drama and considers Lady Gregory not only as a co-founder and director of the Abbey Theatre but also as a significant playwright. A chapter on Shaw outlines his important intervention in the Revival. O'Casey's four ground-breaking Dublin plays receive detailed consideration, as does the new Irish modernism that followed in the 1930s and which also witnessed the founding of the Gate Theatre in Dublin. The Companion also features interviews and essays by leading theatre scholars and practitioners Paige Reynolds, P.J. Mathews and Conor McPherson who provide further critical perspectives on this period of radical change in modern Irish theatre.

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