

Writing Ireland

After a glance at the 'pre-history' of Irish writing, this course of lectures will mainly trace the history of modern Irish literature from the end of the 18th century to the present. It will investigate how Irish writers have continually challenged and renewed the task of imagining and defining Ireland. Taking in non-fictional texts as well as fictional ones such as short stories and novels, and featuring an extensive selection of popular songs and ballads besides poetry and plays, the lectures will aim at an inclusive overview of Ireland's very specific political and cultural situation which can nevertheless serve as a blueprint for the political pressures and concerns of post-Romantic national literatures after 1800 in general.

Course Requirements:

Please note that there will be **no written exam** for this lecture course, **which yields 3 ECTS** as a rule (so it is not eligible for the Wahlpflichtbereich GymPO 4 ECTS slot, which needs a seminar to be filled).

If you need credits outside of the modules offered by the English Department (which combine lecture courses with seminars in oral examinations), you will have to **hand in an essay by February 14 at the latest**. For the essay you will have to pick **three works discussed in the lecture course** and outline how they can be **related to each other against the backdrop of the history of Irish writing** outlined in the lecture course. The portfolio should not be longer than 3 pages (A 4, 1.5-spaced, 12 pt). Note that the essay does not require the formalities of a fully developed term paper but should be written in precise and elegant English.

Don't forget to put your name, Matrikelnummer, the title of the course and the degree programme/module for which you want your results to be registered on the first page! As a rule, the essays will not be graded because most contexts at the English Department only require a 'pass'. If you think that you need a grade, please make sure that this is really the case in your exam regulations and then let me know at the end of the personal information at the beginning of the essay.

Lecture 1: Introduction

- 1) Some Examples
- 2) Historical Overview
- 3) Course Overview

1) Some Examples

[Pub sign: "Authentic Irishman"]

[Album cover: The Clancy Brothers and The Dubliners, 1993]

['The Irish', JAK, *Evening Standard*, London, 29 October 1982]

Irish Heartbeat

Oh won't you stay, stay awhile
With your own ones.
Don't ever stray,
Stray so far from your own ones.
This old world is so cold,
Don't care nothin' for your soul
You share with your own ones.

Don't rush away, rush away
From your own ones.
Just one more day, one more day
With your own ones.
For the world is so cold,
Don't care nothin' for your soul
You share with your own ones.

Bridge:

There's a stranger
And he's standing at your door.
May be your best friend
Might be your brother,
You may never know.

I'm going back, going back
To my own ones.
Back to talk, talk awhile
With my own ones.
For the world is so cold.
Don't care nothing for your soul
You share with your own ones.

Van Morrison, *Inarticulate Speech of the Heart*, 1983
Van Morrison & The Chieftains, *Irish Heartbeat*, 1988
Billy Connolly, 1990
Van Morrison and Mark Knopfler on *Duets*, 2015

September 1913

What need you, being come to sense,
But fumble in a greasy till
And add the halfpence to the pence
And prayer to shivering prayer, until
You have dried the marrow from the bone?
For men were born to pray and save:
Romantic Ireland's dead and gone,
It's with O'Leary in the grave.

Yet they were of a different kind,
The names that stilled your childish play,
They have gone about the world like wind,
But little time had they to pray
For whom the hangman's rope was spun,
And what, God help us, could they save?
Romantic Ireland's dead and gone,
It's with O'Leary in the grave.

Was it for this the wild geese spread
The grey wing upon every tide;
For this that all that blood was shed,
For this Edward Fitzgerald died,
And Robert Emmet and Wolfe Tone,
All that delirium of the brave?
Romantic Ireland's dead and gone,
It's with O'Leary in the grave.

Yet could we turn the years again,
And call those exiles as they were
In all their loneliness and pain,
You'd cry, 'Some woman's yellow hair
Has maddened every mother's son':
They weighed so lightly what they gave.
But let them be, they're dead and gone,
They're with O'Leary in the grave.

William Butler Yeats, *Responsibilities* (1914)
The Waterboys, *An Appointment with Mr Yeats*, 2011

1916	Easter Rising in Dublin
1919-21	Irish war of Independence (Black-and-Tan War)
1920	Partition – Free State and Northern Ireland
1922-23	Irish Civil War
1937	Irish Constitution (De Valera)
1951-62	IRA bombing campaign
1967	Northern Ireland Civil Rights Movement
1969	British troops in Derry and Belfast
1971	Internment without trial
1972	30 January Bloody Sunday
1973-74	Sunningdale – powersharing government in Northern Ireland
1985	Anglo-Irish Agreement
1990	Mary Robinson becomes first female President of Ireland
1994	IRA ceasefire
1995-2007	Celtic Tiger economic boom period
1999	Ireland adopts the Euro in place of the Irish Pound
1998	Belfast (Good Friday) Agreement
1999-2002	Power-sharing government under David Trimble (UUP) and Seamus Mallon (SDLP)
2002-2007	Northern Ireland Assembly suspended
2005	DUP and Sinn Féin become strongest parties in Northern Ireland
2006	St. Andrews Agreement
2007	Power-sharing government under Ian Paisley (DUP) and Martin McGuinness (Sinn Féin)
2008	Power-sharing government under Peter Robinson (DUP) and Martin McGuinness (Sinn Féin)
2015	Ireland legalizes same-sex marriage by popular vote (62 to 38%)

3) Course Overview

25 th Oct	Lecture 1	Introduction
[1 st Nov	cancelled	All Saints' Day]
8 th Nov	Lecture 2	History and Politics
[15 th Nov	cancelled/moved to 22 nd Nov, 18-10!!!!]	
22 nd Nov	Lecture 3	Literary Traditions + Special Event 18.15-19.45, R 027: Irish playwright Marina Carr reading from her works
29 th Nov	Lecture 4	Poetry (1): The 19th Century
6 th Dec	Lecture 5	Poetry (2): The 20th Century
13 th Dec	Lecture 6	Ballads and Songs
20 th Dec	Lecture 7	Beginnings of Modern Irish Drama
10 th Jan	Lecture 8	(Post-)Modern Irish Drama
17 th Jan	Lecture 9	Beginnings of Modern Irish Fiction
24 th Jan	Lecture 10	James Joyce
31 st Jan	Lecture 11	The Irish Short Story
7 th Feb	Lecture 12	(Post-)Modern Irish Fiction



The Art of Playwriting: Marina Carr Reading from her Works

Thursday, 22 November 2018, 18.15-19.45
R027, Brechtbau

Marina Carr (*1964 in Dublin) has been widely hailed as one of the most powerful and evocative writers for the contemporary Irish and international stage. From the ritualistic existentialism of plays like *Low in the Dark* (1989) and *Woman and Scarecrow* (2006, dt. *Frau und Vogelscheuche* 2008) to the enmeshment of Irish and Gender concerns that characterised her successful string of plays in the 1990s (*The Mai* 1994, dt. *Die Mai* 2004; *Portia Coughlan* 1996, dt. 2000; *By the Bog of Cats...* 1998, dt. *Am Katzenmoor* 2002; *On Raftery's Hill* 2000), Carr's work has been marked by 'its richness of theatrical experimentation' and the way she 'weaves mythological material into the texture of her stories' (Aleks Sierz). More recent work includes *Ariel* (2002, dt. 2004), *Marble* (2009, dt. *In Marmor* 2010), *Phaedra Backwards* (2011, dt. *Phädra rückwärts* 2013) und *Hecuba* (2015), the latter two retellings of ancient Greek stories for the (post-)modern world. In Tübingen, Marina Carr will read from a selection of her works and talk about her conception of 'writing for the theatre'.

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Bibliography Lecture 1:

Anthologies:

- Deane, Seamus, gen. ed., *The Field Day Anthology of Irish Writing*. Derry: Field Day, 1991. (3 vols.)
- Regan, Stephen, ed., *Irish Writing: An Anthology of Irish Literature 1789-1939*. Oxford World's Classics, 2008.

Short Histories:

- Mulholland, Marc, *Northern Ireland: A Very Short Introduction*. Oxford: Oxford UP, 2003.
- Paseta, Senia, *Modern Ireland: A Very Short Introduction*. Oxford: Oxford UP, 2003.
- Pipe, Jim, *Ireland: A Very Peculiar History With No Added Blarney*. Brighton: Book House, 2009.

Encyclopedia:

- The Encyclopedia of Ireland*. Ed. Brian Lalor. New Haven/London: Yale UP, 2003.

Literary Histories:

- Imhof, Rüdiger, *A Short History of Irish Literature*. Stuttgart: Klett, 2002.
- Ingman, Heather, and Cliona Ó Galloir, eds. *A History of Modern Irish Women's Literature*. Cambridge: Cambridge UP, 2018.
- Kelleher, Margaret, ed. *The Cambridge History of Irish Literature*.
Vol. 1. *To 1890*. Cambridge et al: Cambridge UP, 2006.
- Kelleher, Margaret, ed. *The Cambridge History of Irish Literature*.
Vol. 2. *1890 - 2000*. Cambridge et al: Cambridge UP, 2006.
- Kiberd, Declan, *After Ireland: Writing from Beckett to the Present*. London: Head of Zeus, 2017.
- Pierce, David. *Light, Freedom and Song: A Cultural History of Modern Irish Writing*. New Haven: Yale UP, 2005.
- Vance, Norman, *Irish Literature since 1800*. London et al: Longman, 2002.
- Welch, Robert, ed. *The Concise Oxford Companion to Irish Literature*. Abridged and updated ed. Oxford et al: Oxford UP, 2000.

On Van Morrison:

- Burke, David, *A Sense of Wonder: Van Morrison's Ireland*. London: Jawbone, 2013.
- Collis, John, *Van Morrison: Inarticulate Speech of the Heart*. London: Little, Brown, 1996.
- Heylin, Clinton, *Can You Feel the Silence? Van Morrison: A New Biography*. London: Viking Penguin, 2002.
- Hinton, Brian, *Celtic Crossroads: The Art of Van Morrison*. London: Sanctuary, 1997.
- Marcus, Greil, *When that Rough God Comes Riding: Listening to Van Morrison*. New York: Public Affairs, 2010.
- Mills, Peter, *Hymns to the Silence: Inside the Words and Music of Van Morrison*. London/New York: Continuum, 2010.