

Sandra Mayer, Julia Novak, Margarete Rubik (Eds.)

IRELAND

IN DRAMA, FILM, AND POPULAR CULTURE

FESTSCHRIFT FOR WERNER HUBER

Sandra Mayer, Julia Novak, Margarete Rubik (Eds.)

IRELAND
IN DRAMA, FILM,
AND POPULAR CULTURE

FESTSCHRIFT FOR WERNER HUBER

 **Wissenschaftlicher Verlag Trier**

Ireland in Drama, Film, and Popular Culture

Festschrift for Werner Huber

Sandra Mayer, Julia Novak, Margarete Rubik (Eds.)

Trier: WVT Wissenschaftlicher Verlag Trier, 2012

ISBN 978-3-86821-385-0

Gedruckt mit Förderung des Bundesministeriums
für Wissenschaft und Forschung in Wien.

Cover Design: Brigitta Disseldorf

Cover Images: © Michaela Marková; © Mark Schreiber;
© Marietta Hausknost (*Purpurstaub*, Theater in der Josefstadt 1970);
© Jim Barber (Fotolia.com); © fergregory (Fotolia.com)

© WVT Wissenschaftlicher Verlag Trier, 2012
ISBN 978-3-86821-385-0

No part of this book, covered by the copyright hereon,
may be reproduced or used in any form or by any means
without prior permission of the publisher.

WVT Wissenschaftlicher Verlag Trier
Bergstraße 27, 54295 Trier
Postfach 4005, 54230 Trier
Tel.: (0651) 41503, Fax: 41504
Internet: <http://www.wvttrier.de>
E-Mail: wvt@wvttrier.de

TABLE OF CONTENTS

ACKNOWLEDGEMENTS.....	7
Sandra Mayer, Julia Novak, Margarete Rubik	
INTRODUCTION.....	9
Michael Raab	
A NATION OF SOLILOQUISTS? THE IRISH AND THE DRAMATIC MONOLOGUE	15
José Lanthers	
KILROY'S WEDEKIND: FROM <i>SPRING AWAKENING</i> TO <i>CHRIST, DELIVER US!</i>	21
Ondřej Pilný	
THE LAST GASPS OF THE CELTIC TIGER? TOM MURPHY'S GOLOVLYOV.....	29
Martin Middeke	
SELF-REFLEXIVITY AND METAFICTION IN MARTIN McDONAGH'S PLAYS	37
Mark Berninger	
A PEACOCK IN BUNCRANA – FRANK MCGUINNESS'S DRAMA	
AT THE BEGINNING OF THE TWENTY-FIRST CENTURY	45
Heinz Kosok	
"THE NECESSARY UNCERTAINTY": RADICAL ARTIST(E)S IN THE PLAYS OF BRIAN FRIEL	53
Hedwig Schwall	
SHIFTS AND RIFTS IN <i>THE HOME PLACE</i>	63
Britta Olinder	
STATES OF EXILE: ANNE DEVLIN'S <i>AFTER EASTER</i>	73
Mark Schreiber	
PLAYING IT OUT – FOOTBALL AND IRISHNESS IN CONTEMPORARY IRISH DRAMA	83
Seán Crosson	
FILMING GAELIC GAMES: GEORGE FLEISCHMANN AND THE EMERGENCE	
OF A DISTINCTIVE IRISH FILM CULTURE POST-WORLD WAR II.....	91
Dawn Duncan	
IRISH MYTH GOES GLOBAL <i>IN AMERICA</i>	101

Eckart Voigts-Virchow	
IRISH COMEDY? DYLAN MORAN, GERMANY, BECKETT, AND <i>BLACK BOOKS</i>	109
Alison O'Malley-Younger	
'A PARLIAMENT OF MONSTERS': COMMODITY SPECTACLE IN NINETEENTH-CENTURY IRISH POPULAR ENTERTAINMENT	119
John Strachan	
WHELAN'S, THE SINN FÉIN DEPOT, AND THE SELLING OF IRISH SPORT	129
Margarete Rubik	
THESE CELTS ARE CRAZY: THE RECEPTION OF SEAN O'CASEY'S PLAYS IN VIENNA	137
Dieter Fuchs	
"LOLO LOLO LIEBERMANN [...] LALA LALA, LEAPERMAN": THE VIENNESE LIEBER AUGUSTIN-SONG AS AN AUSTRO-HUNGARIAN COUNTERPART OF <i>FINNEGANS WAKE</i>	149
Monika Seidl	
THE DUTY OF GENIUS AS MADMAN BY THE SEA: BIOGRAPHICAL WRITING AND WITTGENSTEIN IN IRELAND	157
Clare Wallace	
HIDDEN HISTORIES AND UNWELCOME MEMORIES IN HUGO HAMILTON'S <i>THE SPECKLED PEOPLE</i>	167
Barbara Freitag	
THE DISCOVERY OF AN IMAGINARY ISLAND: IRISH FICTION VISITS HY BRASIL	175
Sandra Mayer, Julia Novak	
"YOU HAVE TO HAVE A GRÁ TO DO IT": AN INTERVIEW WITH IRISH STORYTELLERS CLARE MURPHY, NIAL DE BÚRCA, AND JOE BRENNAN	183
NOTES ON CONTRIBUTORS	193
TABULA GRATULATORIA.....	199

ACKNOWLEDGEMENTS

The editors would like to express their gratitude to Dr Bryan Jenner, Bernhard Schubert, M.A., Monika Fahrnberger, Dr Elke Mettinger-Schartmann, and Caterina Novák, M.A., for their invaluable help in preparing this volume for publication. Our special thanks go to Dr Marietta Hausknost and Regina Paril of the Theater in der Josefstadt for allowing us to use a photograph from the 1970 production of *Purpurstaub* on the cover of this volume, and to Michaela Marková, M.A. and Mark Schreiber, M.A. for providing additional cover images.

INTRODUCTION

Sandra Mayer, Julia Novak, Margarete Rubik

This collection of essays on Ireland in drama, film, and popular culture has been compiled in honour of Werner Huber, whose teaching and publishing activities in the past decades have been dedicated particularly to these areas of research. The wide range of contributors to this Festschrift for his sixtieth birthday testifies to the international acknowledgement of his important contribution to the field of Irish Studies, which he has helped to establish firmly on the continent, and to the international network whose development he has supported. He has occupied central functions in various Irish Studies organisations (such as IASEL and EFACIS) and is the founder of the Vienna Centre of Irish Studies. He is one of the general editors of the Irish Studies in Europe series (WVT) and in recent years has organised two international Irish Studies conferences in Vienna, the biannual gathering of EFACIS in 2009 and a widely noted centenary conference on Flann O'Brien in 2011.

Owing to the rapid political and social developments of Ireland in the last decades – with Ireland successively transforming from a country of emigration and political trouble to a booming tiger state, before it was again hit by the recent worldwide economic crisis – Irish Studies have become a flourishing field of research. However, Irish drama, film, and popular culture have not received the attention they deserve in the academic community, though the theatre, the movies, and popular entertainment have been significant and broadly influential in shaping the national identity of a wide audience – as regards the creation of both auto- and hetero-stereotypes and their deconstruction.

For centuries, Irish culture was subsumed under British culture. A host of Irish dramatists ranging from Farquhar, Goldsmith, and Sheridan to Wilde, Shaw, and Beckett have made important and innovative contributions to the English stage; however, they were usually not perceived as Irish playwrights but subsumed under the umbrella term of 'English literature.' Boucicault in the nineteenth century may be credited with popularising a specifically Irish theatre, and Irish Renaissance and early-twentieth-century playwrights like Synge or O'Casey also focused on a recognisably Irish milieu, character spectrum, and thematic range. Internationally renowned modern authors like Friel and McDonagh and their contemporary successors have continued to respond to these models as well as incorporating aspects of Irish folklore and popular culture in their works. In addition, they address Irish cultural, social, and political problems with increasing urgency.

Filmmakers, too, have dealt with the problem of identity construction in a rapidly changing social and political environment. As the contributions on Irish film suggest, Irish film culture has consistently addressed typically 'Irish' themes such as the for-

mation of national identity through a recovery of the country's Gaelic heritage and Irish emigration to the United States.

In Ireland in particular both theatre and film have of course been part of popular culture. Other aspects of popular culture addressed in this volume are sports, popular entertainment, advertising and propaganda, Irish myth, as well as different forms of cross-cultural exchange (with Ireland both as a source and target culture). The papers collected in this volume cover hitherto unexplored images of Ireland and the Irish in a diverse range of cultural practices.

The first half of the book is devoted to various aspects of Irish drama, opening with Michael Raab's paper "A Nation of Soliloquists? The Irish and the Dramatic Monologue." The author notes that in recent decades no other country has produced as many theatrical monologues as Ireland. Taking Brien Friel's *Faith Healer* (1979) – a masterpiece that established the contemporary version of the genre – as his starting point, he analyses different categories of monologues and raises the question whether the genre's limited theatrical potential has had a stifling effect on playwrights and the theatre in general.

The following two essays revolve around recent dramatic adaptations of foreign-language classics by Irish playwrights. José Lanter's essay "Kilroy's Wedekind: From *Spring Awakening to Christ, Deliver Us!*" discusses Thomas Kilroy's much-noted play *Christ, Deliver Us!* (2010) as an 'Irish version' of Frank Wedekind's *Frühlings Erwachen* (1891). While both plays are marked by a climate of sexual repression, Kilroy's graver tone and greater psychological realism can be ascribed to a subject matter that still has reverberations in contemporary Ireland, as exemplified by the recent Murphy and Ryan Reports on institutional and clerical child abuse, and the ongoing investigations into the abuse of women and girls in the so-called Magdalen Laundries. In a similar vein, Ondřej Pilný thematises the topicality of Tom Murphy's *The Last Days of a Reluctant Tyrant* (2009) in his article "The Last Gasps of the Celtic Tiger? Tom Murphy's Golovlyovs." An adaptation of Saltykov-Shchedrin's bleak Russian novel *The Golovlyov Family* (1880), Murphy's play has frequently been interpreted as a commentary on the overwhelming materialism and absence of virtue attendant to the boom of the Irish economy.

Martin Middeke's contribution sheds light on "Self-Reflexivity and Metafiction in Martin McDonagh's Plays," arguing that one of the most central self-reflexive elements surfacing in Irish playwright McDonagh's aesthetics is the metafictional use of narrative, pertaining to both the conventions of storytelling and the characters' relishing in self-fictionalising and self-fashioning. This self-conscious telling of stories can be seen to deconstruct artificial unities of the relationship between art and life and to challenge traditional ways of perceiving phenomena such as national and personal identity, authenticity of representation, or the idea of a stable and secure value system inherent in a 'closed' community.