

1. Record Nr.	UNINA9910455603503321
Autore	Greene Nicholas
Titolo	The politics of Irish drama : plays in context from Boucicault to Friel // Nicholas Greene [[electronic resource]]
Pubbl/distr/stampa	Cambridge : , : Cambridge University Press, , 1999
ISBN	1-107-11781-X 0-511-00947-X 1-280-15392-X 0-511-11790-6 0-511-15047-4 0-511-48602-2 0-511-32468-5 0-511-04853-X
Descrizione fisica	1 online resource (xvii, 312 pages) : digital, PDF file(s)
Collana	Cambridge studies in modern theatre
Disciplina	822.009/358
Soggetti	English drama - Irish authors - History and criticism Politics and literature - Ireland - History - 19th century Politics and literature - Ireland - History - 20th century Political plays, English - History and criticism Theater - Political aspects - Ireland
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Title from publisher's bibliographic system (viewed on 05 Oct 2015).
Nota di bibliografia	Includes bibliographical references (p. 290-300) and index.
Nota di contenuto	1. Stage interpreters -- 2. Strangers in the house -- 3. Shifts in perspective -- 4. Class and space in O'Casey -- 5. Reactions to revolution -- 6. Living on -- 7. Versions of pastoral -- 8. Murphy's Ireland -- 9. Imagining the other -- Conclusion: a world elsewhere.
Sommario/riassunto	In this book Nicholas Greene 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.
