

The Quare Fellow By Brendan Behan Kathy Burke

Annotation A thoroughly annotated collection of those letters by controversial Irish playwright Behan (1923-64) that have come to light so far. Also includes some unpublished poems and early writings, and letters to the editor that were rejected. Acidic paper. Annotation c. by Book News, Inc., Portland, Or.

Hailed as the new O'Casey by Irish critics in 1958, Behan is now often portrayed as the archetypal Irishman and spectacular drunk. Behind the myth lies the more compelling story of a writer who was never able to fully harness his larger-than-life personality and talent.

Emphasizing the resilience of theatre arts in the midst of significant political change, *Theatre After Empire* spotlights the emergence of new performance styles in the wake of collapsed political systems. Centering on theatrical works from the late nineteenth century to the present, twelve original essays written by prominent theatre scholars showcase the development of new work after social revolutions, independence campaigns, the overthrow of monarchies, and world wars. Global in scope, this book features performances occurring across Africa, the Americas, Asia, Europe, and the Middle East. The essays attend to a range of live events—theatre, dance, and performance art—that stage subaltern experiences and reveal societies in the midst of cultural, political, and geographic transition. This collection is an engaging resource for students and scholars of theatre and performance; world history; and those interested in postcolonialism, multiculturalism, and transnationalism.

The Irish playwright recounts the time he spent as a young man in an English prison for working on behalf of the IRA, and how it affected his outlook.

When Brendan Behan died in 1964 at the age of 41, he had rung the changes in his short life: bomber, gunman, borstal boy, alcoholic and, finally, international literary figure with the success of *The Quare Fellow*, *The Hostage* and *Borstal Boy*. But Behan drowned his talent in a whiskey bottle and became the caricature of an Irish stage drunk, clowning his way with oaths and stories between bars in Dublin, London, Paris and New York.

The Irish Times literary editor Fintan O'Toole selects 100 artworks to narrate a history of Ireland.

This volume contains everything Brendan Behan wrote in dramatic form in English. It contains the three famous full-length plays: *The Quare Fellow*, set in an Irish prison ("In Brendan Behan's tremendous new play language is out on a spree, ribald, dauntless and spoiling for a fight ... with superb dramatic tact, the tragedy is concealed beneath layer after layer of rough comedy" *Observer*); *The Hostage*, set in a Dublin lodging-house of doubtful repute where a young English soldier is being kept prisoner, "shouts, sings, thunders and stamps with life...a masterpiece" (*The Times*); and *Richard's Cork Leg*, set in a graveyard, "a joyous celebration of life" (*Guardian*). The volume also contains three one-act plays, originally written for radio and all intensely autobiographical, *Moving Out*, *A Garden Party* and *The Big House*.

"*The Quare Fellow*", a tragi-comedy, is set in an Irish prison on the eve of an execution. Beneath the humor is a savage indictment against the bestiality of

capital punishment. "The Hostage" is set in a Dublin lodging house, where a young soldier is being held hostage in reprisal for an I.R.A. man who is to be hanged.

The immigration man read my deportation order, looked at it and handed it back to me. 'Are you Irish?' he asked me. 'No' I said 'as a matter of fact, I'm Yemenite Arab.' Two detectives came forward who were evidently there to meet me. 'Apparently he is Brendan Behan,' they said. The immigration officer shook my hand and his hard face softened. 'Cead mile failte romhat abhaile.' (A hundred thousand welcomes home to you.) I could not answer. There are no words and it would be impertinence to try. I walked down the gangway. I was free. First published after Brendan Behan's tragic death, *Confessions of an Irish Rebel* picks up where *Borstal Boy* left off. Not only is it the last instalment of a unique and unorthodox autobiography, but of a unique and unorthodox life that was as touched with genius as it was with doom.

In Ireland in 1826 millions knew only famine, oppression and degradation. The landlords ground down the tenant farmers; tithe wars and injustice were rife. But Dulta Duane battles against tyranny, struggling to survive the evils of hunger, poverty and disease. Courageous and fortified by an enduring love, Duane's unconquerable spirit personifies the love of freedom that raged in the soul of Ireland.

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Brendan Behan's genius was to strike a chord between critic and common man. When he died, at the age of 41, he was arguably the most celebrated Irish writer of the twentieth century. *After the Wake* is a collection of seven prose works and a series of articles. It includes all that exists of an unfinished novel, 'The Catacombs', and pieces together items whose comic and fanciful accounts evoke Flann O'Brien. Also featured are works of acknowledged excellence, 'The Confirmation Suit' and 'A Woman of No Standing'. This writing bears all the hallmarks of the author's talent – an ability to bring characters to life quickly and unforgettably, a sharp ear for dialogue and dialect, and a natural vocation for story-telling. This diverse collection is a delightful and entertaining windfall from one of Ireland's most colourful writers. An essential complement to Behan's master works.

From boyhood to manhood big, gentle Mico had but two passions in life - the sea, and a young girl so terrible lovely-lookin' it raised your heart to heaven just to see her smile. But with a hideous birthmark on his cheek, a Jonah to those he loved, and only the simple life of a fisherman to offer, how could he hope to win Maeve? The white-capped waves and a great old black bitch of a boat brought the answer

. . .

Between 1923 and 1954 the Irish state executed twenty-nine people convicted of murder. Almost all executions were carried out in the hanghouse of Mountjoy Prison by members of the Pierrepont family. The often shocking and fascinating stories of these men and one woman have been largely forgotten. Their remains lie behind prison walls as strange testaments to an abandoned form of punishment. Among those buried in Mountjoy are Bernard Kirwan, convicted of killing his brother, though a body was never conclusively identified. Kirwan's presence in Mountjoy Prison and his execution inspired Brendan Behan's play 'The Quare Fellow'. Also there lie Henry McCabe, convicted of killing six people in a house in Malahide, and Annie Walsh, convicted of murdering her husband for compensation money. Few had ever been convicted of a crime before each was convicted of the most serious of all. The voices of some seem to whisper from the unmarked graves that it was not they who carried out the crime as doubts remain about the safety of some of the convictions. 'Hanged for Murder' tells their stories, some in graphic detail, for the first time.

Intimate picture of the famous writer and playwright, recalling the scrapes and adventures of the two brothers.

Includes Behan's complete dramatic works in English, three-full length plays and three one-act plays, with biographical details on Behan and the Irish Republican Movement

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This is a vivid and memorable novel set in Dublin, 1916, during the Easter Rebellion and the bitter years which followed. Through the diverging lives of two young brothers the agony of Ireland during these harrowing times is witnessed. It is the time of the Sinn Fein, of the dreaded Tans, of terrible deeds and of loyalties strained to breaking-point and beyond.

The Quare Fellow A Comedy-drama The Complete Plays Grove Press

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