

Translations Brian Friel

Seminar paper from the year 2010 in the subject English Language and Literature Studies - Literature, grade: 2,3, University of Wuppertal, course: The Politics of Irish Drama, language: English, abstract: 1. Introduction The title of the play in question written by Brian Friel, namely *Translations* identifies one of the common concerns the leading Field Day dramatist shares with other postcolonial writers and which is subject of analysis in this essay. The playwright himself emerges as a translator of the Irish Gaelic past, illustrated by the fictional Gaelic-speaking community Baile Beag in Donegal, into the political and economic realities of an Anglicized Ireland. The interpretation will be put forward that the central notion of the play is the unreliability of translation. Before one examines Friel's utilisation of the concept 'translation' in the same-titled play, the technical term itself has to be clarified by drawing on some insights from translation theory. In addition to that, some brief comments will be made regarding the essay's underlying ideas of language, culture and identity as these will be frequently points of reference during the course of this essay. In order to justify the interpretation introduced above, Friel's theatrical device that is, to have the play enacted monolingual in the colonisers' tongue has to be commented on. It will be illustrated that the shift from one language (Irish) to another (English) is presented in the play as a predictable consequence of at least three forces: Firstly, the establishment of the National School System; secondly, the utility to learn English; thirdly, the perhaps strongest force presented as a powerful metaphor, the ordnance survey. The subsequent interpretations are rather based on character readings. Sarah, the mute hedge school student is of special interest because she represents the close connection between name and identity. Owen, the hedge school teacher's younger son has to be paid closer attention to because of his deliberately performed mistranslation. After considering Yolland's realistic articulation of the concealed cultural divide that separates him from the people of Baile Beag, Hugh's remarks about language will be addressed.

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.

Ill-fated love affair between British soldier and Irish peasant girl set in 1833 Ireland during British attempt to replace native language, Gaelic, with English.

This book focuses on modern theatrical adaptations that rework classic plays in new British and Irish settings. It explores these shifted national contexts and examines what they might reveal about the political and cultural climate of the new setting. In examining the modern setting alongside the country of the original text, it also reveals fascinating resonances between two different national contexts. The book discusses five British and Irish playwrights and their current adaptations, examining well-known dramatists such as Martin McDonagh, Sarah Kane and Brian Friel, while analysing some of their less well-known plays, offering a novel examination of the adaptation process. The book further provides an insightful commentary on some significant events of the twentieth century in Britain and Ireland, such as the historic Labour victory of 1945 and scandals in the Royal Family since the 1990s. This book will appeal to theatre and performance enthusiasts, as well as students and scholars of both theatre and adaptation.

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. -----

Key Features: Study methods Introduction to the text Summaries with critical notes Themes and techniques Textual analysis of key passages Author biography Historical and literary background Modern and historical critical approaches Chronology Glossary of literary terms

Friel has written an historical play about Hugh O'Neill, Earl of Tyrone, who led an alliance of Irish and Spanish soldiers against the armies of Elizabeth I in an attempt to drive the English out of Ireland. The action takes place before and after the Battle of Kinsdale, at which the alliance was defeated.

Typescript, undated, with cuts and revisions indicated with red print probably by both the director and videographer. Used by The New York Public Library's Theatre on Film and Tape Archive on Mar. 26, 2009, when videotaping the stage production at Irish Repertory Theatre. The production was directed by Charlotte Moore.

Poetry is supposed to be untranslatable. But many poems in English are also translations: Pope's Iliad, Pound's Cathay, and Dryden's Aeneis are only the most obvious examples. The Poetry of Translation explodes this paradox, launching a new theoretical approach to translation, and developing it through readings of English poem-translations, both major and neglected, from Chaucer and Petrarch to Homer and Logue. The word 'translation' includes within itself a picture: of something being carried across. This image gives a misleading idea of goes on in any translation; and poets have been quick to dislodge it with other metaphors. Poetry translation can be a process of opening; of pursuing desire, or succumbing to passion; of taking a view, or zooming in; of dying, metamorphosing, or bringing to life. These are the dominant metaphors that have jostled the idea of 'carrying across' in the history of poetry translation into English; and they form the spine of Reynolds's discussion. Where do these metaphors originate? Wide-ranging literary historical trends play their part; but a more important factor is what goes on in the poem that is being translated. Dryden thinks of himself as 'opening' Virgil's Aeneid because he thinks Virgil's Aeneid opens fate into world history; Pound tries to bring Propertius to life because death and rebirth are central to Propertius's poems. In this way, translation can continue the creativity of its originals. The Poetry of Translation puts the translation of poetry back at the heart of English literature, allowing the many great poem-translations to be read anew.

Seminar paper from the year 2017 in the subject Literature - Modern Literature, grade: 1,3, Catholic University Eichstätt-

Ingolstadt, language: English, abstract: Brian Friel's play "Translations" takes place in Baile Beag, a rural, Irish-speaking community in County Donegal, and is set in the year 1833. Its historical setting marks a major transition within the Irish culture, which was progressively eradicated by the British colonizers at that time. This paper examines the concept of love in "Translations". All kinds of romantic love presented in the play will be analyzed. First, the focus will be on the asymmetrical love between Sarah and Manus as well as on its consequences. Then, the conflict-laden love triangle between the engaged couple Manus and Maire, and the newly enamored lovers Maire and Yolland will be analyzed precisely. After that, there will be an insight in Jimmy Jack's love towards the ancient Greek goddess Athena.

At the age of seventeen, an Anishinabe boy who was raised in the south joined a James Bay Cree family in a one-room hunting cabin in the isolated wilderness of northern Quebec. Reflecting on his search for his own personal identity, that kid – Duncan McCue – takes us on an evocative exploration of the teenage years and the culture shock he experienced moving to the unfamiliar North. The result is a contemplative, honest, and unexpected coming-of-age memoir set in the context of the Cree struggle to protect their way of life, after massive hydro-electric projects forever altered the landscape they know as Eeyou Istchee.

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.

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

This second collection of Brian Friel's work contains: The Freedom of the City (1973) Volunteers (1975) Living Quarters (1977) Aristocrats (1979) (March) Faith Healer (1979) (April) Translations (1980)

Is your enjoyment of Brian Friel's work hampered by a lack of Irish historical knowledge? Are you studying his plays and looking for help with interpretation? Do you teach Friel and need reliable guide to the plays? A Faber Critical Guide to Brian Friel's major work gives all this and more. It gives an introduction to the distinctive features of the playwright's work; it explains the significance of the playwright in the context of modern theatre; it provides a detailed analysis of each of the classic plays in terms of language, structure and character; and it includes features of performance and a select bibliography. Compiled by experts in their field, for use in the classroom, college or at home, Faber Critical Guides are the essential companions to the work of leading dramatists.

First published in 1997

Brian Friel is widely recognized as Ireland's greatest living playwright, winning an international reputation through such

acclaimed works as *Translations* (1980) and *Dancing at Lughnasa* (1990). This 2006 collection of specially commissioned essays includes contributions from leading commentators on Friel's work (including two fellow playwrights) and explores the entire range of his career from his 1964 breakthrough with *Philadelphia, Here I Come!* to his most recent success in Dublin and London with *The Home Place* (2005). The essays approach Friel's plays both as literary texts and as performed drama, and provide the perfect introduction for students of both English and Theatre Studies, as well as theatregoers. The collection considers Friel's lesser-known works alongside his more celebrated plays and provides a comprehensive critical survey of his career. This is a comprehensive study of Friel's work, and includes a chronology and further reading suggestions.

Essays on Irish playwright, Brian Friel

This book examines anti-imperialist thought in European philosophy. It features an international group of both emerging and established scholars who directly respond to Timothy Brennan's far-reaching call to rethink intellectual histories, literary histories, and the reading habits of postcolonialism, in relation to the anti-imperialist tradition of critique. Each contributor rethinks postcolonial and world literature, Continental thought, and intellectual history in relation to anti-imperialist histories and traditions of critique, through geographically diverse analysis. This book provides a forum for the next generation of scholars to draw on and engage with the marginal yet influential work of the first generation of dissidents within postcolonial studies. It will appeal to researchers and students in the field of postcolonial studies, world literature, geography, and Continental thought.

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.

An island is the last place Eve Beckett ever thought she'd end up. Deathly afraid of water, she has no memory of arriving at the foreboding

Lakeview Manor on the Isle of Esse. Her love for a good mystery, however, especially when it comes to strange houses and the paranormal, has her second-guessing her desire to leave. But there's something odd going on at Lakeview. Dark and dusty rooms shift location, and there's a mysterious woman only Eve seems able to see . . . When Eve's mirror twin shows up, also with no memory of how she arrived on the island, and the manager of the property warns them away from his brother--one Eve has no wish to avoid--the number of mysteries surrounding Lakeview becomes too much. As she learns more about the manor and its inhabitants, the question becomes not just how, but if Eve will ever leave the island.

THE STORY: This extraordinary play is the story of five unmarried sisters eking out their lives in a small village in Ireland in 1936. We meet them at the time of the festival of Lughnasa, which celebrates the pagan god of the harvest with drunken

Seminar paper from the year 2015 in the subject Didactics - English - Literature, Works, grade: 2,0, University of Salzburg, language: English, abstract: The Irish history is a history of disempowerment. The invasion by the English triggered a decline of Irish history and language, which resulted in a rise of English power. However, the English have not been able to gain full control over Ireland, and the Irish defended their land not only physically but also verbally through literature. This struggle for power is represented in Brian Friel's Translations. The play takes place in 1833, a time of the first Ordnance Survey, and emergence of the new National Schools; the action happens at a hedge school in a small Irish speaking community, where no English is taught or thought to be important. Nevertheless, throughout the story the English language becomes more and more dominant as English soldiers arrive, the mapping of Ireland becomes central, or the national schools were simply responding to the needs of the times. Language plays not only a significant role in the story but is also a powerful element. In Translations, a power shift is represented through the change in the use of and the attitude towards language as well as through the process of language substitution. This paper discusses these changes in relation to the element of power within Ireland.

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