

elizabeth bowen the last september

Elizabeth Bowen The Last September: A Deep Dive into the Novel's Intricacies

elizabeth bowen the last september stands as one of the most compelling works of 20th-century literature, offering a nuanced portrait of Anglo-Irish society on the brink of seismic change. This novel, published in 1929, captures the turbulence of Ireland's political landscape through a richly woven narrative filled with complex characters and layered themes. If you're intrigued by historical fiction that blends social commentary with intimate human drama, Elizabeth Bowen's masterpiece is a must-read.

Understanding Elizabeth Bowen and Her Literary Context

Elizabeth Bowen was an Anglo-Irish writer whose works frequently explored themes of displacement, identity, and the psychological effects of historical upheaval. Born in 1899 into a landed family in Ireland, Bowen had a unique vantage point, witnessing firsthand the decline of the Anglo-Irish aristocracy during the Irish War of Independence and the Civil War. Her background profoundly influenced her writing, and "The Last September" reflects this intimate knowledge.

This novel is set during the closing years of British rule in Ireland, specifically in 1920, a period marked by violence, political unrest, and the fading power of the Anglo-Irish gentry. Through her narrative, Bowen examines the disintegration of a social class caught between loyalty to Britain and the shifting realities of an emerging Irish state.

The Plot and Setting of The Last September

At its core, "The Last September" centers around the life of a wealthy Anglo-Irish family living in a grand country house in County Cork. The story unfolds during one tumultuous September, against the backdrop of the Irish War of Independence. The tension between the characters mirrors the turmoil engulfing the nation, making the setting almost a character in itself.

The Anglo-Irish Country House as a Microcosm

The country house in "The Last September" serves as a symbol of a bygone era, representing privilege, tradition, and a certain detachment from the political realities outside its walls. Bowen uses this setting to explore themes of decay and change, showing how the house and its inhabitants are slowly eroded by external and internal conflicts.

This microcosmic approach allows readers to grasp the complexities of identity, loyalty, and survival during a time when old certainties were crumbling. It's a vivid depiction of the twilight of an empire and the emotional toll on those living through its demise.

Key Themes in Elizabeth Bowen The Last September

Elizabeth Bowen's novel is rich with themes that resonate far beyond its historical context. Here are some of the most significant:

1. The Decline of the Anglo-Irish Aristocracy

One of the central concerns of the novel is the fading influence and relevance of the Anglo-Irish elite. Bowen portrays this decline with subtlety, focusing on the emotional and social disintegration experienced by her characters rather than overt political statements.

2. Political Turmoil and Personal Conflict

The backdrop of the Irish War of Independence is more than just a setting; it actively shapes the characters' decisions and relationships. Bowen deftly balances the political with the personal, showing how large-scale violence intrudes on private lives and complicates notions of loyalty and identity.

3. Identity and Belonging

Many characters in "The Last September" grapple with questions of where they belong in a rapidly changing world. This theme is especially poignant given Bowen's own Anglo-Irish heritage and reflects broader questions about national and cultural identity.

Character Analysis: Who Shapes The Last September?

The novel features a diverse cast, each representing different facets of the Anglo-Irish experience during the early 20th century.

Lady Naylor

As the matriarch, Lady Naylor embodies the old-world aristocracy. She is proud, somewhat detached, and clings to traditions even as the world around her shifts dramatically. Her character illustrates the struggles of maintaining dignity and order amid chaos.

Sir Richard Naylor

Lady Naylor's brother, Sir Richard, is another figure caught between worlds. His attempts to navigate the political unrest while protecting his family

reveal the complexities faced by those in his social class.

Lizzie and Lois

The two young women, Lizzie and Lois, represent different responses to the political and social upheaval. Their evolving perspectives and relationships add emotional depth and highlight generational contrasts in attitudes toward change.

Literary Style and Narrative Techniques in The Last September

Elizabeth Bowen's prose is often praised for its elegance and psychological insight. In "The Last September," she employs a style that is both descriptive and introspective, allowing readers to immerse themselves in the atmosphere and emotional undercurrents of the story.

Use of Symbolism and Imagery

Bowen's use of symbolic imagery, such as the decaying house and the changing seasons, reinforces the themes of decline and transition. The autumnal setting of September, in particular, mirrors the fading of an era.

Psychological Depth

The narrative delves deeply into the inner lives of characters, revealing their fears, desires, and uncertainties. This psychological realism adds layers to the story, making it more than just a historical novel.

Why Elizabeth Bowen The Last September Remains Relevant Today

Despite being set nearly a century ago, "The Last September" continues to resonate with modern readers. Its exploration of identity, cultural conflict, and the impact of political upheaval feels timeless. In today's world, where questions of nationalism, belonging, and societal change remain pressing, Bowen's insights offer valuable perspectives.

Moreover, the novel's portrayal of characters caught between loyalty to tradition and the necessity of adaptation can speak to anyone navigating periods of uncertainty and transformation.

Tips for Reading The Last September

- ****Pay attention to historical context:**** Understanding the Irish War of

Independence enhances appreciation of the novel's subtleties.

- ****Notice the symbolism:**** Look for recurring images and motifs that deepen the story's themes.
- ****Reflect on character motivations:**** Bowen's characters often struggle with internal conflicts that mirror external events.
- ****Take your time with the prose:**** The novel's layered style rewards careful reading and reflection.

Adaptations and Cultural Impact

"The Last September" has inspired various adaptations, including films and stage productions, which attest to its enduring appeal. These adaptations often highlight the novel's atmospheric tension and emotional complexity, bringing Bowen's vivid characters and setting to new audiences.

In literary circles, the novel is frequently studied for its unique portrayal of a society in transition and its innovative narrative technique. Its influence can be seen in subsequent works dealing with colonial and post-colonial themes.

Elizabeth Bowen's "The Last September" offers more than just a glimpse into a fraught historical moment; it invites readers to consider how history shapes personal lives and how individuals respond to the inevitability of change. For anyone interested in literary fiction that combines historical insight with profound emotional exploration, this novel remains a compelling and rewarding read.

Frequently Asked Questions

What is the central theme of Elizabeth Bowen's 'The Last September'?

'The Last September' explores themes of Anglo-Irish identity, the decline of the Anglo-Irish aristocracy, and the impact of the Irish War of Independence on personal lives and social structures.

How does Elizabeth Bowen portray the Anglo-Irish gentry in 'The Last September'?

Bowen portrays the Anglo-Irish gentry as a fading class caught between loyalty to Britain and the changing political landscape in Ireland, highlighting their detachment and vulnerability during the turbulent period.

In what historical context is 'The Last September' set?

'The Last September' is set during the Irish War of Independence (1919-1921), a time of political upheaval and violence that profoundly affects the characters and setting of the novel.

What role does the country house play in 'The Last September'?

The country house, Danielstown, serves as a symbol of the Anglo-Irish way of life and its impending decline, acting as a microcosm for the social and political changes occurring in Ireland.

How does Elizabeth Bowen use symbolism in 'The Last September'?

Bowen employs symbolism such as the changing seasons and the decaying estate to reflect the themes of loss, transition, and the end of an era for the Anglo-Irish community.

What is the significance of the title 'The Last September'?

The title signifies the final days of peace and stability for the Anglo-Irish characters before the full impact of the Irish War of Independence transforms their lives and society irreversibly.

Additional Resources

Elizabeth Bowen's **The Last September**: A Critical Exploration of Anglo-Irish Identity and Historical Transition

elizabeth bowen the last september stands as a seminal work in Anglo-Irish literature, capturing the complex social and political tensions of Ireland in the early 20th century. Published in 1929, the novel delves into the twilight of the Anglo-Irish ascendancy during the Irish War of Independence, a period marked by uncertainty, conflict, and shifting identities. Bowen's narrative is both a poignant portrayal of a fading aristocratic world and a nuanced examination of personal and national upheaval.

Contextualizing **The Last September** within Elizabeth Bowen's Oeuvre

Elizabeth Bowen, an Anglo-Irish writer born in 1899, is renowned for her evocative depictions of place and psychological insight. **The Last September** is often considered a turning point in her career, exemplifying her preoccupation with themes of dislocation, decay, and the intersection of the personal and political. Set against the backdrop of the Irish War of Independence (1919-1921), the novel reflects Bowen's intimate knowledge of the Anglo-Irish milieu—members of the Protestant landed gentry who found their social dominance crumbling amid nationalist upheaval.

Unlike many contemporaneous works focusing on the Irish struggle, Bowen's approach is subtle and restrained. She neither romanticizes the empire nor wholly condemns it; instead, she offers a nuanced portrayal of the Anglo-Irish characters' anxieties, loyalties, and contradictions. This ambivalence positions **The Last September** as a critical lens through which to examine the complexities of identity, loyalty, and change during a pivotal historical

moment.

Plot Overview and Narrative Structure

At its core, **The Last September** unfolds over a summer in 1920 at Danielstown, the ancestral home of Lady Naylor and her niece Lois. The narrative weaves together the lives of Anglo-Irish landowners, British officers, and Irish nationalists, all caught in the tension between an eroding colonial order and the rise of Irish self-determination.

Bowen employs a third-person limited narration, often shifting perspectives to reveal the inner conflicts of characters such as Lois, Sir Richard Naylor, and Marda Norton. The novel's restrained pacing and atmospheric descriptions create a palpable sense of impending doom, mirroring the historical reality of the Anglo-Irish class's precarious position. The title itself signals a sense of finality—the "last" September implying the end of an era.

Thematic Depth: Anglo-Irish Identity and Decline

One of the novel's central themes is the disintegration of Anglo-Irish identity amid political violence and social change. The characters inhabit a liminal space, often described as "in-between," neither fully Irish nor entirely British, which exacerbates their sense of alienation. Bowen's depiction of Danielstown as a decaying estate symbolizes the fading influence of the Anglo-Irish aristocracy.

Lois, the novel's protagonist, embodies this conflict. Raised in privilege yet increasingly aware of her tenuous position, her personal dilemmas reflect broader societal uncertainties. Her relationships with British officers and Irish nationalists highlight the tangled allegiances and moral ambiguities that many Anglo-Irish individuals faced during this era.

Historical and Political Undertones

While **The Last September** is not overtly political in tone, its historical context permeates every page. The Irish War of Independence serves as a backdrop rather than the main focus, yet its presence informs the characters' decisions and the atmosphere of tension. The novel captures the fragility of the Anglo-Irish gentry's world, threatened by guerrilla warfare, political assassinations, and shifting social orders.

Bowen's portrayal of Irish nationalists is notably complex. Figures such as Gerald Colthurst, an Irish republican, are neither idealized nor demonized, reflecting the novel's balanced approach. This nuanced treatment contrasts with other contemporary works that often polarized perspectives along nationalist or colonial lines.

Literary Style and Symbolism in **The Last*

September*

Elizabeth Bowen's prose is marked by its lyrical precision and atmospheric detail. The novel's style enhances its themes of transience and uncertainty.

Use of Setting and Atmosphere

Danielstown itself functions almost as a character, its grandeur shadowed by signs of decay. Bowen's descriptions of the estate's gardens, rooms, and surrounding landscape evoke a sense of nostalgia and loss. The setting mirrors the internal states of the characters—bewildered, fearful, and uncertain.

Symbolism and Motifs

Several motifs recur throughout the novel, enriching its thematic complexity:

- **Seasons and Time:** The "last September" symbolizes the ending of an epoch, with the changing seasons reflecting the inevitability of social and political transformation.
- **Windows and Doors:** Representations of thresholds and barriers underscore the characters' divided loyalties and restricted freedoms.
- **Silence and Communication:** The novel frequently highlights what remains unsaid, indicating the emotional repression and political tensions of the era.

Comparative Insights: *The Last September* and Contemporary Works

Elizabeth Bowen's novel invites comparison with other literary explorations of Anglo-Irish identity and Ireland's turbulent history. For instance, John Banville and William Trevor have also tackled similar themes, but Bowen's work is distinctive for its early engagement with the decline of the Anglo-Irish ascendancy.

Compared to James Joyce's urban and experimental style, *The Last September* is more traditional in narrative form but shares a keen psychological insight into identity and belonging. The novel also contrasts with nationalist narratives like those of W.B. Yeats, offering instead a more introspective and ambivalent perspective.

Strengths and Limitations

Among the strengths of *The Last September* are its richly drawn characters

and atmospheric setting, which provide a textured understanding of a complex historical moment. Bowen's restraint and subtlety lend the novel a timeless quality, making it a valuable text for scholars of Anglo-Irish literature and history.

However, some readers may find the novel's understated plot and elliptical style challenging. The lack of overt political commentary might be seen as a limitation in fully addressing the historical stakes, though this ambiguity arguably contributes to the novel's lasting impact.

Relevance and Legacy in Modern Literary Studies

Decades after its publication, **The Last September** remains a critical touchstone for discussions of colonialism, identity, and historical memory. Its exploration of the Anglo-Irish experience continues to resonate in contemporary debates about nationalism and cultural hybridity.

Elizabeth Bowen's nuanced portrayal of characters caught between worlds has influenced a generation of writers interested in themes of displacement and belonging. The novel is frequently studied in university courses on Irish literature and postcolonial studies, highlighting its enduring significance.

The 1999 film adaptation of **The Last September** further attests to the novel's cultural impact, bringing Bowen's evocative vision to a wider audience and renewing interest in Anglo-Irish narratives.

Elizabeth Bowen's **The Last September** offers a compelling, layered exploration of a society in flux. Through its subtle narrative, evocative atmosphere, and richly drawn characters, the novel captures the complexities of identity and history during one of Ireland's most turbulent periods. It stands as both a literary achievement and a valuable historical document, inviting readers and scholars alike to reflect on the nature of change and the enduring legacies of the past.

Elizabeth Bowen The Last September

elizabeth bowen the last september: The Last September Elizabeth Bowen, 2019-06-05 The Last September is Elizabeth Bowen's portrait of a young woman's coming of age in a brutalized time and place, where the ordinariness of life floats like music over the impending doom of history. In 1920, at their country home in County Cork, Sir Richard Naylor and his wife, Lady Myra, and their friends maintain a skeptical attitude toward the events going on around them, but behind the facade of tennis parties and army camp dances, all know that the end is approaching—the end of British rule in the south of Ireland and the demise of a way of life that had survived for centuries. Their niece, Lois Farquar, attempts to live her own life and gain her own freedoms from the very class that her elders are vainly defending. The Last September depicts the tensions between love and the longing for freedom, between tradition and the terrifying prospect of independence, both political and spiritual. Brilliant.... A successful combination of social comedy and private tragedy.—The Times Literary Supplement (London)

elizabeth bowen the last september: The Last September Elizabeth Bowen, 1929

elizabeth bowen the last september: *The Last September* , 1969

elizabeth bowen the last september: *Elizabeth Bowen's The Last September* Dorothy Kathryn Ward, Mississippi State University. Association of Retired Faculty, 2006

elizabeth bowen the last september: **Back to the Present, Forward to the Past**

International Association for the Study of Irish Literatures. Conference, 2006 The island of Ireland, north and south, has produced a great diversity of writing in both English and Irish for hundreds of years, often using the memories embodied in its competing views of history as a fruitful source of literary inspiration. Placing Irish literature in an international context, these two volumes explore the connection between Irish history and literature, in particular the Rebellion of 1798, in a more comprehensive, diverse and multi-faceted way than has often been the case in the past. The fifty-three authors bring their national and personal viewpoints as well as their critical judgements to bear on Irish literature in these stimulating articles. The contributions also deal with topics such as Gothic literature, ideology, and identity, as well as gender issues, connections with the other arts, regional Irish literature, in particular that of the city of Limerick, translations, the works of Joyce, and comparisons with the literature of other nations. The contributors are all members of IASIL (International Association for the Study of Irish Literatures). *Back to the Present: Forward to the Past. Irish Writing and History since 1798* will be of interest to both literary scholars and professional historians, but also to the general student of Irish writing and Irish culture.

elizabeth bowen the last september: Moments of Moment , 2021-11-22 ... a sudden spiritual manifestation, whether in the vulgarity of speech or of gesture or in a memorable phase in the mind itself. Thus Stephen Dedalus in James Joyce's *Stephen Hero*: defines the phenomenon that has ever since been known as the literary epiphany. The essays gathered in this volume comprise a wide survey of this phenomenon. With recurrent reference to its most famous creators, notably William Wordsworth, who was the first to consciously explore and delineate those momentous spots in time in his *Prelude*, Walter Pater, James Joyce and Virginia Woolf, this book intends to provide a broad and unbiased exploration into the various types and categories of the moment of moment that can be distinguished, ranging from William Blake, Ann Radcliffe and Charles Maturin through the nineteenth-century sonnet tradition and the naturalistic novel to modernist and postmodernist exponents such as Ezra Pound and Elizabeth Bowen, Philip larkin and Seamus Heaney, and include contributions by acclaimed experts in the field such as Martin Bidney, Robert Langbaum, Jay Losey, and Ashton Nichols.

elizabeth bowen the last september: **"An Anarchy in the Mind and in the Heart"** Ellen M. Wolff, 2006 This is a study of some of Anglo-Ireland's most compelling twentieth-century attempts at self-representation. In contrast to formative studies that read Anglo-Irish fiction as a predictably colonialist literature that nostalgically champions ruling-class culture, the author argues that novels by such authors as Molly Keane, Elizabeth Bowen, and Samuel Beckett are in fact richly textured narratives that sustain continuous debates with their own visions and revisions of history and culture. The book contributes to the ongoing effort in Irish cultural studies to analyze myths and stereotypes that have been both symptom and cause of Irish troubles past and present, and helps destabilize problematically binary terminologies, toward which discourse about postcoloniality can tend. In the process, the author refines received ideas about literary modernism and post-modernism, and suggests failings in the prevailing theory and practice of ideology critique. Ellen M. Wolff is Eleanor Gwin Ellis Instructor in English at Phillips Exeter Academy.

elizabeth bowen the last september: **Troubled Histories, Troubled Fictions** , 2022-05-20

Twentieth-century Irish fiction powerfully reflects the intensely political nature of the Irish experience for the last hundred years, and earlier. The essays in *Troubled Histories, Troubled Fictions: Twentieth Century Anglo-Irish Prose* focus upon the various ways in which the work of authors otherwise as diverse as James Joyce, James Stephens, Elizabeth Bowen, Molly Keane, Eimar O'Duffy, Jennifer Johnston, William Trevor, Julia O'Faolain, and a number of recent women writers, synchronizes with items that are, or were, high on the agenda of Irish politics. Discussion ranges from the political and ideological use to which Joyce puts etymology, sex, and early Irish history, the

symbolical importance of the Big House, and the politics of sexuality in the immediate post-independence period, to representations of the recent Troubles.

elizabeth bowen the last september: *Modernism and Colonialism* Richard Begam, Michael Moses, 2007-10-15 The essays in *Modernism and Colonialism* offer revisionary accounts of major British and Irish literary modernists relation to colonialism.

elizabeth bowen the last september: *A History of the Irish Novel* Derek Hand, 2011-03-10 Derek Hand's *A History of the Irish Novel* is a major work of criticism on some of the greatest and most globally recognisable writers of the novel form. Writers such as Laurence Sterne, James Joyce, Elizabeth Bowen, Samuel Beckett and John McGahern have demonstrated the extraordinary intellectual range, thematic complexity and stylistic innovation of Irish fiction. Derek Hand provides a remarkably detailed picture of the Irish novel's emergence in the seventeenth and eighteenth centuries. He shows the story of the genre is the story of Ireland's troubled relationship to modernisation. The first critical synthesis of the Irish novel from the seventeenth century to the present day, this is a major book for the field, and the first to thematically, theoretically and contextually chart its development. It is an essential, entertaining and highly original guide to the history of the Irish novel.

elizabeth bowen the last september: *The Last September* Elizabeth Bowen, 1969

elizabeth bowen the last september: *The Big House in Ireland* Jacqueline Genet, 1991-01-01 The Big House has been an element of tragedy in the course of Ireland's history and it is considered such by contemporary novelists such as Aidan Higgins and Jennifer Johnson. It has been the crucible in which two civilizations failed to melt and yet became inseparably bound together.ófrom the Introduction by Guy Fehlmann. Contents: Introduction An Historical Survey, Guy Fehlmann; The Big House in Western Ireland, Breand-n MacAodha; Cast a Cold Eye A Sociological Approach, Joy Rudd; Distribution, Function and Architecture, Breand-n MacAodha; The Beginnings of Big House Fiction; Maria Edgeworth: Castle Rackrent, Bernard Legros; Irish Homes in the Work of C.R. Maturin, Claude FiÈrobe; Historical Glimpses: John Banim, Bernard EscarbeGerald Griffin, Michel Flot; Le Fanu's Houses, Jean Lozes; The Golden Age; George Moore's Big House Novel: A Drama in Muslin, Jean Noël; Joyce Cary: Castle Corner, A Big House Novel?, Jacques Emprin; Interior and Exterior: The Big House and the Irish Landscape in the Work of Elizabeth Bowen, GearÚid Cronin; Elizabeth Bowen's A World of Love, Josette Leray; The Big House in Se-n O'Faol-in's Fiction, Denis Sampson; Molly Keane, Maurice Elliot; Jennifer Johnston, Mark Mortimer; John Banville and the Subversion of the Big House Novel, GearÚid Cronin; A View from Outside; A Shadowless Castle of Treasures: Kinalty Castle in Henry Green's Loving, Fiona MacPhail; Major and Majestic: J.G. Farrell's Troubles, Fiona MacPhail; Through the Poets' Eyes; Yeats and the Big Houses, Jacqueline Genet; The Big House by Paul Muldoon: The Approach of the Satirist, Dominique Gauthier; The Image of the Big House in the Poetry of Derek Mahon and Tom Paulin, Caroline MacDonough.

elizabeth bowen the last september: *Ireland's Gramophones* Zan Cammack, 2021-08-10 Because gramophonic technology grew up alongside Ireland's progressively more outspoken and violent struggles for political autonomy and national stability, Irish Modernism inherently links the gramophone to representations of these dramatic cultural upheavals. Many key works of Irish literary modernism—like those by James Joyce, Elizabeth Bowen, and Sean O'Casey—depend upon the gramophone for their ability to record Irish cultural traumas both symbolically and literally during one of the country's most fraught developmental eras. In each work the gramophone testifies of its own complexity as a physical object and its multiform value in the artistic development of textual material. In each work, too, the object seems virtually self-placed—less an aesthetic device than a “thing” belonging primordially to the text. The machine is also often an agent and counterpart to literary characters. Thus, the gramophone points to a deeper connection between object and culture than we perceive if we consider it as only an image, enhancement, or instrument. This book examines the gramophone as an object that refuses to remain in the background of scenes in which it appears, forcing us to confront its mnemonic heritage during a period of Irish history burdened

with political and cultural turbulence.

elizabeth bowen the last september: *Ireland, Literature, and the Coast* Nicholas Allen, 2020-11-05 The island of Ireland is home to one of the world's great literary and artistic traditions. This book reads Irish literature and art in context of the island's coastal and maritime cultures, beginning with the late imperial experiences of Jack and William Butler Yeats and ending with the contemporary work of Anne Enright and Sinéad Morrissey. It includes chapters on key historical texts such as Erskine Childers's *The Riddle of the Sands*, and on contemporary writers including Eiléan Ní Chuilleanáin and Kevin Barry. It sets a diverse range of writing and visual art in a fluid panorama of liquid associations that connect Irish literature to an archipelago of other times and places. Situated within contemporary conversations about the blue and the environmental humanities, this book builds on the upsurge of interest in seas and coasts in literary studies, presenting James Joyce, Elizabeth Bowen, John Banville, and many others in new coastal and maritime contexts. In doing so, it creates a literary and visual narrative of Irish coastal cultures across a seaboard that extends to a planetary configuration of imagined islands.

elizabeth bowen the last september: *Diaphanous Bodies* Jeremy Colangelo, 2021-11-09 *Diaphanous Bodies: Ability, Disability, and Modernist Irish Literature* examines ability, as a category of embodiment and embodied experience, and in the process opens up a new area of inquiry in the growing field of literary disability studies. It argues that the construction of ability arises through a process of exclusion and forgetting, in which the depiction of sensory information and epistemological judgment subtly (or sometimes un-subtly) elide the fact of embodied subjectivity. The result is what Colangelo calls "the myth of the diaphanous abled body," a fiction that holds that an abled body is one which does not participate in or situate experience. The diaphanous abled body underwrites the myth that abled and disabled constitute two distinct categories of being rather than points on a constantly shifting continuum. In any system of marginalization, the dominant identity always sets itself up as epistemologically and experientially superior to whichever group it separates itself from. Indeed, the norm is always most powerful when it is understood as an empty category or a view from nowhere. *Diaphanous Bodies* explores the phantom body that underwrites the artificial dichotomy between abled and disabled upon which the representation of embodied experience depends.

elizabeth bowen the last september: *The Cambridge Companion to the Irish Novel* John Wilson Foster, 2006-12-14 The Irish novel has had a distinguished history. It spans such diverse authors as James Joyce, George Moore, Maria Edgeworth, Bram Stoker, Flann O'Brien, Samuel Beckett, Lady Morgan, John Banville, and others. Yet it has until now received less critical attention than Irish poetry and drama. This volume covers three hundred years of Irish achievement in fiction, with essays on key genres, themes, and authors. It provides critiques of individual works, accounts of important novelists, and histories of sub-genres and allied narrative forms, establishing significant social and political contexts for dozens of novels. The varied perspectives and emphases by more than a dozen critics and literary historians ensure that the Irish novel receives due tribute for its colour, variety and linguistic verve. Each chapter features recommended further reading. This is the perfect overview for students of the Irish novel from the romances of the seventeenth century to the present day.

elizabeth bowen the last september: *Inventing Ireland* Declan Kiberd, 1996 The result is a major literary history of modern Ireland, combining detailed and daring interpretations of literary masterpieces with assessments of the wider role of language, sport, clothing, politics, and philosophy in the Irish revival.

elizabeth bowen the last september: *Modernism in Irish Women's Contemporary Writing* Paige Reynolds, 2024 This volume explores the relationship between contemporary Irish women writers and literary modernism. Paige Reynolds examines how the work of Elizabeth Bowen, Edna O'Brien, Anne Enright, and others, employs the modernist mode to articulate female interiority as a way of thinking about contemporary social problems.

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Heather Ingman, Clíona Ó Gallchoir, 2018-07-26 This book offers the first comprehensive survey of writing by women in Ireland from the seventeenth century to the present day. It covers literature in all genres, including poetry, drama, and fiction, as well as life-writing and unpublished writing, and addresses work in both English and Irish. The chapters are authored by leading experts in their field, giving readers an introduction to cutting edge research on each period and topic. Survey chapters give an essential historical overview, and are complemented by a focus on selected topics such as the short story, and key figures whose relationship to the narrative of Irish literary history is analysed and reconsidered. Demonstrating the pioneering achievements of a huge number of many hitherto neglected writers, *A History of Modern Irish Women's Literature* makes a critical intervention in Irish literary history.

elizabeth bowen the last september: Modern Irish Writers Alexander G. Gonzalez, 1997-08-26 While the Irish Literary Revival began around 1885 and ended somewhere between 1925 and 1940, the Irish Renaissance has continued to the present day and shows no sign of abating. The period has produced some of the most important and influential figures in Irish literature, some of whom are counted among the world's greatest authors. The Revival saw a reestablishment of Ireland's literary connections with its Celtic heritage, and writers such as William Butler Yeats and Lady Gregory drew heavily on the myths and legends of the past. James Joyce boldly reshaped the novel and wrote short fiction of enduring value. Contemporary Irish writers continue to be leading figures and include such authors as Brian Frigl, Seamus Heaney, and Eavan Boland. Included in this reference book are alphabetically arranged entries for more than 70 modern Irish writers, including Samuel Beckett, William Trevor, Patrick Kavanagh, Medbh McGuckian, Sean O'Casey, J. M. Synge, and Nuala Ni Dhomhnaill. Entries are written by expert contributors and reflect a broad range of perspectives. Each entry contains a brief biography that summarizes the author's career, a discussion of major works and themes, an overview of the author's critical reception, and a bibliography of primary and secondary works. An introductory essay reviews the large and growing body of scholarship on modern Irish literature, while an extensive bibliography concludes the volume.

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Penalty for willfully defacing, tearing down, removing or destroying a List of Candidates or Specimen Ballot - fine not exceeding One Hundred Dollars

Chairman Mr - Chairman Mauceri called the meeting to order at 8:09 a.m. in Room 14 at the Town Hall in the presence of members Mrs. Manupelli, Mr. Prisco and Town Administrator, Michael

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