

Collected Plays. Volume 1

O'Casey, Sean

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Sean Ocasey Collected Plays Volume 1

David Baud



Sean O'Casey Collected Plays Volume 1:

Collected Plays (Sean O'Casey) Volume 1 Sean O'Casey, 1967 *Collected Plays, Vol. 1, by Sean O'Casey* Sean O'Casey, 1963 **Sean O'Casey** R. Ayling, M.J. Durkan, 1978-06-17 *Collected Plays* Sean O'Casey, 1949 **Sean O'Casey** Bernice Schrank, 1996-08-20 Sean O'Casey is recognized as one of the most important Irish playwrights of the 20th century. When he was in his early 20s he committed himself to the nationalist struggle to free Ireland from English domination. During the Dublin General Strike and Lock Out of 1913 he came to appreciate the importance of social class and he rejected Irish nationalism in favor of international socialism. Though *The Shadow of a Gunman* and *Juno and the Paycock* helped save the Abbey Theatre from near bankruptcy, *The Plough and the Stars* drew open criticism in 1926 when nationalists rioted over O'Casey's treatment of the Easter Rebellion. This reference work is a comprehensive guide to O'Casey's plays. The volume begins with an introductory essay that discusses the political themes of his plays, the controversy surrounding his works in Ireland, the response to his plays in England and other countries, and the growth of academic interest in O'Casey in the 1960s. Plot summaries and critical overviews are provided for all of his dramatic works, and production credits are given for major performances of his plays. The volume includes extensive annotated bibliographical information for secondary sources, including reviews. [A History of Irish Theatre 1601-2000](#) Chris Morash, 2002 Chris Morash's widely praised account of Irish Theatre traces an often forgotten history leading up to the Irish Literary Revival. He then follows that history to the present by creating a remarkably clear picture of the cultural contexts which produced the playwrights who have been responsible for making Irish theatre's world-wide historical and contemporary reputation. The main chapters are each followed by shorter chapters focusing on a single night at the theatre. This prize-winning book is an essential, entertaining, and highly original guide to the history and performance of Irish theatre. [Sean O'Casey](#) Bernard Benstock, 1971 Despite brevity, the analysis of O'Casey's personal and professional career is penetrating and affords a contemporary study of his plays as well as a careful reading of his autobiographical writings. The plots, characters, and action of his major plays are examined, as are the playwright's distinctive use of settings and stage directions. *Hegemony and Fantasy in Irish Drama, 1899-1949* P. Murphy, 2015-12-04 *Hegemony and Fantasy in Irish Drama 1899-1949* offers a theoretically innovative reconsideration of drama produced in the Irish Renaissance as well as an engagement with non-canonical drama in the under-researched period 1926-1949. **O'Casey Annual No. 1** Robert G. Lowery, 1982-06-18 **At the Violet Hour** Sarah Cole, 2012 *At the Violet Hour* offers a richly historicised trenchant look at the interlocking of literature with violence in British and Irish modernist texts. [A Critical Study Of Sean O'Casey's Selected Plays Of Irish Phase](#) Asghar Ali Ansari, 2025-01-11 The present book entitled *A Critical Study of Sean O'Casey's Selected Plays of Irish Phase* is especially useful for the students of English literature as well as for the researchers who are interested in Modern Irish literature in general and Irish drama in particular. This is a detailed study of O'Casey's plays which he wrote during his stay in Ireland. The

present study aims at a critical analysis of O'Casey's plays of Irish phase to show that the themes of the plays are universal though they remain firmly rooted in the contemporary reality of life

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.

Seven Plays By Sean O'Casey

Sean O'Casey, Ronald Ayling, 1985-10-14 This edition of Sean O'Casey's major plays is designed specifically for students and teachers. The plays are supported by a full introduction covering O'Casey's career and critical responses to the plays, full notes and a bibliography.

The Profane Book of Irish Comedy

David Krause, 2019-06-30 A fierce mirth characterizes anti-Irish comedy. To the degree to which everyone sympathizes with the need to mock repressive authority, everyone is potentially Irish. It is the Irish dramatists themselves, says David Krause, that are the true authors of the profane book of Irish comedy. The body of literature they have produced desecrates the sacred in Ireland and launches a sardonic attack on the queen of Irish nationalism, Cathleen Ni Houlihan, the old sow who, according to Joyce's tragicomic jest, tries to devour her creative farrow. Krause discusses the major works of fourteen Irish playwrights: Samuel Beckett, Brendan Behan, Dion Boucicault, William Boyle, Paul Vincent Carroll, George Fitzmaurice, Lady Gregory, Denis Johnston, Sean O'Casey, Lennox Robinson, Bernard Shaw, George Shiels, J.M. Synge, and W.B. Yeats, and shows the ways in which these works are linked emotionally and thematically to early Gaelic literature and the tradition of the mythic pagan playboy, Oisín, or Úisín. As the last great pagan hero of Ireland, Oisín emerges as an archetype for the many.

playboys and paycocks of Irish comedy Oisín was the antithesis of St Patrick the first great Christian saint of Ireland who condemning pleasure and threatening eternal damnation came to represent all authority The bearers of this dark and wild Celtic tradition which Synge and O'Casey associated with a daimonic or barbarous impulse laugh irreverently at their own creations This laughter the laughter of the culture's mythmakers brings with it emotional relief comic catharsis **What Shall I Read Next?** F. Seymour Smith, 1953-01-02 Originally published in 1953 What Shall I Read Next lists nearly 2000 works published after 1900 with the compiler's own appreciatory comments on selected items It was a companion volume to Mr Seymour Smith's English Library Both books are published on behalf of the National Book League In his introduction explaining the scope and purpose of the book Mr Seymour Smith wrote Some will find it useful merely as a shopping list reminding them of books they know something about already and serving as a remembrancer To others and particularly to younger readers it may introduce books which have so far escaped their notice It is hoped too that for booksellers and librarians it will have a practical use as a desk book for answering enquiries for serving as a check list for stock and for use as a reference book when memory fails **British Theatre and Performance 1900-1950** Rebecca D'Monte, 2015-02-26 British theatre from 1900 to 1950 has been subject to radical re-evaluation with plays from the period setting theatres alight and gaining critical acclaim once again this book explains why presenting a comprehensive survey of the theatre and how it shaped the work that followed Rebecca D'Monte examines how the emphasis upon the working class angry drama from the 1950s has led to the neglect of much of the century's earlier drama positioning the book as part of the current debate about the relationship between war and culture the middlebrow and historiography In a comprehensive survey of the period the book considers the Edwardian theatre the theatre of the First World War including propaganda and musicals the interwar years the rise of commercial theatre and influence of Modernism the theatre of the Second World War and post war period Essays from leading scholars Penny Farfan Steve Nicholson and Claire Cochrane give further critical perspectives on the period's theatre and demonstrate its relevance to the drama of today For anyone studying 20th century British Drama this will prove one of the foundational texts *Sean O'Casey: A Bibliography of Criticism* E.H. Mikhail, 1972-06-18 *Reid Plays: 1* Christina Reid, 2013-12-17 A collection of plays by one of Ireland's finest dramatists of the 80s and 90s Tea in a China Cup focuses on the differing experiences of three generations of women in a working class Belfast Protestant family a tapestry of tales linked by the central character Beth torn between the influence of traditions and the rejection of gentility and respectability Did You Hear the One About the Irishman shows how both nationalists and loyalists are dependent on one another Joyriders grew out of the work Reid did with residents at the notorious Davis Flats estate and is structured around the day to day activities of four Catholic teenagers on a youth training scheme running at a now disused textile mill in Belfast and plays on the idea of Britain taking a joy ride through Ireland The Belle of Belfast city shows Dolly a former music hall star whose bawdy songs and unconventional antics conjure a magical Belfast far removed from that represented by her nephew

Jack a hardline loyalist politician My Name Shall I Tell You My name is Fierce poignant a formidable portrait of intransigent archaic patriotism The Times and Clowns the sequel to Joyriders is a warmhearted compassionate play The Guardian The Sean O'Casey Review ,1978 *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

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