

A Century Of Irish Drama Widening The Stage

Women in Irish Drama
A Brave and Violent Theatre
A Century of Irish Drama
A Reader's Guide to Modern Irish Drama
Beyond Realism
Irish Writing in the Twentieth Century
Irish Drama and Theatre Since 1950
The Cambridge Companion to Twentieth-Century Irish Drama
Irish Drama in Poland
The Theatre of Brian Friel
Oscar Wilde and Contemporary Irish Drama
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Performing Character in Modern Irish Drama
Irish Drama, 1900-1980
Modern Irish Drama
Irish Drama and the Other Revolutions
Contemporary Irish Documentary Theatre
Modern and Contemporary Irish Drama
A Concise Companion to Contemporary British and Irish Drama
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The Figure of the Priest in Twentieth-century Irish Drama
Selected Plays of Dion Boucicault
Buffoonery in Irish Drama
Twentieth-Century Irish Drama
A Century of Irish Drama
Masterpieces of Modern British and Irish Drama
Irish Drama, Modernity and the Passion Play
Shakespeare and Twentieth-Century Irish Drama
Women and Embodied Mythmaking in Irish Theatre
Modern Dramatists
The Politics of Irish Drama
The Irish Dramatic Revival 1899-1939
Modern Irish Drama
Lady Gregory and Irish National Theatre
Ruin, Ritual and Remembrance in Twentieth Century Irish Drama
Buffoonery in Irish Drama
The Complete Plays
Contemporary Irish Drama
The Methuen Drama Guide to Contemporary Irish Playwrights
Modernism, Drama, and the Audience for Irish Spectacle

Women in Irish Drama

Gives students a convenient overview of 10 major works of modern British and Irish drama.

A Brave and Violent Theatre

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

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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

A Century of Irish Drama

Dion Boucicault was a prominent playwright and prolific translator and adapter of foreign plays and novels for the Victorian commercial theatre for over forty years. Born in Dublin, he achieved his first West End success with London Assurance in 1841. His work frankly catered to contemporary taste and fell rapidly into neglect after his death in 1890. His lively observation of humanity in many moods and his unerring sense of what works on the stage have saved his plays from oblivion: there have been successful revivals in our own times by the Abbey Theatre, Dublin, Belfast's Lyric, and the Royal Shakespeare Company. The selection of his work in this volume stresses Boucicault's consummate craft as a writer for the theatre in the age of actor-managers and melodrama. It also reminds us of that Irish verve, charm and adroitness which made him the best playwright of his generation in England and America as well as Ireland. Arguably the father of both the Irish and American drama, his characteristic plotting and taste for sensation suggest that another of his heirs was the early movie industry. This

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selection contains the great success of his youth, London Assurance, together with his Preface; his durable version of the melodrama, The Corsican Brothers; his exciting American plantation play, The Octoroon, with both its endings; and his fine Irish plays, The Colleen Bawn, The Shaughraun, and Robert Emmet. Dates of first performances and cast lists are given, as are the songs, music and a glossary for the Irish plays. There is also a selected bibliographical checklist. This selection of Boucicault's vast opus has been chosen and introduced by Professor Andrew Parkin. ABOUT THE EDITOR: Andrew Parkin teaches at the University of British Columbia. He has edited The Canadian Journal of Irish Studies since 1975. His other publications include Stage One: A Canadian Scenebook, The Dramatic Imagination of W.B. Yeats, and many articles and book reviews. A volume of his poems will be published in Canada later this year.

A Reader's Guide to Modern Irish Drama

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 will engage with representations of women by a selection of male playwrights in order to re-evaluate familiar contexts and traditions in Irish drama. It features a foreword by Marina Carr and a useful appendix of Irish women

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playwrights and their works.

Beyond Realism

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.

Irish Writing in 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, are resurrected, rewritten, and reinscribed in twentieth-century Irish drama, while Irish plays, in turn, historicize the Subject/Object relationship of England and Ireland. In particular, Steinberger argues, Irish dramatists' appropriations of Shakespeare were both a reaction to the language of domination and a means to support their revision of

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the Irish as Subject. This study reveals that Shakespeare's plays embody an empathy for the Irish Other. As she investigates Shakespeare's commiseration with marginalized peoples and the anticolonial underpinnings in his texts, Steinberger situates Shakespeare between the English discourse that claims him and the Irish discourse that assimilates him.

Irish Drama and Theatre Since 1950

A Reader's Guide to Modern Irish Drama provides an introduction to one of the great dramatic and theatrical traditions of Western culture. Filling a pressing need in the literature, this book includes information on the most recent and youngest playwrights working today at the Abbey, Druid, and Lyric Theatres. Most significantly, Sternlicht discusses the important plays of all the playwrights included and the major themes of modern Irish drama: the struggle for independence, the cruelty of poverty, the pains of emigration and exile, the decline of the Anglo-Irish ascendancy, the power of religion, the longing for land, and the familial and gender conflicts of a people in post-colonial transition.

The Cambridge Companion to Twentieth-Century Irish Drama

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,

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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.

Irish Drama in Poland

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

The Theatre of Brian Friel

The Methuen Drama Guide to Contemporary Irish Playwrights is an authoritative single-volume guide to the work of twenty-five Irish playwrights from the 1960s to the present, written by a team of twenty-five eminent scholars from Ireland, the United States, Britain and Germany contributing individual studies to the work of each playwright. Each of the twenty-five chapters provides: a biographical introduction to the playwright and their work; a survey and concise analysis of each of the writer's published plays; a discussion of their style, dramaturgical concerns and the critical reception; and a full bibliography of published plays, listing of premieres and a select list of critical works. Playwrights covered include: Tom Murphy, Sebastian Barry, Marina Carr, Brian Friel, Thomas Kilroy, Martin McDonagh, Frank McGuinness, Mark O'Rowe, Christina Reid, Enda Walsh and many more. Unrivalled in its coverage of recent work and writers, this collection surveys and analyses the breadth, vitality and development of theatrical work to emerge from Ireland over the last fifty years.

Oscar Wilde and Contemporary Irish Drama

The Irish Dramatic Revival was to radically redefine

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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, 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.

The Theatre of Nation

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

Performing Character in Modern Irish Drama

'Subtly argued and impressively researched a central contribution' -Irish Times'
The contextualization of

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theatre is a tour de force' -Professor Mary King, London University
'Brilliant' -Professor Roy Foster, Oxford University
Levitas has a fine sense of political and social context; and he writes like an angel'
-Professor Norman Vance, Sussex University
The Theatre of Nation is a study of the development of the theatre movement and its relationship to political change in Ireland during the pre-revolutionary period. Ben Levitas traces the connections between Irish drama and Irish politics, and concludes that Ireland's theatre had a pivotal role to play in the controversies of its time and in the coming revolution.

Irish Drama, 1900-1980

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.

Modern Irish Drama

This book is the first comprehensive critical assessment of the aesthetic and social ideals of Lady Augusta Gregory, founder, patron, director, and

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dramatist of the Abbey Theatre in Dublin. It elaborates on her distinctive vision of the social role of a National Theatre in Ireland, especially in relation to the various reform movements of her age: the Pre-Raphaelite Movement, the Co-operative Movement, and the Home Industries Movement. It illustrates the impact of John Ruskin on the aesthetic and social ideals of Lady Gregory and her circle that included Horace Plunkett, George Russell, John Millington Synge, William Butler Yeats, and George Bernard Shaw. All of these friends visited the celebrated Gregory residence of Coole Park in Country Galway, most famously Yeats. The study thus provides a pioneering evaluation of Ruskin's immense influence on artistic, social, and political discourse in Ireland in the late nineteenth and early twentieth century.

Irish Drama and the Other Revolutions

Ranging over more than a century, the essays here focus on theatre that has challenged the perceived dominance of realism in Irish drama.

Contemporary Irish Documentary Theatre

Modern and Contemporary Irish Drama

A Concise Companion to Contemporary British and Irish Drama

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Most significantly, Sternlicht discusses the important plays of all the playwrights included and the major themes of modern Irish drama: the struggle for independence, the cruelty of poverty, the pains of emigration and exile, the decline of the Anglo-Irish ascendancy, the power of religion, the longing for land, and the familial and gender conflicts of a people in post-colonial transition.

A Reader's Guide to Modern Irish Drama

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.

The Figure of the Priest in Twentieth-

century Irish Drama

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.

Selected Plays of Dion Boucicault

Extending to over 1300 pages Irish Writing in the Twentieth Century: A Reader offers a comprehensive and pleasurable introduction to modern Irish literature in a single volume. The Reader contains over 400 pieces including letters, diaries, newspaper and journal articles, songs, poems, critical essays, literary profiles, entire plays and short stories as well as extracts from novels and other longer works. Texts which until now have been out of print or difficult to locate are made easily accessible once more."

Buffoonery in Irish Drama

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

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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.

Twentieth-Century Irish Drama

The rich legacy of women's contributions to Irish theatre is traditionally viewed through a male-dominated literary canon and mythmaking, thus arguably silencing their work. In this timely book, Shonagh Hill proposes a feminist genealogy which brings new perspectives to women's mythmaking across the twentieth and twenty-first centuries. The performances considered include the tableaux vivants performed by the Inghinidhe na hireann (Daughters of Ireland), plays written by Alice Milligan, Maud Gonne, Lady Augusta Gregory, Eva Gore-Booth, Mary Devenport O'Neill, Mary Elizabeth Burke-Kennedy, Paula Meehan, Edna O'Brien and Marina Carr, as well as plays translated, adapted and performed by Olwen Four. The theatrical work discussed resists the occlusion of women's cultural engagement that results from confinement to idealised myths of femininity. This is realised through embodied mythmaking: a process which exposes how bodies bear the consequences of these myths, while refusing

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to accept the female body as passive bearer of inscription through the assertion of a creative female corporeality.

A Century of Irish Drama

This comprehensive collection gathers critical essays on the major works of the foremost American and British playwrights of the 20th century, written by leading figures in drama/performance studies.

Masterpieces of Modern British and 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.

Irish Drama, Modernity and the Passion Play

Contains twelve plays by Irish authors W. B. Yeats, Lady Gregory, J. M. Synge, Bernard Shaw, Sean O'Casey, Brendan Behan, Samuel Beckett, and Brian Friel, accompanied by nearly fifty background and criticism texts on the works presented.

Shakespeare and Twentieth-Century Irish Drama

This book discusses Irish Passion plays (plays that

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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.

Women and Embodied Mythmaking in Irish Theatre

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

Modern Dramatists

This collection covers the whole range of Irish drama from the late nineteenth-century melodramas to contemporary Dublin theatre festivals.

The Politics of Irish Drama

Employing previously unexamined archival material, Paige Reynolds reconstructs five large-scale public events in early twentieth-century Irish culture: the riotous premiere of J. M. Synge's *The Playboy of the Western World* in 1907; the events of Dublin Suffrage Week, including the Irish premiere of Ibsen's *Rosmersholm*, in 1913; the funeral processions of the playwright and Lord Mayor of Cork Terence MacSwiney in 1920; the sporting and arts competitions of the Tailteann Games in 1924; and the organized protests accompanying the premiere of Sean O'Casey's *The Plough and the Stars* in 1926. The book provides attentive readings of the literature and theatre famously produced in tandem with these events, as well as introducing surprising texts that made valuable contributions to Irish national theatre. This detailed study revises pessimistic explanations of twentieth-century mass politics and crowd dynamics by introducing a more sympathetic account of national communities and national sentiment.

The Irish Dramatic Revival 1899-1939

"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*

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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

Modern Irish Drama

Lady Gregory and Irish National Theatre

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.

Ruin, Ritual and Remembrance in Twentieth Century Irish Drama

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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.

Buffoonery in Irish Drama

Brian Friel is Ireland's foremost living playwright, whose work spans fifty years and has won numerous awards, including three Tonys and a Lifetime Achievement Arts Award. Author of twenty-five plays, and whose work is studied at GCSE and A level (UK), and the Leaving Certificate (Ire), besides at undergraduate level, he is regarded as a classic in contemporary drama studies. Christopher Murray offers the definitive guide to Friel's work; both a detailed study of individual plays and an exploration of Friel's dual commitment to tradition and modernity

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across his oeuvre. Beginning with Friel's 1964 work *Philadelphia, Here I Come!* it follows a broadly chronological route through the principle plays, including *Aristocrats*, *Faith Healer*, *Translations*, *Dancing at Lughnasa*, *Molly Sweeney* and *The Home Place*. Along the way it considers themes of exile, politics, fathers and sons, belief and ritual, history, memory, gender inequality, and loss, all set against the dialectic of tradition and modernity.

The Complete Plays

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.

Contemporary 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*

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allows readers a more informed understanding of European culture and identity.

The Methuen Drama Guide to Contemporary Irish Playwrights

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 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.

Modernism, Drama, and the Audience for Irish Spectacle

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

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