

Modern And Contemporary Irish Drama Norton Critical Editions

Analysing major Irish dramas and the artists and companies that performed them, *Modern Irish Theatre* provides an engaging and accessible introduction to twentieth-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.

Set in the mysterious landscape of the bogs of rural Ireland, Carr's lyrical and timeless play tells the story of Hester Swane, an Irish traveller with a deep and unearthly connection to her land. Tormented by the memory of a mother who deserted her, Hester is once again betrayed, this time by the father of her child, the man she loves. On the brink of despair, she embarks on a terrible journey of vengeance as the secrets of her tangled history are revealed. 'A piece of poetic realism steeped in the past... Carr has an extraordinary ability to move between the mythic and the real.' *Guardian* 'A great play... a great work of poetry... the word should soon carry across both sides of the Atlantic.' *Independent* By the Bog of Cats premiered at the Abbey Theatre, Dublin, in 1998. It was revived at Wyndham's Theatre, London, in November 2004.

This Handbook offers a multiform sweep of theoretical, historical, practical and personal glimpses into a landscape roughly characterised as contemporary Irish theatre and performance. Bringing together a spectrum of voices and sensibilities in each of its four sections — Histories, Close-ups, Interfaces, and Reflections — it casts its gaze back across the past sixty years or so to recall, analyse, and assess the recent legacy of theatre and performance on this island. While offering information, overviews and reflections of current thought across its chapters, this book will serve most handily as food for thought and a springboard for curiosity. Offering something different in its mix of themes and perspectives, so that previously unexamined surfaces might come to light individually and in conjunction with other essays, it is a wide-ranging and indispensable resource in Irish theatre studies.

The *Tain Bo Cualinge*, centrepiece of the eighth-century Ulster cycle of heroic tales, is Ireland's great epic. It tells the story of a great cattle-raid, the invasion of Ulster by the armies of Medb and Ailill, Queen and King of Connacht, and their allies, seeking to carry off the great Brown Bull of Cualige. The hero of the tale is Cuchulainn, the Hound of Ulster, who resists the invaders single-handed while Ulster's warriors lie sick.

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 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. Gallivan, 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.

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.

The *Methuen Drama Guide to Contemporary Irish Playwrights* is an authoritative guide to the work of twenty-five playwrights from the last 50 years whose work has helped to shape and define Irish theatre. Written by a team of international scholars, it provides an illuminating survey and analysis of each writer's plays and will be invaluable to anyone interested in, studying or teaching contemporary Irish drama. The playwrights examined range from John B. Keane, Brian Friel and Tom Murphy, to the crop of writers who emerged in the 1990s and who include Martin McDonagh, Marina Carr, Emma Donoghue and Mark O'Rowe. Each essay features: a biographical sketch and introduction to the playwright a discussion of their most important plays an analysis of their stylistic and thematic traits, the critical reception and their place in the discourses of Irish theatre a bibliography of texts and critical material With a total of 190 plays discussed in detail, over half of which were written during the 1990s and 2000s, *The Methuen Drama Guide to Contemporary Irish Playwrights* is unrivalled in its study of recent plays and playwrights.

Irish theatre and its histories appear to be dominated by men and their actions. This book's socially and culturally contextualized analysis of performance over the last two decades, however reveals masculinities that are anything but hegemonic, played out in theatres and other arenas of performance all over Ireland.

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 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. 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 McKeivitt, 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.

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

This book addresses the notion posed by Thomas Kilroy in his definition of a playwright's creative process: 'We write plays, I feel, in order to populate the stage'. It gathers eclectic reflections on contemporary Irish theatre from both Irish theatre practitioners and international academics. The eighteen contributions offer innovative perspectives on Irish theatre since the early 1990s up to the present, testifying to the development of themes explored by emerging and established playwrights as well as to the (r)evolutions in practices and approaches to the stage that have taken place in the last thirty years. This cross-disciplinary collection devotes as much attention to contextual questions and approaches to the stage in practice as it does to the play text in its traditional and revised forms. The essays and interviews encourage dialectic exchange between analytical studies on contemporary Irish theatre and contributions by theatre practitioners.

John Millington Synge was a leading literary figure of the Irish Revival who played a significant role in the founding of Dublin's Abbey Theatre in 1904. This Companion offers a comprehensive introduction to the whole range of Synge's work from well-known plays like Riders to the Sea, The Well of the Saints and The Playboy of the Western World, to his influential prose work The Aran Islands. The essays provide detailed and insightful analyses of individual texts, as well as perceptive reflections on his engagements with the Irish language, processes of decolonisation, gender, modernism and European culture. Critical accounts of landmark productions in Ireland and America are also included. With a guide to further reading and a chronology, this book will introduce students of drama, postcolonial studies, and Irish studies as well as theatre-goers to one of the most influential and controversial dramatists of the twentieth century.

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

The 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.

Named a Best Book of the Year by the New York Times Book Review, the San Francisco Chronicle, Kirkus Reviews, and the Washington Post Book World. From the Booker Prize-winning author of The Gathering and Actress, this is a collection of sharp, unpredictable short fiction about people struggling to connect in an increasingly disconnected world. Yesterday's Weather shows us a rapidly changing Ireland, a land of family and tradition, but also, increasingly, of organic radicchio, cruise-ship vacations, and casual betrayals. An artisan farmer seethes at the patronage of a former Catholic-school classmate, now a successful restaurateur; a bride cheats on her rich husband with an old college friend—a madman who refuses his pills, disappears for weeks on end, and plays the piano like a dream. These and other stories make up a volume that is “astonishing: moving, emotionally accurate, sly, and laugh-out-loud funny” (O, the Oprah Magazine). “A dazzling collection.”—Time Out

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.

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.

Essays on contemporary Irish theatre

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 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.

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.

This book is about the Wildean aesthetic in contemporary Irish drama. Through elucidating a discernible Wildean strand in the plays of Brian Friel, Tom Murphy, Thomas Kilroy, Marina Carr and Frank McGuinness, it demonstrates that Oscar Wilde's importance to Ireland's theatrical canon is equal to that of W. B. Yeats, J. M. Synge and Samuel Beckett. The study examines key areas of the Wildean aesthetic: his aestheticizing of experience via language and self-conscious performance; the notion of the dandy in Wildean texts and how such a figure is engaged with in today's dramas; and how his contribution to the concept of a 'verbal theatre' has influenced his dramatic successors. It is of particular pertinence to academics and postgraduate students in the fields of Irish drama and Irish literature, and for those interested in the work of Oscar Wilde, Brian Friel, Tom Murphy, Thomas Kilroy, Marina Carr and Frank McGuinness. okokpoj Rev. ed. of: *Modern Irish drama* / edited by John P. Harrington. 1st ed. c1991.

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 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.

Drawing on major new archival discoveries and recent research, Patrick Lonergan presents an innovative account of Irish drama and theatre, spanning the past seventy years. Rather than offering a linear narrative, the volume traces key themes to illustrate the relationship between theatre and changes in society. In considering internationalization, the Troubles in Northern Ireland, the Celtic Tiger period, feminism, and the changing status of the Catholic Church in Ireland, Lonergan asserts the power of theatre to act as an agent of change and uncovers the contribution of individual artists, plays and productions in challenging societal norms. *Irish Drama and Theatre since 1950* provides a wide-ranging account of major developments, combined with case studies of the premiere or revival of major plays, the establishment of new companies and the influence of international work and artists, including Tennessee Williams, Chekhov and Brecht. While bringing to the fore some of the untold stories and overlooked playwrights following the declaration of the Irish Republic, Lonergan weaves into his account the many Irish theatre-makers who have achieved international prominence in the period: Samuel Beckett, Siobhán McKenna and Brendan Behan in the 1950s, continuing with Brian Friel and Tom Murphy, and concluding with the playwrights who emerged in the late 1990s, including Martin McDonagh, Enda Walsh, Conor McPherson, Marie Jones and Marina Carr. The contribution of major Irish companies to world theatre is also examined, including both the Abbey and Gate theatres, as well as Druid, Field Day and Charabanc. Through its engaging analysis of seventy years of Irish theatre, this volume charts the acts of gradual but revolutionary change that are the story of Irish theatre and drama and of its social and cultural contexts.

THE WILEY BLACKWELL COMPANION TO CONTEMPORARY BRITISH AND IRISH LITERATURE An insightful guide to the exploration of modern British and Irish literature
The Wiley Blackwell Companion to Contemporary British and Irish Literature is a must-have guide for anyone hoping to navigate the world of new British and Irish writing. Including modern authors and poets from the 1960s through to the 21st century, the Companion provides a thorough overview of contemporary poetry, fiction, and drama by some of the most prominent and noteworthy writers. Seventy-three comprehensive chapters focus on individual authors as well as such topics as Englishness and identity, contemporary Science Fiction, Black writing in Britain, crime fiction, and the influence of globalization on British and Irish Literature. Written in four parts, The Wiley Blackwell Companion to Contemporary British and Irish Literature includes comprehensive examinations of individual authors, as well as a variety of themes that have come to define the contemporary period: ethnicity, gender, nationality, and more. A thorough guide to the main figures and concepts in contemporary literature from Britain and Ireland, this two-volume set: Includes studies of notable figures such as Seamus Heaney and Angela Carter, as well as more recently influential writers such as Zadie Smith and Sarah Waters. Covers topics such as LGBT fiction, androgyny in contemporary British Literature, and post-Troubles Northern Irish Fiction Features a broad range of writers and topics covered by distinguished academics Includes an analysis of the interplay between individual authors and the major themes of the day, and whether an examination of the latter enables us to appreciate the former. The Wiley Blackwell Companion to Contemporary British and Irish Literature provides essential reading for students as well as academics seeking to learn more about the history and future direction of contemporary British and Irish Literature.

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. WINNER OF THE 2008 THEATRE BOOK PRIZE! Globalization is transforming theatre everywhere. As writers seek to exploit new opportunities to produce their work

internationally, audiences are seeing the world – and the stage – differently. And, as national borders became more fluid, the barriers between economics and culture are also becoming weaker. In this groundbreaking study, Patrick Lonergan explores these developments, placing them in the context of the transformation of Ireland – the ‘most globalized country in the world’ – since the early 1990s. Drawing on archival material that has never before been published, this study sheds new light on the culture of Celtic Tiger Ireland, focusing on such writers as Brian Friel, Sean O’Casey, Marie Jones, Martin McDonagh, Marina Carr and Conor McPherson. In doing so, it shows how globalization poses difficult questions for authors and audiences – and reveals how we can begin to come to terms with these new developments.

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.

Modern and Contemporary Irish Drama Backgrounds and Criticism W W Norton & Company Incorporated

Dubliners is a book of an Irish writer James Augustine Aloysius Joyce. This is a collection of stories, written in a slightly impressionistic way, in which a life of citizens of the Ireland’s capital city, so-called “middle-level gentlemen”, is described. It is the top of an Irish realistic literature of the beginning of the twentieth century. Joyce made it his aim to “write a chapter of a spiritual history of his nation.”

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.

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.

Publisher Description

Contemporary Irish Documentary Theatre is the first anthology of Irish documentary drama. It features five challenging plays by Irish writers, and one by an international author, interrogating and commenting on crucial events of Irish history and of the diaspora, with introductory essays by established academics. Together these plays represent the most innovative development in contemporary Irish theatre and illuminate the social and political realities of contemporary Ireland. The first two plays, of 2010 and 2013, deal with scandals of clerical and institutional abuse, and use as source material the Ryan Report of 2009, and the documents from the 2008 Irish Bank Guarantee. The next two, of 2014 and 2013, concern interpretations of the most iconic moment of Irish history: the Easter Rising. The first of these is based on published statements of participants in the event and the second on the lived experiences of those in the contemporary Republic whose founding ideals have not been realized. The last two plays, of 2015 and 2016, widen the view to the history of the Irish in the diaspora: one retelling the history of emigration to England based on published research material; and the other tracing Roger Casement’s experiences in the Amazon and his subsequent participation in the Easter Rising using extracts from his diaries and other writings. The plays included and discussed are: No Escape by Mary Raftery Guaranteed by Colin Murphy Of This Brave Time by Jimmy Murphy History by Grace Dyas My English Tongue, My Irish Heart by Martin Lynch The Two Deaths of Roger Casement by Domingos Nunez

Gathers stories by James Joyce, Liam O’Flaherty, Frank O’Connor, Elizabeth Bowen and Mary Lavin

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