

Chapter 1 : Yeats, W.B. and Postcolonialism – Postcolonial Studies

The Politics of Irish Literature "This brilliant study of the intersection of politics and literature in Ireland amounts to a dazzling portrait gallery. Reading it one feels about one the breath, warmth, and passions of the dead all come alive again."

Yeats, James Joyce, and D. If we asserted that these were the most distinguished writers in the British Isles during the first half of the twentieth century, we would probably not provoke much argument. But what a queer list it is, for three of the four were born in Dublin. A tentative answer that insinuates itself into our thought is that culture must breed most where most is going on, where the most profound and excruciating issues drive toward resolution. For, if Dublin in the last hundred years was the least opulent city in the British Isles, it was at the same time the most exciting. Out of what is civic excitement generated, if not out of history? From Norman times to the nineteenth century, the history of Dublin was mostly the history of the Anglo-Irish wars. Norman, Plantagenet, Bruce, Marian, Elizabethan, Jacobean, Cromwellian, Williamite, French Revolutionary, and Napoleonic -- all the wars were reducible to one simple, transparent motif: Irish misfortune under foreign conquest. After Waterloo the wars recessed while Britain became the workshop of the world; and amid the celebrated advance of Victorian times, Ireland was the retarded child. Out of the mountain of sociological data that describes the unhappy condition of Ireland, a single bit can serve for a summary, if the neo-Malthusians will allow it: Through the centuries of dominion, English statesmen found little occasion to exhibit toward Ireland the spirit of reciprocity that had successfully cemented their union with Scotland. Irishmen they regarded as just another of the lesser breeds, a prostrate enemy always behind in the indemnity payments. They adventured into Ireland, one historian has said, "as men visit a wreck on a neighbouring coast. His testimony is informed, and we must underscore it. It is the pons asinorum leading into every phase of Irish cultural insight, and woe to the inquirer who cannot cross it, whether from sentimentality toward the ancien regime or from an obsession for irony, a "Paradox Lust" in Joyce. Cecil Woodham-Smith has noted that the study of Irish history requires a temporary conversion of the greatest English heroes into villains, and that Elizabeth I, Cromwell, William III, and one might add the younger Pitt and Lord John Russell will appear in Irish history in a special characterization quite distinct from their English or perhaps even their absolute stature. This conversion is not just optional, it is essential. Indignity, chronic wretchedness, and occasional episodes of the most acute agony made up the permanent norm of Irish life. The corollary was perpetual Irish disaffection, alternately flaring defiantly or sputtering in impotence, but never quite dying away. One hundred years ago Ireland was a minor agrarian nation, poor and defenseless, while England was the most formidable power the world had ever known. There were Irishmen who refused to be overawed. They fell into the habit of defying English authority whenever they believed themselves able. When not, they cried shame in a loud voice upon the political Union binding them to Great Britain and employed the deadly Irish asperity in desecrating the imperial ideal which trueborn Englishmen understood to be ordained of God. One hundred years ago this dispute showed no sign of resolution or self-exhaustion, and it was ordinarily classified as "insoluble. As realists they recognized the weight of Irish hatred and the probable embarrassments of statecraft that the amputation of Ireland would impose upon a dismembered kingdom. They knew the danger of adverse precedent and looked for guidance in the truism that so long as any first defection from the empire could be prevented, additional ones could by definition never occur. These truths they both "knew" and "embodied," to use the Yeatsian discrimination. They never questioned the wisdom of their fixed policy of crushing at convenience all Irish national ambitions, and neither moral argument nor physical threat altered their resolve in the slightest. Yet they posted up the reply: Yeats by Malcolm Brown.

Chapter 2 : The Politics of Irish Literature by Malcolm Brown (Chapter 24)

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The language is often described in its earliest form. The hybridity of Irish literature in English After the literatures of Greek and Latin, literature in Irish is the oldest literature in Europe, dating from the 4th or 5th century ce. Irish writing is, despite its unique national and linguistic characteristics, inevitably intertwined with English literature, and this relationship has led frequently to the absorption of Irish writers and texts into the canon of English literature. Many of the best-known Irish authors lived and worked for long periods in exile, often in England, and this too has contributed to a sense of instability in the development of a canon defined as uniquely Irish. But during the 20th century—particularly after the partition and partial independence of Ireland in 1922—scholars reclaimed these writers and their works for Ireland. This shift can be seen in the changing use of the term Anglo-Irish literature, which at one time referred to the whole body of Irish writing in English but is now used to describe literature produced by, and usually about, members of the Anglo-Irish Protestant Ascendancy of the 18th century. Since the 17th century, Irish society has also simultaneously been a colonial one and an independent, national one. That hybridity has been the source of endless cultural tension in Irish writing, which has repeatedly coalesced around four issues: It also marked the acceleration of a long process of Protestant British colonization that would dramatically transform the land, the language, and the religion of Ireland. The 18th century As the shifting meaning of the term Anglo-Irish literature during the 20th century demonstrates, there is disagreement about how to characterize 18th-century Irish writing in English. There is little disagreement, however, about the dichotomous nature of Irish society at that time. The legacy of the political settlement in Ireland that followed the defeat at Aughrim thus had a strongly sectarian and colonial cast that, when coupled with the grim Irish realities of conflict and poverty, would later trouble the writings of Edmund Burke. Whig writers such as Burke and Jonathan Swift, who considered the Glorious Revolution a triumph of liberty, also stumbled over the long-standing unequal relationship between the kingdoms of Ireland and Great Britain. Protestant patriots rejected the notion that Ireland was either a dependant kingdom or a colony, but the statute book, the economic and political restrictions placed on Ireland by the British government at London, and the planting of English placemen in Irish jobs instructed them otherwise. Were not the people of Ireland born as free as those of England? How have they forfeited their Freedom? Is not their Parliament as fair a Representative of the People, as that of England? And hath not their Privy Council as great, or a greater Share in the Administration of publick Affairs? Are they not Subjects of the same King? Does not the same Sun shine over them? And have they not the same God for their Protector? Dual allegiance was first and foremost a political problem, but that problem also worked itself out in shifting and ambiguous senses of cultural or national identities and in writing. According to such a view, 18th-century Ireland produced two distinct literatures that never touched or intersected: Thus conceptualized, the first—what is best called Anglo-Irish literature—can scarcely be separated from the wider English tradition. After Swift wanted to leave Ireland but could not, given the political changes in England that had led to his Irish exile. Anglo-Irish drama and novels were written mostly with an English audience in view; in terms of content, there is often nothing specifically Irish about, for example, the plays and novels of Henry Brooke or the essays and poetry of Goldsmith. The Rival Managers, hand-coloured etching, Library of Congress, Washington, D. Indeed, there is a good deal of Irish content in the drama and poetry. The first two—vividly recorded by William Carleton as part of Ulster popular culture well into the 19th century—underlined the narrowly Protestant character of the post-Aughrim political settlement in Ireland, although The Battle of Aughrim appealed to Catholics as well for its portrayal of the Jacobite hero Patrick Sarsfield. A second Irish dimension in Anglo-Irish literature of the period may be detected in the cross-fertilizations of language. The influences of and borrowings from the Irish language and, more broadly, from Gaelic culture were largely unselfconscious. The last three decades of the 18th century, however, did witness a self-aware Gaelic revival. This revival had its origins, at least in part, in Scotland and

Wales. These Ossianic poems in fact may be seen as the foundational texts for a new movement to reclaim an ancient Celtic civilization. A third way in which the Irishness of Anglo-Irish literature registers itself is at once the most difficult to pin down and the most important: Hyde is sometimes read as symbolic of the Scottish predicament, it is in the predicament of the Anglo-Irish, caught uneasily between two civilizations and feeling out of place in both, that its characteristic voice—ironic, detached, nostalgic, often Gothic—is to be heard. All were born in Ireland, and in that respect they were outsiders. Don Dismallo Running the Literary Gantlet, hand-coloured etching, Goldsmith can see the English, the subject of his Letters, in ways that the English cannot; he is able to use his sense of cultural dislocation to achieve detachment from his subject. The poem elegiacally describes the depopulation—caused by emigration—suffered by the village of Auburn, and it condemns the atmosphere that has replaced the pastoral good health of the past: A politician for most of his career, Burke entered public life after having written two philosophical books, A Vindication of Natural Society and A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful He denounced what he saw as injustice, corruption, and misrule, but he diagnosed these as essentially local phenomena. He despised the Ascendancy but venerated the British connection. These were positions that, perhaps, could not be reconciled. Political pamphleteering and political satire kept the Irish presses busy in the last decades of the 18th century. Of these works, which were often ephemeral and of mixed literary quality, two stand out. It may not attain Swiftian flight, but it did bite deeply enough to send the author to the scaffold. Later commentators, however, disdained them. Ferguson, Owenson, and Edgeworth Samuel Ferguson was an Ulster Protestant, unionist, and cultural nationalist whose poetry and prose, as well as antiquarian work, provided foundational texts for the Gaelic revival of the s and also, crucially, for a subsequent revival, the Irish literary renaissance , that began in the last decades of the 19th century. In he published Lays of the Western Gael, a collection of poems on Irish themes. His roiling, gutsy, and poetic version of the Ulster epic Congal appeared in Significantly, much of his work was republished or collected for the first time after his death, and his posthumous reputation coincided forcefully with the Irish literary renaissance. One of the primary figures of the renaissance, the poet William Butler Yeats , described him in as one who, among the somewhat sybaritic singers of his day, was like some aged sea-king sitting among inland wheat and poppies—the savour of the sea about him, and its strength. She too wrote songs, and she published Twelve Original Hibernian Melodies in But it was her romantic novel The Wild Irish Girl that made her a household name. Owenson was also one of the earliest exponents of the Romantic Irish national tale. Her novels present exuberant and independent heroines in rambling—but always colourful—plots, copiously footnoted with antiquarian and historical insights. She expounded a vigorous Irish nationalism and was a vocal supporter of Catholic Emancipation in Ireland, promised at the time of union in but not granted until Her travel narratives France and Italy made her a literary phenomenon on the Continent. Other novels include The Missionary , Florence MacCarthy: A very different kind of novelist was the reform-minded Maria Edgeworth. An Hibernian Tale , published anonymously the same year that the Act of Union was approved, was an immediate popular success. Narrated by the Roman Catholic family retainer Thady Quirk, who somewhat resembles contemporary stage Irishmen, Castle Rackrent is an ironic treatment of the life of an Anglo-Irish estate in times of political turbulence. The novel was innovative in its use of dialect and locale and in featuring Irish Catholics as central to the narrative. Considered the first regional novel in the British Isles , it was enormously influential, particularly on the work of Sir Walter Scott , the Scottish pioneer of the national historical novel. Her other novels and books of stories include Belinda , Leonora , Tales of Fashionable Life first series ; second series, including The Absentee , , Harrington and Ormond published together in , and Orlandino , her last novel. Roman Catholic writers Castle Rackrent anticipated the rise of an Irish Catholic bourgeoisie , and the first half of the 19th century witnessed the emergence of an increasingly confident Catholic voice among Irish writers. But the Banims were also intent on telling contemporary stories of the Catholic Irish peasantry that were infused with a strong element of superstition and sentimentality. His novel The Collegians is one of the best-loved Irish national tales of the early 19th century. With the help of his crippled servant, he later murders her in order to marry a woman of his own class. The novel gained renewed fame when the Irish-born American playwright Dion Boucicault wrote a hugely popular dramatization of it, The Colleen Bawn Its author, William Carleton , though born among the

Irish-speaking Catholic peasantry of County Tyrone, first attracted notice while writing for the strongly anti-Catholic magazine *The Christian Examiner*; he eventually converted to Protestantism and argued against Catholic Emancipation. Yeats called him a great Irish historian. The history of a nation is not in parliaments and battle-fields, but in what the people say to each other on fair-days and on high days, and in how they farm, and quarrel, and go on pilgrimage. These things has Carleton recorded. Irish nationalism and the Great Potato Famine In step with developments elsewhere in Europe, Ireland in the midth century saw renewed expressions of nationalism. These, however, coincided with the greatest catastrophe experienced by the Irish people: Population changes in Ireland from to as a result of the Great Potato Famine. The nationalist Young Ireland movement coalesced around a newspaper, *The Nation* , which began publication in and provided the growing movement for the repeal of the Act of Union with a vital cultural and political outlet. He lived and died in great poverty. John Mitchel and James Fintan Lalor. Mitchel became an editor of *The Nation* in , but over the next three years he grew increasingly disillusioned with the idea of legal and constitutional agitation for change in Ireland. He was accused of sedition and arrested and tried under the Treason Felony Act of In an important series of articles published in *The Nation*, Lalor sought to toughen the rhetoric of Irish nationalism, particularly as it intersected with the campaign for land reform. In the secret Irish Republican Brotherhood was founded, with an American counterpart, the Fenian Brotherhood, appearing simultaneously. The Fenian leader and novelist Charles Kickham , a Roman Catholic who had taken part in the Young Ireland rising of , was a kind of Irish republican counterpart to English novelist Charles Dickens. The decline of the Protestant Ascendancy While Roman Catholic and nationalist voices proliferated, the 19th century saw a concomitant decline in the position of the Anglo-Irish Protestant Ascendancy, and this produced a literature characterized by class anxiety and loss. The latter achieved its highest form in the hands of three Anglo-Irish writers: Le Fanu, one of the most popular Victorian writers in both Ireland and England, is often called the father of the modern ghost story. He was a journalistâ€™ at various times in his career he owned or part-owned half a dozen newspapers and magazinesâ€™ whose politics were implacably unionist, and his fiction invariably occupies a haunted, unstable, ruinous, and guilt-ridden landscape. In the preface to *The Milesian Chief* , Maturin acknowledged that If I possess any talent, it is of darkening the gloomy, and deepening the sad; of painting life in extremes, and representing those struggles of passions when the soul trembles on the verge of the unlawful and the unhallowed. Stoker was the most famous, if not necessarily the greatest or the most prolific , of the Irish Gothic novelists. His *Dracula* gave Western culture one of its most enduring and fantastic villains, the vampire Count Dracula. A young lawyer, Jonathan Harkerâ€™ whose journal makes up the first third of the novelâ€™ travels into the wilds of eastern Europe in search of Dracula, a strange, aristocratic Anglophile. Shaw and Wilde Two exiled Irish writers influenced British culture in important ways as the 19th century turned. George Bernard Shaw and Oscar Wilde were both dramatists and polemicists. Over the course of a long career, Shaw produced some 50 plays, five novels, and innumerable political and cultural essays. He played the part of the engaged public intellectual with insistence and courage, making himself unpopular in England with his criticism of World War I and his campaigns against the executions of the leaders of the Easter Rising. Most of his plays were, in fact, modern morality plays, influenced, at least early in his career, by the realism and feminism of Norwegian playwright Henrik Ibsen.

Chapter 3 : Irish in Italy – An exhibition on Irish literature and politics in Italy

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Yeats remained involved with the Abbey until his death, both as a member of the board and a prolific playwright. In 1891, he helped set up the Dun Emer Press to publish work by writers associated with the Revival. This became the Cuala Press in 1894, and inspired by the Arts and Crafts Movement, sought to "find work for Irish hands in the making of beautiful things. Yeats met the American poet Ezra Pound in 1902. Pound had travelled to London at least partly to meet the older man, whom he considered "the only poet worthy of serious study. He would often visit and stay there as it was a central meeting place for people who supported the resurgence of Irish literature and cultural traditions. His poem, "The Wild Swans at Coole" was written there, between 1896 and 1900. He wrote prefaces for two books of Irish mythological tales, compiled by Augusta, Lady Gregory: *Cuchulain of Muirthemne*, and *Gods and Fighting Men*. In the preface of the later he wrote: However, as his life progressed, he sheltered much of his revolutionary spirit and distanced himself from the intense political landscape until 1922, when he was appointed Senator for the Irish Free State. In the 1920s Yeats was fascinated with the authoritarian, anti-democratic, nationalist movements of Europe, and he composed several marching songs for the far right Blueshirts, although they were never used. He was a fierce opponent of individualism and political liberalism, and saw the fascist movements as a triumph of public order and the needs of the national collective over petty individualism. On the other hand, he was also an elitist who abhorred the idea of mob-rule, and saw democracy as a threat to good governance and public order. His rival John MacBride had been executed for his role in the Easter Rising, so Yeats hoped that his widow might remarry. Yeats proposed in an indifferent manner, with conditions attached, and he both expected and hoped she would turn him down. According to Foster "when he duly asked Maud to marry him, and was duly refused, his thoughts shifted with surprising speed to her daughter. When Maud told her that she was going to marry, Iseult cried and told her mother that she hated MacBride. At fifteen, she proposed to Yeats. In 1900, he proposed to Iseult, but was rejected. Despite warnings from her friends – "George He must be dead" – Hyde-Lees accepted, and the two were married on 20 October. The couple went on to have two children, Anne and Michael. Although in later years he had romantic relationships with other women, Georgie herself wrote to her husband "When you are dead, people will talk about your love affairs, but I shall say nothing, for I will remember how proud you were. The spirits communicated a complex and esoteric system of philosophy and history, which the couple developed into an exposition using geometrical shapes: In 1902, he wrote to his publisher T. His reply to many of the letters of congratulations sent to him contained the words: As he remarked, "The theatres of Dublin were empty buildings hired by the English traveling companies, and we wanted Irish plays and Irish players. When we thought of these plays we thought of everything that was romantic and poetical, because the nationalism we had called up – the nationalism every generation had called up in moments of discouragement – was romantic and poetical. For the first time he had money, and he was able to repay not only his own debts, but those of his father. He had been appointed to the first Irish Senate in 1922, and was re-appointed for a second term in 1927. In response, Yeats delivered a series of speeches that attacked the "quixotically impressive" ambitions of the government and clergy, likening their campaign tactics to those of "medieval Spain. This conviction has come to us through ancient philosophy and modern literature, and it seems to us a most sacrilegious thing to persuade two people who hate each other You will put a wedge in the midst of this nation". In 1928, he chaired a coinage committee charged with selecting a set of designs for the first currency of the Irish Free State. Towards the end of his life – and especially after the Wall Street Crash of 1929 and Great Depression, which led some to question whether democracy could cope with deep economic difficulty – Yeats seems to have returned to his aristocratic sympathies. During the aftermath of the First World War, he became sceptical about the efficacy of democratic government, and anticipated political reconstruction in Europe through totalitarian rule. Chantry House, Steyning. A plaque on the wall reads "William Butler Yeats – wrote many of his later poems in this house". In a letter of 1930, Yeats noted: If I write poetry it will be unlike anything I have

done". Attempts had been made at Roquebrune to dissuade the family from proceeding with the removal of the remains to Ireland due to the uncertainty of their identity. His body had earlier been exhumed and transferred to the ossuary. Cast a cold Eye On Life, on Death. Neither Michael Yeats nor Sean MacBride, the Irish foreign minister who organised the ceremony, wanted to know the details of how the remains were collected, Ostrorog notes. He repeatedly urges caution and discretion and says the Irish ambassador in Paris should not be informed. The French Foreign Ministry authorized Ostrorog to secretly cover the cost of repatriation from his slush fund. Yeats bibliography and Category: Yeats Yeats is generally considered one of the twentieth century key English language poets. He was a Symbolist poet, using allusive imagery and symbolic structures throughout his career. He chose words and assembled them so that, in addition to a particular meaning, they suggest abstract thoughts that may seem more significant and resonant. His use of symbols [87] is usually something physical that is both itself and a suggestion of other, perhaps immaterial, timeless qualities. Much of the remainder of his life was lived outside Ireland, although he did lease Riversdale house in the Dublin suburb of Rathfarnham in He wrote prolifically through his final years, and published poetry, plays, and prose. In , he attended the Abbey for the final time to see the premiere of his play Purgatory. His Autobiographies of William Butler Yeats was published that same year. His work can be divided into three general periods. The early poems are lushly pre-Raphaelite in tone, self-consciously ornate, and, at times, according to unsympathetic critics, stilted. In many ways, this poetry is a return to the vision of his earlier work. The opposition between the worldly minded man of the sword and the spiritually minded man of God, the theme of The Wanderings of Oisín, is reproduced in A Dialogue Between Self and Soul. His most important collections of poetry started with The Green Helmet and Responsibilities The Tower , The Winding Stair , and New Poems contained some of the most potent images in twentieth-century poetry. Foster notes how Gonne was "notoriously unreliable on dates and places , p. The New York Times, 30 January Retrieved on 21 May Yeats, Man and Poet. Retrieved 2 May 2013" via Google Books.

Chapter 4 : Irish literature - Wikipedia

This is a book that must be read to understand the close relationship between literature, politics, and a sense of history and destiny that Ireland had in the period to

Irish writing from the 8th century Irish has one of the oldest vernacular literatures in western Europe after Greek and Latin. Before that time a simple writing system known as "ogham" was used for inscriptions. The introduction of Latin led to the adaptation of the Latin alphabet to the Irish language and the rise of a small literate class, both clerical and lay. The earliest poetry, composed in the 6th century, illustrates a vivid religious faith or describes the world of nature, and was sometimes written in the margins of illuminated manuscripts. It is one of the earliest manuscripts produced by an insular church to contain a near complete copy of the New Testament. The manuscript was the work of a scribe named Ferdomnach of Armagh died or It was one of the symbols of the office for the Archbishop of Armagh. The Annals of Ulster Irish: The Ulster Cycle written in the 12th century, is a body of medieval Irish heroic legends and sagas of the traditional heroes of the Ulaid in what is now eastern Ulster and northern Leinster , particularly counties Armagh , Down and Louth. The stories are written in Old and Middle Irish , mostly in prose, interspersed with occasional verse passages. The language of the earliest stories is dateable to the 8th century, and events and characters are referred to in poems dating to the 7th. By degrees the Irish created a classical tradition in their own language. Verse remained the main vehicle of literary expression, and by the 12th century questions of form and style had been essentially settled, with little change until the 17th century. The literary Irish language known in English as Classical Irish , was a sophisticated medium with elaborate verse forms, and was taught in bardic schools i. Much of the writing produced in this period was conventional in character, in praise of patrons and their families, but the best of it was of exceptionally high quality and included poetry of a personal nature. Every noble family possessed a body of manuscripts containing genealogical and other material, and the work of the best poets was used for teaching purposes in the bardic schools. The Norman invasion of the 12th century introduced a new body of stories which influenced the Irish tradition, and in time translations were made from English. Since many of the legends related concern the acts of mythic and legendary figures, the dindsenchas is an important source for the study of Irish mythology. Irish mythological and legendary saga cycles[edit] Main article: Irish mythology There are four principal epic cycles in early Irish literature. Unusually among European epic cycles, the Irish sagas were written in prose, with verse interpolations expressing heightened emotion. Although usually found in recensions of the later mediaeval period, many of these works are linguistically archaic, and thus throw light on pre-Christian Ireland. This meant that the literary class lost its patrons, since the new nobility were English speakers with little sympathy for the older culture. The elaborate classical metres lost their dominance and were largely replaced by more popular forms. The consequences of these changes were seen in the 18th century. Poetry was still the dominant literary medium and its practitioners were often poor scholars, educated in the classics at local schools and schoolmasters by trade. Such writers produced polished work in popular metres for a local audience. A certain number of local patrons were still to be found, even in the early 19th century, and especially among the few surviving families of the Gaelic aristocracy. They were the main composers of traditional laments. The manuscript tradition[edit] Well after the introduction of printing to Ireland, works in Irish continued to be disseminated in manuscript form. The first printed book in Ireland was the Book of Common Prayer. A number of popular works in Irish, both devotional and secular, were available in print by the early 19th century, but the manuscript remained the most affordable means of transmission almost until the end of the century. They might include material several centuries old. Access to them was not confined to the literate, since the contents were read aloud at local gatherings. This was still the case in the late 19th century in Irish-speaking districts. In the 19th century many of these were collected by individuals or cultural institutions. Swift held positions of authority in both England and Ireland at different times. Edmund Burke â€” was born in Dublin and came to serve in the House of Commons of Great Britain on behalf of the Whig Party, and establish a reputation in his oratory and published works for great philosophical clarity as well as a

lucid literary style. Literature in Ulster Scots 1: In the 18th century[edit] Scots , mainly Gaelic -speaking, had been settling in Ulster since the 15th century, but large numbers of Scots -speaking Lowlanders, some , arrived during the 17th century following the Plantation , with the peak reached during the s. This was complemented by a poetry revival and nascent prose genre in Ulster, which started around They were inheritors of the same literary tradition and followed the same poetic and orthographic practices; it is not always immediately possible to distinguish between traditional Scots writing from Scotland and Ulster. Irish fiction , Irish poetry , and Irish short story In the 19th century English was well on the way to becoming the dominant vernacular. Down until the Great Famine of the s, however, and even later, Irish was still used over large areas of the south-west, the west and the north-west. The copying of manuscripts continued unabated. The Great Famine of the s hastened the retreat of the Irish language. Many of its speakers died of hunger or fever, and many more emigrated. The hedge schools of earlier decades which had helped maintain the native culture were now supplanted by a system of National Schools where English was given primacy. Literacy in Irish was restricted to a very few. A vigorous English-speaking middle class was now the dominant cultural force. A number of its members were influenced by political or cultural nationalism, and some took an interest in the literature of the Irish language. One such was a young Protestant scholar called Samuel Ferguson who studied the language privately and discovered its poetry, which he began to translate. The Anglo-Irish tradition 2 [edit] Maria Edgeworth â€” furnished a less ambiguous foundation for an Anglo-Irish literary tradition. Though not of Irish birth, she came to live there when young and closely identified with Ireland. She was a pioneer in the realist novel. Their works tended to reflect the views of the middle class or gentry and they wrote what came to be termed "novels of the big house". Carleton was an exception, and his Traits and Stories of the Irish Peasantry showed life on the other side of the social divide. Bram Stoker , the author of Dracula , was outside both traditions, as was the early work of Lord Dunsany. One of the premier ghost story writers of the nineteenth century was Sheridan Le Fanu , whose works include Uncle Silas and Carmilla. The novels and stories, mostly humorous, of Edith Somerville and Violet Florence Martin who wrote together as Martin Ross , are among the most accomplished products of Anglo-Irish literature, though written exclusively from the viewpoint of the "big house". In they published The Real Charlotte. George Moore spent much of his early career in Paris and was one of the first writers to use the techniques of the French realist novelists in English. Oscar Wilde â€” , born and educated in Ireland, spent the latter half of his life in England. His plays are distinguished for their wit, and he was also a poet. The growth of Irish cultural nationalism towards the end of the 19th century, culminating in the Gaelic Revival , had a marked influence on Irish writing in English, and contributed to the Irish Literary Revival. This can be clearly seen in the plays of J. Synge â€” , who spent some time in the Irish-speaking Aran Islands , and in the early poetry of William Butler Yeats â€” , where Irish mythology is used in a personal and idiosyncratic way. Literature in Irish[edit] Main articles: Modern literature in Irish and Gaelic Revival There was a resurgence of interest in the Irish language in the late 19th century with the Gaelic Revival. This had much to do with the founding in of the Gaelic League Conradh na Gaeilge. The League insisted that the identity of Ireland was intimately bound up with the Irish language, which should be modernised and used as a vehicle of contemporary culture. This led to the publication of thousands of books and pamphlets in Irish, providing the foundation of a new literature in the coming decades. One of the finest writers to emerge in Irish at the time was Seosamh Mac Grianna â€” , writer of a powerful autobiography and accomplished novels, though his creative period was cut short by illness. He produced short stories, two novels and some journalism. The best known of that generation was possibly Michael Hartnett â€” , who wrote both in Irish and English, abandoning the latter altogether for a time. Writing in Irish now encompasses a broad range of subjects and genres, with more attention being directed to younger readers. The traditional Irish-speaking areas Gaeltacht are now less important as a source of authors and themes. Urban Irish speakers are in the ascendancy, and it is likely that this will determine the nature of the literature. Literature in Ulster Scots 2 [edit] In Ulster Scots-speaking areas there was traditionally a considerable demand for the work of Scottish poets, such as Allan Ramsay and Robert Burns , often in locally printed editions. This was complemented with locally written work, the most prominent being the rhyming weaver poetry, of which, some 60 to 70 volumes were published between and , the peak being in the decades to Scots

was also used in the narrative by novelists such as W. Lyttle and Archibald McIlroy. By the middle of the 19th century the Kailyard school of prose had become the dominant literary genre, overtaking poetry. This was a tradition shared with Scotland which continued into the early 20th century. He was a leading authority on Mid Ulster English the predominant dialect of Ulster. The polarising effects of the politics of the use of English and Irish language traditions limited academic and public interest until the studies of John Hewitt from the 1950s onwards. Further impetus was given by more generalised exploration of non-"Irish" and non-"English" cultural identities in the latter decades of the 20th Century. In the late 20th century the Ulster Scots poetic tradition was revived, albeit often replacing the traditional Modern Scots orthographic practice with a series of contradictory idiolects. The Gospel of Luke was published in Irish literature in English 20th century [edit] This section needs additional citations for verification. Please help improve this article by adding citations to reliable sources. Unsourced material may be challenged and removed.

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As we watch the curtain call of all the dramatis personae, naturally the leading man will come first to the footlights, followed by Captain and Mrs. But then come the other actors more quickly forgotten: Yeats himself became in time almost mellow toward Tim Healy, and he looked with an adulation that some think excessive upon the most formidable champion of the "Sullivan gang" his own phrase, T. When the homicidal face of the Split had passed into slow eclipse, the Fenian slogan, "Parnell is dead," came true at last. In literature, though, Parnell was patently anything but dead. Parnellism as a literary phenomenon enjoyed a vigorous life history of its own, with many surprises. The first literary reaction to Parnell was not adulatory. George Moore and Lady Gregory begrudged him more than the minimum of formal respect that was due to his power to injure them as great Irish landlords. I have described how George Moore, indulging his Balzacian impulse to record clinically the nerve spasms of his panic-stricken fellow landlords, had meanwhile held himself ready for the surrender. Lady Gregory was less public in articulating her attitudes, and they have to be reconstructed. In March at age twenty-eight she married a neighboring sexagenarian landlord and colonial administrator, Sir William Gregory, and moved over to Coole Park. It too was under Land League siege. Her biographer tells that the Gregory family did not carry firearms for protection, explaining that they had no reason for fear because "Coole was on the side of the people" always. Sir William had been a governor of Ceylon, but he was apparently an unorthodox colonialist, for in visiting Egypt he and Lady Gregory expressed open sympathy for the native revolutionists. Their liberality to the Egyptian fellahin did not extend to Ireland. Called on Lady Gregory, who is growing very bitter against my politics, if not against me. It is curious that she, who could see so clearly in Egypt when it was a case between the Circassian Pashas and the Arab fellahin, should be blind now that the case is between English landlords and Irish tenants in Galway. But property blinds all eyes, and it is easier for a camel to pass through the eye of a needle, than for an Irish landlord to enter into the kingdom of Home Rule. She comes of a family, too, who are "bitter protestants," and has surrounded herself with people of her class from Ireland, so that there is no longer room for me in her house. Each of these two wounded Connaught landlords felt an understandable urge to write off Ireland and go away. Lady Gregory described herself as an emigrant and set up a London salon. Meanwhile, Moore systematically eradicated his Irish past and proclaimed himself more English than Dickens, citing the British success of his new novel *Esther Waters* as proof. It was not until some years later that W. Yeats, acting as a talent scout for the Irish literary movement, discovered him and Lady Gregory, found them work to do, and ordered them home *Table of Contents Astonisher. Yeats by Malcolm Brown.*

Chapter 6 : Literature, language and politics in Ireland. (Book,) [calendrierdelascience.com]

Modern Ireland provides us with the classic case of an impressive literature brought to birth by politics. My purpose here is to set that literature back into place in its original historical context. In my opinion, this operation lights up in a startling cross-illumination both the literature and.

At the same time, he was a member of the Anglo Irish Ascendancy and flirted with fascist ideas in his old age. This article summarizes some of the most compelling arguments for Yeats as a major postcolonial artist. Even so, they include Ireland within certain points of their discussions. Yeats spent much of his childhood in Sligo, and repeatedly returned to those memories in his work. After briefly attending art school, Yeats devoted himself both to Irish literature societies in London and Dublin and his own literary development. Maud Gonne, whom Yeats met in , would become the inspiration for most of his love poetry. In the s, Yeats became fascinated by Irish folklore, and published collections of Irish legends and original poems inspired by mythological Irish figures see *Myths of the Native*. This mystical, esoteric group, devoted to the supernatural, supplied Yeats with important symbolic systems. He developed an interest in Indian mysticism. At the Abbey, Yeats sought to create an Irish theater and educate the Irish public by offering a place for the performance of works by Irish dramatists see *Postcolonial Performance and Installation Art*. This laudable goal met with difficulties. After discovering ancient Japanese Noh Drama in , Yeats began to incorporate Noh conventions little scenery, heavy symbolism, stylized movements into his own drama. The Easter Rising of , when roughly Irish volunteers took over parts of Dublin and proclaimed an Irish Republic, inspired in Yeats a new nationalism. The couple had a son and daughter and lived in a Norman castle, Thoor Ballylee. Yeats died in the South of France in , and was buried in in Sligo. *The Critics on Yeats and Postcolonialism* This section will provide abstracts of a selection of the major critical contributions to the question of Yeats and postcolonialism, arranged chronologically. For more information on these texts and suggestions for further reading, please see the bibliography. At times Deane finds in Yeats a strong cultural nationalist, but just as often he accuses Yeats of writing out of reductive visions of Ireland. Said ends by placing Yeats somewhere along the way to full postcolonialism: Kiberd offers a reading of the differences between Irish and British definitions of culture: Investigating ideas of culture, and arguing for the search for a new style as a quest for a new self and nation, Kiberd reveals connections between Yeats and Whitman as writers of decolonization. Ramazani continues to position Yeats with postcolonial, or anticolonial writers: See also *Transnationalism and Globalism* For more Irish entries see:

Chapter 7 : Download [PDF] The Oxford Companion To Irish Literature Free Online | New Books in Politics

Below, we introduce Northern Irish literature in nine fantastic writers you need to know about. John Hewitt John Harold Hewitt, born in , became the first resident writer at Queen's University Belfast in , as an influential political Northern Irish poet in the mid twentieth-century.

The Island Ireland directory is sponsored by our online Irish shop: Bringing Irish goods to America The following hand-picked links will take you to resources on Irish writing of all kinds, Irish poetry, useful academic organisations and more. The database also includes similar material on Irish serial publications and journals of all periods. A tremendous academic resource Synge, Padraic Colum, W. Yeats, Oscar Wilde, G. Shaw, and Oliver Goldsmith. The International Association for the Study of Irish Literatures was founded in to promote the teaching and study of Irish literature in third-level education throughout the world, and to facilitate contact between scholars researching Irish literature. Of special note is information on their yearly scholarly conferences, a very good online newsletter, and an extensive list of links to further resources on literary topics and Irish studies. Irish Pages isa biannual journal, edited in Belfast, which publishes contemporary writing from Ireland and overseas. Visit the Nobel site for their biographies, acceptance speeches, and more. CELT is a collection of online text documents related to Irish literature, history and politics. The texts can be searched, read on-screen, downloaded, and printed out. The Text and the Context is an interesting essay by Michael Sundermeier that discusses the importance of cultural context and background in reading Irish literature. Literary figures tend to have interesting graves. Yeats , James Joyce and many others. Details of upcoming readings too, and a list of literary journals, links, information on competitions and an online newsletter. A very good resource. Specially designed to help young people understand and enjoy Irish poetry, the Study Ireland: Audio files, suggestions for literary discussion, and comments from the poets themselves. There are many sites where you can read online versions of Yeats poems or Shaw plays You may want to check the following for the works of particular authors: Lyra Celtica is an extensive anthology of Celtic poetry originally published in , and updated in Mary Ann Dobratz has made it available online Sonnets from Ireland features many lesser-known poets. Some would, I believe, be almost downright obscure The Atlantic Monthly is full of interesting literary articles, reviews and audio. You can search their archives to see what might be available In short, a really comprehensive resource. The Samuel Beckett On-Line Resources and Links Page is an interesting and extensive hodgepodge, well worth visiting if you want to do some serious Beckett browsing. You will need to register at their site, but it only takes a moment, then you should be able to continue directly to this article.

After the literatures of Greek and Latin, literature in Irish is the oldest literature in Europe, dating from the 4th or 5th century ce. The presence of a "dual tradition" in Irish writing has been important in shaping and inflecting the material written in English, the language of Ireland's.

Bring fact-checked results to the top of your browser search. The 20th century As the 20th century drew near in Ireland , a new nationalist cultural revival stirred. It would come to be known as the Irish literary renaissance and would change modern Irish history, but first it had to make sense of the Irish past. More a fantasia than a history, it nonetheless introduced a new generation of nationalists to the myths and legends of early Irish history. This Gaelic past would ballast the rising nationalist movement, providing it with subject matter and inspiration. In Douglas Hyde founded the Gaelic League to preserve the Irish language and to revive it where it had ceased to be spoken. Hyde became a central figure in the revival, and his translations of poetry from the Irish inflected new poetry being written in English at the turn of the 20th century. In literary terms, this period saw a renaissance in Irish drama and poetry in particular and a move away from realism. Each is handwritten by the author or composer or hand-drawn by the artist. The book was compiled between and In both movements Yeats was a key participant. While the renaissance gave new life—and new texts—to Irish nationalism in the late 19th century, Yeats aimed to produce a new kind of modern Irish literature in the English language. Toward the end of his life, while he was writing some of his greatest poetry, Yeats wrote of this seeming paradox: I owe my soul to Shakespeare, to Spenser, and to Blake—and to the English language in which I think, speak and write; my hatred tortures me with love, my love with hate. The latter stirred particular religious controversy among Roman Catholics. In that play—set in , the year of the Irish Rebellion—an old woman persuades a young man to forgo marriage and fight for his country instead; upon leaving the man at the end of the play, she is reported to have been transformed into a young queen, thereby allegorizing the rejuvenation of Ireland by heroic male sacrifice. Near the end of his life, Yeats would write, in reference to the Easter Rising of Strongly influenced by the nonrealistic dance-based conventions of the Japanese Noh theatre , these plays radically challenged theatrical convention. Outlined in A Vision ; rev. It also differentiated him from many of the other great Modernist poets of the period, for whom disintegration or chaos represented a more seductive aesthetic. An Anglo-Irish Protestant of means, Synge spent time on the remote Aran Islands , which inspired him to identify the west of Ireland as a site of authentic Irishness. Through his plays he planted this idea firmly at the heart of the Irish literary renaissance. In the one-act plays In the Shadow of the Glen first performed and Riders to the Sea and the three-act The Well of the Saints , the language, character, and humour of the Irish peasant, not least the female peasant, were rendered in a manner that broke with earlier comic depictions by Macklin, Sheridan, and others. But it was with his darkly comic masterpiece The Playboy of the Western World —based on a story he had overheard in western Ireland—that Synge gave the fledgling national-theatre movement its most explosive moment. The Playboy, Christy Mahon, is a young man who claims—falsely, it turns out—to have run away from the family farm after killing his father with a spade. Rather than provoking outrage, Christy becomes a local hero, especially to the local women who clamour for his sexual attention. His religion and his complex, critical relationship to it—in which early devotion gave way to a deep agnosticism that was yet indebted to the symbolism and structures of Catholicism—remained a central preoccupation. These tales stand in sharp contrast to the idealized versions of Irishness that coloured much writing of the renaissance; they are filled with the sense of paralysis that Joyce perceived as constricting the Catholic Dublin society of which he wrote. But in the final and best-known story, The Dead written as a kind of coda for the collection, in part as an effort to lift its unremitting mood of pessimism , Joyce produced the powerful, lyrical tone that would characterize his later work. Dubliners was a turning point in the genre of the short story , a genre that would become central to Irish writing as the 20th century progressed. The Dublin of Ulysses unlike that of Dubliners is full of lively talk, sex, and song, as well as isolation, betrayal, and loneliness. In Ulysses Joyce reconstructs the basic forms of fiction and creates a new kind of novel in which he can attend to myth , history, naturalistic detail, epic ,

epiphany, and love in a frequently bewildering range of styles. Joyce created new words, played with existing ones, and turned traditional syntax topsy-turvy. Needing to find ever-more-flexible language to express his vision of humanity, he went still further in *Finnegans Wake*, his last novel, creating an almost impenetrable, apparently though not in fact chaotic prose poetry. It also pervades subsequent Irish literature, but in this respect two very different Irish writers stand out: But these were no mere imitators of Joyce. Indeed, the very differences between their imaginative worlds—one Roman Catholic, cynical, and playful and the other Protestant, bleak, and intense—stand as testimony to the capaciousness of the Joycean inheritance. At *Swim-Two-Birds* is a bravura performance, all the more remarkable when viewed against the background of the pinched, provincial world of censorship and social conformity from which it emerged—and, indeed, which it satirized. Three more novels followed, the last published posthumously: He spent almost all his adult life in France, and he moved freely between writing in French and in English. His first fictions—the short stories in *More Pricks than Kicks* and the novel *Murphy*—were in English, but Beckett increasingly turned to French, providing his own English translations. His international reputation rests ultimately on his audacious, spare, challenging drama. *En attendant Godot*; *Waiting for Godot* transformed European theatre just as *Ulysses* had transformed the European novel. In the play the two characters often called tramps, although Beckett never described them as such Estragon and Vladimir, later joined by passersby Pozzo and Lucky, engage in seemingly directionless banter while waiting for Godot, who in the end never arrives. His stagecraft was minimalist, a characteristic that reached its acme in *Not I*, which features a disembodied mouth, encased in darkness, from which an endless flow of words cascades. By 1948, Ireland had experienced rebellion the Easter Rising, the Irish War of Independence 1919–21, a civil war 1922–23, and the partition of the country into two states. While the new independent establishment officially sanctified the Irish Revolution, it now tried to close off revolutionary ideas. Writers inevitably reacted to these new conditions, many of them negatively. His plays often explore the effect on ordinary Dubliners of events sparked by political unrest. *Juno and the Paycock* takes the civil war as its backdrop, and *The Plough and the Stars* deals with the Easter Rising. All three plays were performed at the Abbey Theatre. The pieties of revolutionary nationalism do not come off well in these plays. As a young volunteer in the Irish Republican Army, he was arrested in England in 1916; he later turned these prison experiences into an acclaimed memoir, *Borstal Boy*. A further stint in prison, this time in Dublin, inspired his finest play, *The Quare Fellow*, the story of a hanging and a protest against capital punishment. Irish fiction became largely concentrated in a newly embraced national genre after independence: McLaverty was for a time the lone Roman Catholic literary voice in Protestant and unionist-dominated Northern Ireland, while Lavin, born in the United States, made middle-class domestic life her subject. Elizabeth Bowen, who was born in Dublin but spent much of her adult life in London, began publishing volumes of short stories in the 1920s. Patrick Kavanagh, an impoverished and largely self-educated farmer from County Monaghan, produced an extraordinary body of work in which he managed to represent the grim realities of Irish rural life in language that is also luminous with a simple Catholic spirituality. His greatest work is his long poem *The Great Hunger*, in which the celibate, lonely life of a farmer is laid out in a bleak, earthy lyricism. Kavanagh powerfully shaped the poetry of a later generation of writers, in particular that of Seamus Heaney. A more cerebral poet than Kavanagh, and one who had to work harder to throw off the long shadow of Yeats, was Austin Clarke. The high point of his poetry came late, with the long poem *Mnemosyne Lay in Dust*, about the nervous breakdown Clarke had suffered almost 50 years previously. Auden generation of English leftist poets, is *Autumn Journal*, its attack on Irish parochialism mingled with a powerful Modernist meditation on the rise of fascism in Europe. While James Stephens was a novelist and short-story writer, he also wrote poetry; his collections include *Insurrections* and *Reincarnations*. In literary terms, the government censorship of the preceding 30 years began to be challenged in a more sustained fashion. John McGahern too had his early work banned, but he continued to produce novels that subtly probed the changes rapidly transforming Ireland. Amongst *Women* is his most critically acclaimed and moving novel. His extraordinary novel *Birchwood* is a postmodern, post-Joycean revisitation of the *Big House* novel, a genre that has endured throughout modern Irish fiction. This violence was accompanied by a necessarily urgent literary reaction—some Troubles-related novels, for instance, had been published by the early 21st century—and

there began in Northern Ireland an extraordinary poetic flowering. His frequent use of traditional forms as in his sonnet sequences produced a body of work as accessible and beautiful as it is demanding. The Troubles yielded other literary and cultural engagements that shaped the ways in which Irish literature as a whole is now understood. The Field Day Theatre Company, founded in Londonderry Derry by playwright Brian Friel and actor Stephen Rea, instigated a new movement both in drama and in cultural politics that sought to undo some of the damage done by partition to modern Irish self-perception and self-representation. Given its geographical and demographic diminutiveness and its catastrophic history, Ireland occupies an unexpectedly elevated position in European literature. Abbey Theatre, Dublin,

Chapter 9 : W. B. Yeats - Wikipedia

Irish literature comprises writings in the Irish, Latin, and English (including Ulster Scots) languages on the island of Ireland. The earliest recorded Irish writing dates from the seventh century and was produced by monks writing in both Latin and Early Irish.