

RIOT ^{AND} GREAT ANGER

Stage Censorship
in Twentieth-Century Ireland



JOAN FITZPATRICK DEAN

Riot And Great Anger Stage Censorship In Twentieth Century Ireland

Nicholas Grene,Chris Morash



Riot And Great Anger Stage Censorship In Twentieth Century Ireland:

Riot and Great Anger Joan Fitzpatrick Dean, 2004-06-30 Although books films and periodicals were subject to Irish government censorship through much of the twentieth century stage productions were not The theater became a public space to air cultural confrontations between Church and State individual and community and freedom of the theatre versus the audience s right to disagree And disagree they often did Throughout the twentieth century Irish performances of new plays by William Butler Yeats John Millington Synge and Sean O Casey as well as those of such lesser known playwrights as George Birmingham often evoked heated responses from theatergoers sometimes resulting in riots and public denunciation of playwrights and actors

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Censorship across Borders Alberto Lázaro, Catherine O'Leary, 2011-07-12 This volume brings together twelve essays which explore European censorship of English literature in the last century Taking into consideration the various social political and historical contexts in which literary controls were imposed and the extent to which they were determined by national and international concerns these essays comment on political and moral censorship self censorship and the role of the translator as censor Besides systematic state control other hidden and insidious forms of censorship are also surveyed in the essays This study considers why certain works and authors many of them now regarded as canonical were targeted in various states and often under opposing ideologies such as those dominated by conservative Catholic morality and those governed by communism or socialism The essays contain previously unpublished material cover a wide range of authors including Beckett Eliot Joyce and Orwell and analyse diverse censorship systems operating across Europe thus serving as a useful comparative resource Despite the variety of structures of suppression the study shows that certain common practices can be discerned across national borders and that general conclusions can be drawn about the complex and ambiguous nature of the state s relationship with culture and about the immediate and long term impact of censorship not only on the author and publisher but on society as a whole Finally the essays are also significant for what they tell us about the survival of literature despite the best efforts of the censors

Writing the Global Riot Jumana Bayeh, Helen Groth, Julian Murphet, 2024-01-30 The history of the modern riot parallels the development of the modern novel and writers have collectively shaped perceptions of the riot as a form of political and social expression The essays in this volume analyse literature s dialogue with the histories of violence bound up in the riot as

an inherently volatile form of collective action Ireland, Memory and Performing the Historical Imagination Mary P. Caulfield, 2014-12-09 This book explores the performance of Irish collective memories and forgotten histories It proposes an alternative and more comprehensive criterion of Irish theatre practices These practices can be defined as the rejected contested and undervalued plays and performativities that are integral to Ireland's political and cultural landscapes

Global Insights on Theatre Censorship Catherine O'Leary, Diego Sánchez, Michael Thompson, 2017-09-19 Theatre has always been subject to a wide range of social political moral and doctrinal controls with authorities and social groups imposing constraints on scripts venues staging acting and reception Focusing on a range of countries and political regimes this book examines the many forms that theatre censorship has taken in the 20th century and continues to take in the 21st arguing that it remains a live issue in the contemporary world The book re-examines assumptions about prohibition and state control and offers a more complex reading of theatre censorship as a continuum ranging from the unconscious self censorship built into social structures and discursive practices through bureaucratic regulation or unofficial influence up to detention and physical violence An international team of contributors offers an illuminating set of case studies informed by both new archival research and the first hand experience of playwrights and directors covering theatre censorship in areas such as Spain Portugal Brazil Poland East Germany Nepal Zimbabwe the USA Ireland and Britain Focusing on right wing dictatorships post colonial regimes communist systems and Western democracies the essays analyze methods and discourses of censorship identify the multiple agents involved examine the responses of theatremakers and show how each example reveals important features of its political and cultural contexts Expanding understanding of the nature and effects of censorship this volume affirms the power of theatre to challenge authorized discourses and makes a timely contribution to debates about freedom of expression through performance

Youth and Popular Culture in 1950s Ireland Eleanor O'Leary, 2018-04-05 Focusing on a decade in Irish history which has been largely overlooked Youth and Popular Culture in 1950s Ireland provides the most complete account of the 1950s in Ireland through the eyes of the young people who contributed slowly but steadily to the social and cultural transformation of Irish society Eleanor O'Leary presents a picture of a generation with an international outlook who played basketball read comic books and romance magazines listened to rock n roll music and skiffle made their own clothes to mimic international styles and even danced in the street when the major stars and bands of the day rocked into town She argues that this engagement with imported popular culture was a contributing factor to emigration and the growing dissatisfaction with standards of living and conservative social structures in Ireland As well as outlining teenagers resistance to outmoded forms of employment and unfair work practices she maps their vulnerability as a group who existed in a limbo between childhood and adulthood Issues of unemployment emigration and education are examined alongside popular entertainments and social spaces in order to provide a full account of growing up in the decade which preceded the social upheaval of the 1960s Examining the 1950s through the unique prism of youth

culture and reconnecting the decade to the process of social and cultural transition in the second half of the 20th century this book is a valuable contribution to the literature on 20th century Irish history Theatre Scandals ,2020-06-29 Since the beginning of theatre history scandals have taken place and the variety of causes processes and types of interactions makes them an interesting object of study Theatre scandals often indicate clashes with a dominant ideology or with the ideology of a particular group in society Sometimes following a scandal the attacked ideology changes and incorporates the possibility of the aesthetics or themes that caused the clash In this way scandals can cause dynamic changes within cultural systems Next to theoretical considerations the contributors all members of the IFTR Theatrical Event Working Group present in their various case studies a wide cultural and chronological diversity of theatre scandals all of which were experienced as very shocking moments in theatre history Drag Jacob Bloomfield,2024-10-08 A must read for anyone interested in the history of drag performance Publishers Weekly A rich and provocative history of drag s importance in modern British culture Drag A British History is a groundbreaking study of the sustained popularity and changing forms of male drag performance in modern Britain With this book Jacob Bloomfield provides fresh perspectives on drag and recovers previously neglected episodes in the history of the art form Despite its transgressive associations drag has persisted as an intrinsic and common part of British popular culture drag artists have consistently asserted themselves as some of the most renowned and significant entertainers of their day As Bloomfield demonstrates drag was also at the center of public discussions around gender and sexuality in the nineteenth and twentieth centuries from Victorian sex scandals to the permissive society of the 1960s This compelling new history demythologizes drag stressing its ordinariness while affirming its important place in British cultural heritage The Oxford Handbook of Modern Irish Theatre Nicholas Grene,Chris Morash,2016-07-28 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 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 and 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 contributors push the boundaries of their respective fields so that each chapter is a significant contribution to

scholarship in its own right *Irish Drama and Theatre Since 1950* Patrick Lonergan, 2019-02-21 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 Siobh n 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 **County Louth and the Irish Revolution** Donal Hall, Maguire Martin, 2017-04-10 *County Louth and the Irish Revolution 1912 1923* explores the local activism of the IRA and how revolution was experienced by rural and urban labourers RIC men republican women cultural activists and Big House families Events were increasingly shaped for all these groups by the developing reality of partition transforming a marginal county into a borderland and creating a zone of new violence and banditry The expert contributors to the first ever local history of the county during this period bring to light a wealth of fascinating stories that will appeal to the general public and historians alike Critically these stories reveal new findings about the early military skirmishes in County Louth by republican figures such as Se n MacEntee and Frank Aiken the controversial sectarian massacre at Altnaveigh and how the Civil War made a fiery battlefield of Dundalk and Drogheda *County Louth and the Irish Revolution 1912 1923* documents the complexity of the local experience as the national revolution merged with long established antagonisms and traditions the effects of which have shaped the county ever since *Irish Theatre in Transition* D. Morse, 2015-01-19 *The Irish Theatre in Transition* explores the ever changing Irish Theatre from its inception to its vibrant modern day reality This book shows some of the myriad forms of transition and how Irish theatre reflects the changing conditions of a changing society and nation *Bernard Shaw and the Censors* Bernard F. Dukore, 2020-10-06 Dukore s style is fluid and his wit delightful I learned a tremendous amount as will most readers and *Bernard Shaw and the Censors* will

doubtless be the last word on the topic Michel Pharand former editor of SHAW The Journal of Bernard Shaw Studies and author of Bernard Shaw and the French 2001 This book shows us a new side of Shaw and his complicated relationships to the powerful mechanisms of stage and screen censorship in the long twentieth century Lauren Arrington Professor of English Maynooth University Ireland A fresh view of Shaw versus stage and screen censors this book describes Shaw as fighter and failure whose battles against censorship of his plays and those of others of his works for the screen and those of others he sometimes won but usually lost We forget usually because ultimately he prevailed and because his witty reports of defeats are so buoyant they seem to describe triumphs We think of him as a celebrity not an outsider as a classic not one of the avant garde of which Victorians and Edwardians were intolerant as ahead of his time not of it when he was called disgusting immoral and degenerate Yet it took over three decades and a world war before British censors permitted a public performance of Mrs Warren s Profession We remember him as an Academy Award winner for Pygmalion not as an author whose dialogue censors required deletions for showings in the United States Scrutinizing the powerful stage and cinema censorship in Britain and America this book focuses on one of its most notable campaigners against them in the last century

All Dressed Up Joan FitzPatrick Dean, 2014-11-25 In the early twentieth century publicly staged productions of significant historical political and religious events became increasingly popular and increasingly grand in Ireland These public pageants a sort of precursor to today s opening ceremonies at the Olympic games mobilized huge numbers of citizens to present elaborately staged versions of Irish identity based on both history and myth Complete with marching bands costumes fireworks and mock battles these spectacles were suffused with political and national significance Dean explores the historical significance of these pageants explaining how their popularity correlated to political or religious imperatives in twentieth century Ireland She uncovers unpublished archival findings to present scripts programs and articles covering these events The book also includes over thirty photographs of pageants program covers and detailed designs for costumes to convey the grandeur of the historical pageants at the beginning of the century and their decline in production standards in the 1970s and 1980s Tracing the Irish historical pageant phenomenon through the twentieth century Dean presents a nation contending with the violence and political upheaval of the present by reimagining the past Sean O'Casey Christopher Murray, 2004-11-08 Se O Casey was the quintessential Dublin playwright In critical works that include his Dublin Trilogy The Shadow of a Gunman Juno and the Paycock and The Plough and the Stars he portrayed the traumatic birth of a nation and delved into the Irish national character Christopher Murray s Se O Casey Writer at Work takes a fresh look at the last of the great writers of the Irish literary revival Buffoonery in Irish Drama Kathleen Heininge, 2009 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 **Playlets** George Bernard Shaw, 2021 These highbrows must remember that there is a demand for little things as well as for big things George Bernard Shaw was one of the leading playwrights and public intellectuals of the nineteenth and twentieth centuries He helped propel drama towards the unexpected into a realm where it might shock audiences into new viewpoints and into fresh understandings of society Throughout his long writing career Shaw wrote short plays ranging in length from 1000 word puppet play *Shaves Versus Shav* to the 12 000 word suffragette comedy *Press Cuttings* These plays can be taken to illuminate Shaw's life and legacy from ideas about war and patriotism in *O'Flaherty V C* to censorship in *The Shewing up of Blanco Posnet* Surveying Shaw's entire career of writing short dramas focusing especially on those years when his work in the form was particularly prolific around 1909 and during the First World War this collection places Shaw's short plays broadly into four key areas farces historical sketches war dramas and Shakespearean shorts For each of these areas the volume explores Shaw's aesthetic and thematic concerns the precise historical and generic contexts in which the works were written the major criticism and scholarship that has subsequently emerged and the most notable stage and screen productions This collection reveals how a playwright often criticized for being too wordy was actually a master of the short form *Censoring Art* Roisin Kennedy, Riann Coulter, 2018-10-30 Art is continuously subjected to insidious forms of censorship This may be by the Church to guard against moral degeneration by the State to promote a specific political agenda or by the art market to elevate one artist above another Now and in the last century artwork that touches on ethnic religious sexual national or institutional sensitivities is liable to be destroyed or hidden away ignored or side lined Drawing from new research into historical and contemporary case studies *Censoring Art Silencing the Artwork* provides diverse ways of understanding the purpose and mechanisms of art censorship across distinct geopolitical and cultural contexts from Iran Japan and Uzbekistan to Britain Ireland Canada Macedonia Soviet Russia and Cyprus Its contributions uncover the impact of this silent control of the production and exhibition of art and consider how censorship has affected art practice and public perceptions of artworks *Fathers and Sons at the Abbey Theatre (1904-1938)* Fabio Luppi, 2018-03-15 *Fathers and Sons at the Abbey Theatre* demonstrates how the literary archetype of the clash between fathers and sons and the subsequent depiction of anti oedipal figures become a major concern for the playwrights writing in a specific and crucial moment of Irish history 1904 1938 The father can be conceived both as a historical political metaphor as well as a real father in a specific historical and social context The classical models employed as theoretical tools to nuance the argument *Laius* and *Oedipus* *Ulysses* and *Telemachus* *Aeneas* and *Anchises* *Priam* and *Hector* *Hector* and *Astyanax* are challenged by the Christian example of *Abraham* and *Isaac* subversively adjusted by Yeats to provide a tragic reading of post colonial Ireland All of these pairings

provide archetypes for the understanding of complex personal and familial dynamics The book takes into consideration not only the most famous figures of the Irish National Theatre as W B Yeats J M Synge Augusta Gregory and Sean O Casey but also overlooked authors such as T C Murray Padraic Colum Paul Vincent Carroll Lennox Robinson Denis Johnston George Shiels St John Ervine Teresa Deevy Many commentators have written about the playwrights of the Abbey Theatre mainly focusing on politics social classes Irish identity cultural issues and linguistic aspects no thorough analysis of the clash between generations has been published so far Those who have tackled the issue have devoted their attention to a single author or to a single aspect this study aims to demonstrate that the repeated occurrence of anti oedipal figures and of the archetype of the clash between fathers and sons a clear manifestation of the need of emancipation from oppressive authorities and of change in Irish society must be read as a common phenomenon and as a shared concern The book is written for people interested in Irish studies post colonial studies and theatre studies

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