



Brian Friel's Translations. Irish Drama and Literature in Transition: A New Conscience of Irish Culture and Identity at the End of the 20th Century (German Edition)

Matthias Schollmeyer

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Studienarbeit aus dem Jahr 2006 im Fachbereich Anglistik - Literatur, Note: 2,0, Otto-von-Guericke-Universität Magdeburg (Institut für Fremdsprachliche Philologien), Veranstaltung: Literature - Contemporary Irish Drama, 30 Quellen im Literaturverzeichnis, Sprache: Deutsch, Abstract: Wie im vergangenen Literatur-Hauptseminar zur Umwandlung, Geschichte und Reformation der irischen Dramen deutlich wurde, hat es gerade im Verlauf der letzten Jahrzehnte eine Revolution im Denken und Wirken irischer Theater-Autoren (und dementsprechend in der Popularität ihrer Stücke) gegeben, die diese in noch stärkerem Maße mit einer eigenen irischen Identität ausstatteten und in ihrer Vielfalt sowie der Symbolhaftigkeit eine neue, modernere Epoche des irischen Dramas geprägt haben. Von besonderer Signifikanz war diese Entwicklung insbesondere deshalb, da dies auch in engem Zusammenhang mit Irlands Kolonisationshintergrund, seiner Unabhängigkeitsbestrebungen und dem Wunsch vieler Iren nach kultureller Eigenständigkeit, innenpolitischer Unruhen, aber auch dem wirtschaftlichem Ab- und Wiederaufstieg begründet liegt und erklärt werden muss. Denn dies ist es letztlich, was das irische Theater ausmacht - die Frage bzw. Hinterfragung irischer Identität und ihre Verarbeitung in der Dramenkultur Irlands: „Ever since Lord Mountjoy and Neale Moore watched Goroduc in Dublin Castle in the months before the Battle of Kinsale in 1601, Irish audience have brought into the theatre a concern with what it means to be Irish (or to be in Ireland, which is not necessarily the same thing).“ Doch gerade rückblickend auf die Theatergeschichte der vergangenen Jahrhunderte galt es für die Autoren der Dramen den Spagat zwischen den vorherrschenden Definitionen irischer Kultur, der Geschichte Irlands und der eigenen kreativen Freiheit zu finden, was sich nicht immer einfach gestaltete. Dies lässt sich in erster Linie durch eine fehlende Dramen- und Theaterkultur erklären, die erst durch die britische Koloni

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