

## Molly Sweeney

*"This free-flowing cascade of dialogue, as beautiful and sparkling as the Ballymore Lake in bright sunlight, will scoop your audience up into the world of that most gifted playwright, Brian Friel. In Winners, two commentators are seated on either side of the stage with books. They speak without emotion about a 17-year-old girl and a boy half a year older who are on their way to meet upon a hilltop to study before examinations and perhaps talk about marriage. She is bubbling with life and is extreme in her enthusiasms. Whatever she likes, she loves; whatever she dislikes, she hates--momentarily. Joe, who follows, is earnest and has a total and touching belief in the value of education. While Joe tries to study, Mag talks, teases, sulks, gets angry and yet loving, too! Dispassionately, as the power and beauty of this love scene develop, the commentators tell us that the young lovers will soon be in a fatal accident. In the midst of enchantment, we discover the effects of this tragedy that will be. In the magic of this masterpiece, we see the lovers not only in this moment but in all time, and we share in their triumph, for despite the coming accident, they are, as the title suggests, winners. Losers is about older lovers, and a critic called it an "uproariously funny tragedy." This couple is trapped by an invalid mother who worships a nonexistent saint. Before this couple marries, the mother demands their immediate presence any time the couple stops*

*talking in the parlor--and so the man tries to recite the only poem he knows while courting. The mother insists they come to see her when they start talking after marriage. Walter Kerr summed it up: "Its outrageousness comes from real observation, its satire from sympathy, its woebegone thunders from wit." Bare stage w/platform."--Publisher's description.*

*One way or another, all playwrights use their work to explore the issues that interest them. The characters in a play may trumpet their creator's political views from the stage, or an unusual structure or set design may result from the playwright's interest in theatrical form. It is also common, particularly in the plays of the 20th and 21st century, to see a playwright delving into psychological issues raised by his own mental struggles or those of people he loves. Luigi Pirandello, tormented by the schizophrenia of his wife and other family members, repeatedly explored the problems caused by different visions of reality. Noël Coward's self-obsessed characters reflect his own narcissism. Alcoholism is a recurrent theme in the works of many playwrights, including Eugene O'Neill, Edward Albee, and Brian Friel. Through their exploration of these issues and more, the great writers of the theater have turned suffering into art. This book looks at the work of 20 playwrights to see how their examination of the disturbed mind has influenced the modern theater.*

*THE STORY: Three points of view about a poignant drama are related by three*

***characters addressing the audience directly. First there is Molly, blind since early infancy, who describes her world before and after an operation to restore some of her s  
Living Quarters***

***Brian Friel: Plays 2***

***Brian Friel's Dramatic Artistry***

***Theatre Program , 2000, Arts Theatre, Therry Dramatic Society***

***About Friel***

THE WILEY BLACKWELL COMPANION TO CONTEMPORARY BRITISH AND IRISH LITERATURE An insightful guide to the exploration of modern British and Irish literature The Wiley Blackwell Companion to Contemporary British and Irish Literature is a must-have guide for anyone hoping to navigate the world of new British and Irish writing. Including modern authors and poets from the 1960s through to the 21st century, the Companion provides a thorough overview of contemporary poetry, fiction, and drama by some of the most prominent and noteworthy writers. Seventy-three comprehensive chapters focus on individual authors as well as such topics as Englishness and identity, contemporary Science Fiction, Black writing in Britain, crime fiction, and the influence of globalization on British and Irish Literature. Written in four parts, The Wiley Blackwell Companion to Contemporary British and Irish Literature includes comprehensive examinations of individual authors, as well as a variety of themes that have come to define the contemporary period: ethnicity, gender, nationality, and more. A thorough guide to

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the main figures and concepts in contemporary literature from Britain and Ireland, this two-volume set: Includes studies of notable figures such as Seamus Heaney and Angela Carter, as well as more recently influential writers such as Zadie Smith and Sarah Waters. Covers topics such as LGBT fiction, androgyny in contemporary British Literature, and post-Troubles Northern Irish Fiction Features a broad range of writers and topics covered by distinguished academics Includes an analysis of the interplay between individual authors and the major themes of the day, and whether an examination of the latter enables us to appreciate the former. The Wiley Blackwell Companion to Contemporary British and Irish Literature provides essential reading for students as well as academics seeking to learn more about the history and future direction of contemporary British and Irish Literature. Science on Stage is the first full-length study of the phenomenon of "science plays"--theatrical events that weave scientific content into the plot lines of the drama. The book investigates the tradition of science on the stage from the Renaissance to the present, focusing in particular on the current wave of science playwriting. Drawing on extensive interviews with playwrights and directors, Kirsten Shepherd-Barr discusses such works as Michael Frayn's Copenhagen and Tom Stoppard's Arcadia. She asks questions such as, What accounts for the surge of interest in putting science on the stage? What areas of science seem most popular with playwrights, and why? How has the tradition evolved throughout the centuries? What currents are defining it now? And what are some of the debates and controversies surrounding the use of science on stage? Organized by scientific

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themes, the book examines selected contemporary plays that represent a merging of theatrical form and scientific content--plays in which the science is literally enacted through the structure and performance of the play. Beginning with a discussion of Christopher Marlowe's Doctor Faustus, the book traces the history of how scientific ideas (quantum mechanics and fractals, for example) are dealt with in theatrical presentations. It discusses the relationship of science to society, the role of science in our lives, the complicated ethical considerations of science, and the accuracy of the portrayal of science in the dramatic context. The final chapter looks at some of the most recent and exciting developments in science playwriting that are taking the genre in innovative directions and challenging the audience's expectations of a science play. The book includes a comprehensive annotated list of four centuries of science plays, which will be useful for teachers, students, and general readers alike.

Brian Friel is Ireland's leading living playwright, a fact that is easily observable on the billboards of Derry Dublin, London and New York. These locations are also essential in understanding the range and reach of Friel's theatrical concerns and his projected audience. From his first major success on the stage, Philadelphia Here I Come! in 1964 to his most recent play, The Home Place in 2005, Friel has revived and revised the Irish tradition of verbal theatre. This book examines Friel's work within the context of Irish storytelling. It also considers his position as a writer from the north of Ireland negotiating between the responsibilities of art and the demands of violent conflict. Friel's work forms the cornerstone of contemporary

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Irish drama and this comprehensive study shows why he is recognized as one of the most significant and influential playwrights writing today.

Modernity, Community, and Place in Brian Friel's Drama

Faith Healer

A Play

Molly Sweeney, Written by Brian Friel

"the Work Has Value"

***The year is 1878. The widowed Christopher Gore, his son David and their housekeeper Margaret, the woman with whom they are both in love, live at The Lodge in Ballybeg. But in this era of unrest at the dawn of Home Rule, their seemingly serene life is threatened by the arrival of Christopher's English cousin, who unwittingly ignites deep animosity among the villagers of Ballybeg. The Home Place premiered at the Gate Theatre, Dublin, in February 2005.***

***Molly and Frank are a married couple who live in a remote Irish village. Molly has been blind since birth, but now a surgeon—Mr. Rice—believes he may be able to restore her sight.***

***Contains: Strong Language, Offensive Language.***

***Contents: Philadelphia, Here I Come; The Freedom of the City; Living Quarters; Aristocrats; Faith Healer; Translations*** Brian Friel was born in County Tyrone in 1929 and worked as a teacher before turning to full-time writing in 1960. His first stage success was in 1964 with *Philadelphia, Here I Come*, which established his claim as heir to such distinguished predecessors as Yeats, Synge, O'Casey, and Behan. In 1979 he and actor Stephen Rea formed

*the Field Day Theatre Company, whose first theatrical production was Friel's Translations in 1980. Also included in this selection are The Freedom of the City, set in Londonderry in 1970; Living Quarters, which Desmond MacAvok in the Evening Press called "one of the most fascinating and, in the end, truly moving evenings. . .in Irish Theatre"; Faith Healer, a metaphoric depiction of the artist and his gift' and Aristocrats, "as fine and as stimulating and as warm a piece of writing as had appeared on the Irish stage for many years," according to David Nowland, the Irish Times.*

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*Lovers*

*Audio Theatre*

*Wonderful Tennessee*

*From Doctor Faustus to Copenhagen*

*A Drama*

Modernity, Community, and Place in Brian Friel's Drama shows how the leading Irish playwright explores a series of dynamic physical and intellectual environments, charting the impact of modernity on rural culture and on the imagined communities he strove to create between readers, and script, actors and audience.

A collection of five plays by Brian Friel.

Brian Friel is Ireland's foremost living playwright, whose work spans fifty years

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and has won numerous awards, including three Tonys and a Lifetime Achievement Arts Award. Author of twenty-five plays, and whose work is studied at GCSE and A level (UK), and the Leaving Certificate (Ire), besides at undergraduate level, he is regarded as a classic in contemporary drama studies. Christopher Murray offers the definitive guide to Friel's work; both a detailed study of individual plays and an exploration of Friel's dual commitment to tradition and modernity across his oeuvre. Beginning with Friel's 1964 work Philadelphia, Here I Come! it follows a broadly chronological route through the principle plays, including Aristocrats, Faith Healer, Translations, Dancing at Lughnasa, Molly Sweeney and The Home Place. Along the way it considers themes of exile, politics, fathers and sons, belief and ritual, history, memory, gender inequality, and loss, all set against the dialectic of tradition and modernity.

Brian Friel

Language, Illusion, and Politics

New York Magazine

Fathers and Sons

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In Brian Friel's writing, the distinction between public and private is closely linked to the concepts of home, family, identity and truth. This study examines the characters' excessive introspection and their

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deep-seated need to disclose their most intimate knowledge and private truths to define who they are and, thus, to oppose dominant discourse or avoid heteronomy. This study begins by investigating how a number of Anglo-Irish writers publicised their characters' private versions of truth thereby illustrating what they perceived to be the space of 'Irishness'. The book then focuses on Friel's techniques of sharing his character's private views to demonstrate how he adopted and adapted these practices in his own oeuvre. As the characters' superficial inarticulateness and their vivid inner selves are repeatedly juxtaposed in Friel's texts, his oeuvre, quintessentially, displays a great unease with the concepts of communication and absolute truth.

Blindness has always fascinated those who can see. Although modern imaginative portrayals of the sightless experience are increasingly positive, the affirmative elements of these renderings are inevitably tempered and problematized by the visual predilections of the artists undertaking them. This book explores a variety of the (dis)continuities between depictions of the sightless experience of beauty by sighted artists and the lived aesthetic experiences of blind people. It does so by pressing a radical interdisciplinary reinterpretation of celebrated dramatic portrayals of blindness into service as a tool with which to probe the boundaries of the capacities of the sighted imagination while exploring the sensory detriment of our visually fixated notions of beauty. Works by J. M. Synge, W. B. Yeats, and Brian Friel are explored as a means of crafting a workable and innovative medium of theoretical and experiential exchange between the disciplines of literature, aesthetics, and disability studies. In addition to appraising previously unexamined aspects of the work of three of Ireland's most celebrated modern dramatists, this book considers the consequences for blind people of the exclusionary and prohibitive elements of traditional aesthetic theory and art education. The insights yielded will be of value to those with an interest in modern literature, differential aesthetics, visual culture, perception, and the experience of

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blindness.

New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country. With award-winning writing and photography covering everything from politics and food to theater and fashion, the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself, while celebrating New York as both a place and an idea.

The Performative in Brian Friel's *Dancing at Lughnasa*, *Wonderful Tennessee*, and *Molly Sweeney*  
Tradition and Modernity

Treasury...

Molly Sweeney. *Vedere e non vedere*

*Philadelphia, Here I Come!*

*Broadway hit about a young Irishman on the eve of his emigration to America.*

*In this darkly lyrical tale of a traveling faith healer roaming through Scotland and Wales with his wife and his manager, the author has created a metaphorical portrait of the artist as both creator and destroyer. The Broadway production starred James Mason.--From publisher description.*

*Essays on Irish playwright, Brian Friel*

*Theater Week*

*Molly Sweeney /by Brian Friel ; Directed by Miles Potter, 1998 - House Program*

*Selected Plays*

*Modern Playwrights and Their Psychological Inspirations*

*Toward an Aesthetics of Blindness*

**THE YALTA GAME.** Developed from a theme in Chekhov's 1899 story "The Lady with the Dog." Two strangers meet on holiday and almost manage to convince one another that disappointments are "merely the postponement of the complete happiness to come..." (1 man, 1 woman.) **THE BEAR.** Elena Popova, a young and attractive widow, has immersed herself in the role of mourning for her philandering but now dead husband. Luka, her frail and ancient manservant, tries in vain to snap her out of it. Then Gregory Smirnov barges in... (2 men, 1 woman.) **AFTERPLAY.** 1920s Moscow, a small, run-down café. Uncle Vanya's niece, Sonya Serebriakova, now in her forties, is the only customer. Until the arrival of the Three Sisters' put-upon brother Andrey Prozorov. (1 man, 1 woman.)

**This fourth collection of Brian Friel's work contains: The London Vertigo (after Macklin) (1992) (January) A Month in the Country (after Turgenev) (1992) (August) Wonderful Tennessee (1993) Molly Sweeney (1994) Give Me Your Answer, Do! (1997)**

**Directed by John McCarthy, cast includes: Betty O'Connor, John Koch, Gordon Poole, Violinist: John West.**

**The Yalta Game; The Bear; Afterplay**

***The Wiley Blackwell Companion to Contemporary British and Irish Literature***

***Science on Stage***

***Dancing at Lughnasa, Fathers and Sons, Making History, Wonderful Tennessee and Molly Sweeney***

***The Playwright and the Work***

Brian Friel is Ireland's most important living playwright, and this book places him in the new canon of postcolonial writers. Drawing on the theory and techniques of the major postcolonial critics, F. C. McGrath offers fresh interpretations of Friel's texts and of his place in the tradition of linguistic idealism in Irish literature. This idealism has dominated Ireland's still incomplete emergence from its colonial past. It appeals to Irish writers like Friel who, following in a line from Yeats, Synge, and O'Casey, challenge British culture with antirealistic, antimimetic devices to create alternative worlds, histories, and new identities to escape stereotypes imposed by the colonizers. Friel grew up in Northern Ireland's Catholic minority and now lives in the Irish Republic. McGrath maintains that all Friel's work is marked by colonial and postcolonial structures. Like his predecessor Wilde, Friel mixes lies, facts, memories, and individual perception to create new myths and elevates blarney to a realm of aesthetic and philosophical distinction. An important, accessible, scholarly introduction, this book illustrates how Friel playfully subverts the English language and transcends British influence. Friel's reality is constructed from personal fiction, and it is his liberating response to oppression.

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Drama / 9 m., 6 f. / Var. sets. In rural Russia in the mid nineteenth century, a brilliant, anarchic young medical student arrives at the provincial family villa of his best friend, Arkady, for the summer vacation. He wants to despise the family for their imperturbable complacency and bourgeois effeteness, but he is tormented by conflicting emotions. His desperate action has tragic consequences. "The evening leaves you pondering not just the play's political implications but the ageless tragedy

Brian Friel is Ireland's foremost living playwright, whose work spans fifty years and has won numerous awards, including three Tonys and a Lifetime Achievement Arts Award. Author of twenty-five plays, and whose work is studied at GCSE and A level (UK), and the Leaving Certificate (Ire), besides at undergraduate level, he is regarded as a classic in contemporary drama studies. Christopher Murray's *Critical Companion* is the definitive guide to Friel's work, offering both a detailed study of individual plays and an exploration of Friel's dual commitment to tradition and modernity across his oeuvre. Beginning with Friel's 1964 work *Philadelphia, Here I Come!*, Christopher Murray follows a broadly chronological route through the principal plays, including *Aristocrats*, *Faith Healer*, *Translations*, *Dancing at Lughnasa*, *Molly Sweeney* and *The Home Place*. Along the way it considers themes of exile, politics, fathers and sons, belief and ritual, history, memory, gender inequality, and loss, all set against the dialectic of tradition and modernity. It is supplemented by essays from Shaun Richards, David Krause and Csilla Bertha providing varying critical perspectives on the playwright's work.

Brian Friel's (Post) Colonial Drama

Dancing at Lughnasa ; Fathers and sons ; Making history ; Wonderful Tennessee ; Molly

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#### Collected Plays

#### Stages of Struggle

This essential guide provides a deeply informed survey of the criticism of all the plays and major stories authored by Brian Friel. Scott Boltwood introduces readers to the key themes that have been used to characterise Friel's entire career, moving chronologically from his early work as a successful short story writer to the present day. This is an essential text for dedicated modules or courses on Modern or Contemporary British and Irish drama offered as part of English literature degrees, or for the literature and culture modules of undergraduate and postgraduate Irish studies degrees. In addition, this book is an ideal companion for A-level students reading Friel's plays, or anyone with an interest in this complex writer's career.

This series contains what no other study guides can offer - extensive first-hand interviews with the playwrights and their closest collaborators on all of their major work, put together by top academics especially for the modern student market. As well as invaluable synopses, biographical essays and chronologies, these guides allow the student much closer to the playwright than ever before! In About Friel, teacher and playwright Tony Coult has selected an extensive and

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stimulating range of documents and interview material that explores Friel's life, work and the experiences of his collaborators and fellow artists who put that work on stage, including Patrick Mason, Connall Morrison, Joe Dowling and actors Catherine Byrne and Mark Lambert. If you want to read just one book on Brian Friel and the titanic power of his work, this is it.

Molly Sweeney Dramatists Play Service, Inc.

Second Edition

The Home Place

The Theatre of Brian Friel

Restaging the Past, Translating the Present

Molly Sweeney (Audio Theatre)