## **Table of contents**

General introduction		13
Part	I: Theoretical approaches	
	Language on stage	19
	Language consciousness on Modern and Contemporary Irish stage	22
3.	The making of history, memory and identity through narrative:	
	the Poststructuralist stand	26
4.	Utopia & Ideology in narrative performance:	
	Phenomenological approach to language and imagination	29
	Therapeutic approach to story-telling and oral re-memory	32
	The Postcolonial approach	35
	The Revisionist optic	42
8.	The language of the unconscious and desire	44
Part	II: Yeats and the Early Irish Theatre Movement	
1.	In the beginning was Yeats	47
	1.1. Introduction	47
	1.2. The poet on stage	49
	1.3. Language in performance	53
	1.4. The conflicts of language	58
	1.5. Yeats's theatrical legacy	69
2.	Early Theatre Movement	72
	2.1. Introduction	72
	2.2. The Shaughraun (Dion Boucicault, 1874)	74
	2.3. The Importance of Being Earnest (Oscar Wilde, 1895)	84
	2.4. Spreading the News (Lady Gregory, 1904)	93
	2.5. The Playboy of the Western World (J. M. Synge, 1907)	97
	2.6. The Shadow of a Gunman (Sean O'Casey, 1923)	107
	2.7. Conclusions to the chapter	117
Part	III: Beckett's theatre of tellers "dying-on" telling	
1.	Beckett, a keen learner of languages	119
	Beckett, a passionate linguist: Beckett & Joyce, Beckett vs. Joyce	120
	Post-war Beckett	126
4.	Beckett, theatre and language	132
	4.1. Telling becoming doing on Beckett's stage	132



4.2. The strategic performance of the word	141
4.2.i. Beckettian gallery of narratives	141
4.2.ii. Beckettian language stands	146
4.2.iii. Beckettian gallery of discursive styles	150
4.2.iv. Beckettian narrative performances	157
4.2.v. Beckettian dismantling of hegemonic narratives	161
4.3. Disembodied voices and bespoken subjects	165
4.4. Words in straits: the temptation of silence and death.	
Recapitulation and some final examples	176
Part IV: Contemporary Irish Theatre	
1. Brian Friel: the story-teller master of the Irish contemporary stage	181
1.1. Introduction	181
1.2. Thematisation of language	185
1.2.i. Faith Healer	186
1.2.ii. Translations	193
1.2.iii. The Communication Cord	203
2. "Out of the story into the future":	
Tom Murphy's theatre of narrative at the crossroads	208
2.1. Introduction	208
2.2. The language of prolonged childhood:	
A Crucial Week in the Life of a Grocer's Assistant (1969)	
and The Morning After Optimism (1971)	210
2.2.i. Introduction	210
2.2.ii. Language in A Crucial Week in the Life of a Grocer's	
Assistant	215
2.2.iii. Language in The Morning After Optimism	217
2.3. The language of self-transfiguration:	
The Gigli Concert (1983) and Bailegangaire (1985)	225
2.3.i. Introduction	225
2.3.ii. Language in The Gigli Concert	228
2.3.iii. Language in Bailegangaire	231
3. The scaffoldings of Frank McGuinness's theatre:	
space, self and narration:	
Baglady (1985) and Someone Who'll Watch Over Me (1992)	237
3.1.Introduction	237
3.2.Bodies within space	237
3.3.Language, narration, silence	238
3.4.The ritual of home-coming	251
4. Sebastian Barry and the <i>grand</i> little narrative	
of the unconscious (Boss Grady's Boys, 1988)	257

4.1. Introduction	257
4.2. Theatre and intrahistoria	258
4.3. The discourse of the unconscious	259
4.4. The rift between facts and their remembered/dreamed	
renderings	260
4.5. The female and the silence	265
4.6. Ex-centric signifiers	268
4.7. Conclusion	270
5. Marina Carr and the dissolution of identity narratives	
(By the Bog of Cats, 1998)	271
5.1.Introduction	271
5.2.The language of the bog	273
5.3.Restless and unattainable: the narrative pursuit of identity	278
5.4.Discursive dissidence(s)	280
6. Two "radical" language performances: Catalpa	
(Donal O'Kelly, 1995) and Disco Pigs (Enda Walsh, 1996)	282
6.1. Introduction	282
6.2. Staging the Speech Acts' Theory	284
6.3. Dissecting dramatic language	285
6.4. Language & gender	294
6.5. Language & revisionism	297
General conclusion	
Selected bibliography	
Index	