

# Ireland And Cinema Culture And Contexts

Thank you for reading **Ireland And Cinema Culture And Contexts** . As you may know, people have search hundreds times for their favorite novels like this Ireland And Cinema Culture And Contexts , but end up in infectious downloads.

Rather than reading a good book with a cup of coffee in the afternoon, instead they cope with some malicious virus inside their laptop.

Ireland And Cinema Culture And Contexts is available in our book collection an online access to it is set as public so you can get it instantly.

Our digital library spans in multiple countries, allowing you to get the most less latency time to download any of our books like this one.

Kindly say, the Ireland And Cinema Culture And Contexts is universally compatible with any devices to read

Big Picture, Small Screen - W. John Hill 1996

This work features contributions from academics and media professionals who ask: what is the history of involvement between film and television in the US, Europe, Britain and Ireland; what are the sources of television finance for film; and what are the consequences for the type of film made?

**Narratives of Place in Literature and Film** - Steven Allen 2018-12-20  
Narratives of place link people and geographic location with a cultural imaginary through literature and visual narration. Contemporary literature and film often frame narratives with specific geographic locations, which saturate the narrative with cultural meanings in relation to natural and man-made landscapes. This interdisciplinary collection seeks to interrogate such connections to probe how place is narrativized in literature and film. Utilizing close readings of specific filmic and literary texts, all chapters serve to tease out cultural and historical meanings in respect of human engagement with landscapes. Always mindful of national, cultural and topographical specificity, the book is structured around five core themes: Contested Histories of Place; Environmental Landscapes; Cityscapes; The Social Construction of Place; and Landscapes of Belonging.

**Historical Dictionary of Irish Cinema** - Roddy Flynn 2019-08-09  
This second edition of Historical Dictionary of Irish Cinema contains a chronology, an introduction, and an extensive bibliography. The dictionary section has over 500 cross-referenced entries on key Irish actors, directors, producers and other personnel from over a century of Irish film history.

**Post Celtic Tiger Ireland** - Estelle Epinox 2016-12-14  
This collective volume provides the reader with an exploration of various artistic works which grew out of the post Celtic Tiger era in Ireland. The different cultural fields of interest studied in this book include theatre, photography, poetry, painting, and cinema, as well as commemorative spaces. These different cultural voices enable one to explore Ireland, as a country located at a crossroads, in a kind of in-between space, and to wonder about the various political, economic, historical and social forces present in the country. The contributions interrogate Irish society within its present context, which is deeply impregnated by movement and transition but also strongly connected to time, to past and to memory. This collection of essays also presents the way in which these artistic works intertwine with various approaches, artistic, aesthetic, sociologic, cinematographic, historical, and literary, in order to pinpoint the transformations induced by both the Celtic Tiger and its aftermath. The issues of globalisation, identity, place and creativity are all dealt with. In assessing the aftermath of the post Celtic Tiger period, its impact and influences on today's Irish society, the contributors also allude, incidentally, to its future evolution and trends.

European Cinema in the Twenty-First Century - Ingrid Lewis 2020-05-23  
This book rethinks the study of European Cinema in a way that centres on students and their needs, in a comprehensive volume introducing undergraduates to the main discourses, directions and genres of twenty-first-century European film. Importantly, this collection is the first of its kind to apply a transversal approach to European Cinema, bringing together the East and the West, while providing a broad picture of key trends, aesthetics, genres, national identities, and transnational concerns. Lewis and Canning's collection effectively addresses some of the most pressing questions in contemporary European film, such as ecology, migration, industry, identity, disability, memory, auteurship, genre, small cinemas, and the national and international frameworks which underpin them. Combining accessible original research with a thorough grounding in recent histories and contexts, each chapter includes key definitions, reflective group questions, and a summative case study. Overall, this book makes a strong contribution to our understanding of recent European Cinema, making it an invaluable

resource for lecturers and students across a variety of film-centred modules.

White Cottage, White House - Tony Tracy 2022-07-01

White Cottage, White House examines how Classical Hollywood cinema developed and deployed Irish American masculinities to negotiate, consolidate, and reinforce hegemonic whiteness in midcentury America. Largely confined to discriminatory stereotypes during the silent era, Irish American male characters emerge as a favored identity with the introduction of sound, positioned in a variety of roles as mediators between the marginal and mainstream. The book argues that such characters function to express hegemonic whiteness as ethnicity, a socio-racial framing that kept immigrant origins and normative American values in productive tension. It traces key Irish American male types—the gangster, the priest, the cop, the sports hero, and the returning immigrant—who navigated these tensions in maintenance of an ethnic whiteness that was nonetheless "at home" in America, transforming from James Cagney's "public enemy" to John Wayne's "quiet man" in the process. Whether as figures of Depression-era social disruption, avatars of presidential patriarchy and national manhood, or allegories of postwar white flight and the nuclear family, Irish American masculinities occupied a distinctive and unrivaled visibility and role in popular American film.

Genre and Cinema - Brian McIlroy 2012-08-06

This impressive volume takes a broad critical look at Irish and Irish-related cinema through the lens of genre theory and criticism. Secondary and related objectives of the book are to cover key genres and sub-genres and account for their popularity. The result offers new ways of looking at Irish cinema.

**Ireland and Cinema** - Barry Monahan 2015-08-25

The volume offers a broad range of academic approaches to contemporary and historical Irish filmmaking and representations of nationality, national identity, and theoretical questions around the construction of Ireland and Irishness on the screen.

**Youth and Popular Culture in 1950s Ireland** - Eleanor O'Leary 2018-04-05

Focusing on a decade in Irish history which has been largely overlooked, Youth and Popular Culture in 1950s Ireland provides the most complete account of the 1950s in Ireland, through the eyes of the young people who contributed, slowly but steadily, to the social and cultural transformation of Irish society. Eleanor O'Leary presents a picture of a generation with an international outlook, who played basketball, read comic books and romance magazines, listened to rock'n'roll music and skiffle, made their own clothes to mimic international styles and even danced in the street when the major stars and bands of the day rocked into town. She argues that this engagement with imported popular culture was a contributing factor to emigration and the growing dissatisfaction with standards of living and conservative social structures in Ireland. As well as outlining teenagers' resistance to outmoded forms of employment and unfair work practices, she maps their vulnerability as a group who existed in a limbo between childhood and adulthood. Issues of unemployment, emigration and education are examined alongside popular entertainments and social spaces in order to provide a full account of growing up in the decade which preceded the social upheaval of the 1960s. Examining the 1950s through the unique prism of youth culture and reconnecting the decade to the process of social and cultural transition in the second half of the 20th century, this book is a valuable contribution to the literature on 20th-century Irish history.

Ireland in Focus - Eóin Flannery 2009-06-01

From an analysis of the Guinness brand's reflection of Irish identity to an exploration of murals and film portrayals of political prisoners, this pioneering collection of essays seeks to present Ireland's relationship to visual culture as a whole. While other works have explored the imagistic

history of Ireland, most have restricted their lens to a single form of visual representation. *Ireland in Focus* is the first book to address the diverse range of visual representations of national and communal identity in Ireland. The contributors examine the politics of visual representation from both historical and contemporary perspectives. Drawing from the areas of cultural theory, postcolonial studies, art criticism, documentary and archival history, and gender studies, the essays provide novel insights on a variety of visual-cultural forms, including film, theater, photography, landscape art, political murals, and the visual iconography of commercial marketing. Bringing together established scholars and emerging young critics in the field, *Ireland in Focus* breaks new ground in showcasing the essential dynamism of visual culture and its relationship to Irish studies.

**The Routledge Companion to New Cinema History** - Daniel Biltereyst 2019-02-05

The Routledge Companion to New Cinema History presents the most recent approaches and methods in the study of the social experience of cinema, from its origins in vaudeville and traveling exhibitions to the multiplexes of today. Exploring its history from the perspective of the cinemagoer, the study of new cinema history examines the circulation and consumption of cinema, the political and legal structures that underpinned its activities, the place that it occupied in the lives of its audiences and the traces that it left in their memories. Using a broad range of methods from the statistical analyses of box office economics to ethnography, oral history, and memory studies, this approach has brought about an undisputable change in how we study cinema, and the questions we ask about its history. This companion examines the place, space, and practices of film exhibition and programming; the questions of gender and ethnicity within the cinematic experience; and the ways in which audiences gave meaning to cinemagoing practices, specific films, stars, and venues, and its operation as a site of social and cultural exchange from Detroit and Laredo to Bandung and Chennai.

Contributors demonstrate how the digitization of source materials and the use of digital research tools have enabled them to map previously unexplored aspects of cinema's business and social history and undertake comparative analysis of the diversity of the social experience of cinema across regional, national, and continental boundaries. With contributions from leading scholars in the field, *The Routledge Companion to New Cinema History* enlarges and refines our understanding of cinema's place in the social history of the twentieth century.

*The Myth of an Irish Cinema* - Michael Patrick Gillespie 2009-01-19

For the past seventy years the discipline of film studies has widely invoked the term national cinema. Such a concept suggests a unified identity with distinct cultural narratives. As the current debate over the meaning of nation and nationalism has made thoughtful readers question the term, its application to the field of film studies has become the subject of recent interrogation. In *The Myth of an Irish Cinema*, Michael Patrick Gillespie presents a groundbreaking challenge to the traditional view of filmmaking, contesting the existence of an Irish national cinema. Given the social, economic, and cultural complexity of contemporary Irish identity, Gillespie argues, filmmakers can no longer present Irishness as a monolithic entity. The book is arranged thematically, with chapters exploring cinematic representation of the middle class, urban life, rural life, religion, and politics. Offering close readings of Irish-themed films, Gillespie identifies a variety of interpretative approaches based on the diverse elements that define national character. Covering a wide range of films, from John Ford's *The Quiet Man* and Kirk Jones's *Waking Ned Devine* to Bob Quinn's controversial *Budawanny* and *The Bishop's Story*, *The Myth of an Irish Cinema* signals a paradigm shift in the field of film studies and promises to reinvigorate dialogue on the subject of national cinema.

*European Cinema and Television* - Ib Bondebjerg 2016-04-19

This book offers comparative studies of the production, content, distribution and reception of film and television drama in Europe. The collection brings together scholars from the humanities and social sciences to focus on how new developments are shaped by national and European policies and practices, and on the role of film and television in our everyday lives. The chapters explore key trends in transnational European film and television fiction, addressing issues of co-production and collaboration, and of how cultural products circulate across national borders. The chapters investigate how watching film and television from neighbouring countries can be regarded as a special kind of cultural encounter with the possibility of facilitating reflections on national differences within Europe and negotiations of what characterizes a

national or a European identity respectively.

**The Commitments** - Nessa Johnston 2021-11-15

This book examines *The Commitments* (Parker, 1991) for the first time as a film, rather than an adaptation of Roddy Doyle's bestselling novel, and as a significant cultural event in 1990s Ireland. A major hit in Ireland and around the world, the film depicts the short-lived attempts of an ensemble of young working-class Dubliners to achieve success as a soul covers band, playing the hits of Aretha Franklin, Otis Redding, and others, on a mission to 'bring soul back to Dublin'. Drawing upon interviews with key figures involved in the film and its music, including Roddy Doyle, Angeline Ball, and Bronagh Gallagher, as well as archival research of director Alan Parker's papers, the book explores questions of authenticity associated with youth, music, class, and culture, and assesses the film's legacy for the Irish film industry, Irish music scenes, and Irish youth. It also examines the film's status as a truly transnational production. This concise, yet interdisciplinary case study will be of interest to students and researchers in popular music, cultural studies, and sociology, as well as film and media studies.

*Cinemas of Ireland* - Isabelle le Corff 2009-01-14

*Cinemas of Ireland* is a collection of fourteen essays which provide numerous approaches to the new Irish cinematic landscape from both an Irish and a European perspective. Highlighting the works of European scholars in Irish studies, it features a variety of noteworthy critical papers that explore the evolution of contemporary Irish cinema in an era of globalisation. The collection also stresses the rich interdisciplinary nature of Irish film studies, ranging from theoretical studies, gender studies, to political and historical studies. The list of films analysed includes among others *Adam and Paul* (2004), *The Wind that Shakes the Barley* (2006), *Garage* (2007), *The Brave One* (2007). This collective volume is aimed at all established and emerging scholars who work on Irish cinema and at all the readers who are interested in discovering contemporary Irish cinema in its evolution and in the issues it tackles.

**Rethinking Genre in Contemporary Global Cinema** - Silvia Dibeltulo 2018-08-02

*Rethinking Genre in Contemporary Global Cinema* offers a unique, wide-ranging exploration of the intersection between traditional modes of film production and new, transitional/transnational approaches to film genre and related discourses in a contemporary, global context. This volume's content—the films, genres, and movements explored, as well as methodologies used in their analysis—is diverse and, crucially, up-to-date with contemporary film-making practice and theory. Significantly, the collection extends existing scholarly discourse on film genre beyond its historical bias towards a predominant focus on Hollywood cinema, on the one hand, and a tendency to treat "other" national cinemas in isolation and/or as distinct systems of production, on the other. In view of the ever-increasing globalisation and transnational mediation of film texts and screen media and culture worldwide, the book recognises the need for film genre studies and film genre criticism to cast a broader, indeed global, scope. The collection thus rethinks genre cinema as a transitional, cross-cultural, and increasingly transnational, global paradigm of film-making in diverse contexts.

*Irish National Cinema* - Ruth Barton 2004

Ruth Barton argues that in order to understand the position of filmmaking in Ireland and the inheritance on which contemporary filmmakers draw, definitions of the Irish culture and identity must take into account the Irish diaspora and engage with its cinema.

*Ireland and Cinema* - Barry Monahan 2018-02-14

The volume offers a broad range of academic approaches to contemporary and historical Irish filmmaking and representations of nationality, national identity, and theoretical questions around the construction of Ireland and Irishness on the screen.

*Cinema and Northern Ireland* - John Hill 2019-07-25

Traces the history of film production in Northern Ireland from the beginnings of a local film industry in the 1920s and 1930s, when the first Northern Irish 'quota quickies' were made, through the propaganda films of the 1940s and 1950s and on to the cinema of the 'Troubles'.

*The Films of Lenny Abrahamson* - Barry Monahan 2018-08-23

*The Films of Lenny Abrahamson: A Filmmaking of Philosophys* provides a comprehensive study of the films of contemporary, highly critically-appraised Irish director Lenny Abrahamson. As well as considering the aesthetics, cultural reflections and philosophical concerns in the better known work of this dynamic and profoundly original Irish filmmaker, it also looks at his short film - *3 Joes* - and his little-seen student film *Mendel*. As the first sustained study of Abrahamson's engaging and cinematically rich work, Barry Monahan's

book sheds light on the aesthetic wealth of the artist and connects his stylistic innovations to the context of his projects' socio-cultural background, to his own influences in modern cinema – going beyond Irish film, to reflect upon the works of auteurs such as Bergman, Tarkovsky, Kubrick, and Kaurismäki among others – and to a broader reflection on what his canon has to contribute to the philosophy of cinema, art, and questions about human existence in the 21st century.

**A Dictionary of Film Studies** - Annette Kuhn 2020-04-28

A Dictionary of Film Studies covers all aspects of its discipline as it is currently taught at undergraduate level. Offering exhaustive and authoritative coverage, this A-Z is written by experts in the field, and covers terms, concepts, debates, and movements in film theory and criticism; national, international, and transnational cinemas; film history, movements, and genres; film industry organizations and practices; and key technical terms and concepts. Since its first publication in 2012, the dictionary has been updated to incorporate over 40 new entries, including computer games and film, disability, ecocinema, identity, portmanteau film, Practice as Research, and film in Vietnam. Moreover, numerous revisions have been made to existing entries to account for developments in the discipline, and changes to film institutions more generally. Indices of films and filmmakers mentioned in the text are included for easy access to relevant entries. The dictionary also has 13 feature articles on popular topics and terms, revised and informative bibliographies for most entries, and more than 100 web links to supplement the text.

**Routledge International Handbook of Irish Studies** - Renée Fox 2020-12-31

Routledge International Handbook of Irish Studies begins with the reversal in Irish fortunes after the 2008 global economic crash. The chapters included address not only changes in post-Celtic Tiger Ireland but also changes in disciplinary approaches to Irish Studies that the last decade of political, economic, and cultural unrest have stimulated. Since 2008, Irish Studies has been directly and indirectly influenced by the crash and its reverberations through the economy, political landscape, and social framework of Ireland and beyond. Approaching Irish pasts, presents, and futures through interdisciplinary and theoretically capacious lenses, the chapters in this volume reflect the myriad ways Irish Studies has responded to the economic precarity in the Republic, renewed instability in the North, the complex European politics of Brexit, global climate and pandemic crises, and the intense social change in Ireland catalyzed by all of these. Just as Irish society has had to dramatically reconceive its economic and global identity after the crash, Irish Studies has had to shift its theoretical modes and its objects of analysis in order to keep pace with these changes and upheavals. This book captures the dynamic ways the discipline has evolved since 2008, exploring how the age of austerity and renewal has transformed both Ireland and scholarly approaches to understanding Ireland. It will appeal to students and scholars of Irish studies, sociology, cultural studies, history, literature, economics, and political science.

**Irish Film** - Martin McLoone 2019-07-25

This is an exploration of the representation of Ireland and the Irish in British and US cinemas, as well as Irish-made films. The book offers readings of a wide range of key films such as *The Butcher Boy* (1997), *Patriot Games* (1992) and *Angela's Ashes* (1999). It discusses the full range of Irish cinematic productions from the low-budget work of Comerford and *Breathnach*, to the bigger Hollywood productions like Ron Howard's *Far and Away* (1992), and looks at the 'second' cinema of directors such as Neil Jordan and Jim Sheridan where medium-sized budgets allow for greater creative control in Ireland. Feeding into wider debates about national and cultural identity, post-national cinema and the role of the state, the book provides an overview of how a relatively small film culture such as Ireland's can live successfully in the shadow of Hollywood.

*Screening Ireland* - Lance Pettitt 2000

*Screening Ireland* examines a century of screen representations of Ireland from a cultural studies perspective. Skillfully analyzing historical and contemporary examples from both film and television, this innovative book provides a clear, theoretically-informed synthesis of the most influential research on Irish audio-visual culture in the last decade.

*Irish and African American Cinema* - Maria Pramaggiore 2012-02-01

How these two cinemas portray complex and changing notions of national and racial identity.

*Irish National Cinema* - Ruth Barton 2004-07-31

From the international successes of Neil Jordan and Jim Sheridan, to the smaller productions of the new generation of Irish filmmakers, this book

explores questions of nationalism, gender identities, the representation of the Troubles and of Irish history as well as cinema's response to the so-called Celtic Tiger and its aftermath. Irish National Cinema argues that in order to understand the unique position of filmmaking in Ireland and the inheritance on which contemporary filmmakers draw, definitions of the Irish culture and identity must take into account the so-called Irish diaspora and engage with its cinema. An invaluable resource for students of world cinema.

*Screening Contemporary Irish Fiction and Drama* - Marc C. Conner 2022-10-18

In this book, each chapter explores significant Irish texts in their literary, cultural, and historical contexts. With an introduction that establishes the multiple critical contexts for Irish cinema, literature, and their adaptive textual worlds, the volume addresses some of the most popular and important late 20th-Century and 21st Century works that have had an impact on the Irish and global cinema and literary landscape. A remarkable series of acclaimed and profitable domestic productions during the past three decades has accompanied, while chronicling, Ireland's struggle with self-identity, national consciousness, and cultural expression, such that the story of contemporary Irish cinema is in many ways the story of the young nation's growth pains and travails. Whereas Irish literature had long stood as the nation's foremost artistic achievement, it is not too much to say that film now rivals literature as Ireland's key form of cultural expression. The proliferation of successful screen versionings of Irish fiction and drama shows how intimately the contemporary Irish cinema is tied to the project of both understanding and complicating (even denying) a national identity that has undergone radical change during the past three decades. This present volume is the first to present a collective accounting of that productive synergy, which has seen so much of contemporary Irish literature transferred to the screen.

*Music, the Moving Image and Ireland, 1897-2017* - John O'Flynn 2021-12-31

*Music, the Moving Image and Ireland, 1897-2017* constitutes the first comprehensive study of music for screen productions from or relating to the island. It identifies and interprets tendencies over the first 120 years of a field comprising the relatively distinct yet often overlapping areas of Irish-themed and Irish-produced film. Dividing into three parts, the book first explores accompaniments and scores for 20th-century Irish-themed narrative features that resulted in significant contributions by many Hollywood, British, continental European and, to a lesser extent, Irish composers, along with the input of many orchestras and other musicians. Its second part is framed by a consideration of various cultural, political and economic developments in both the Republic of Ireland and Northern Ireland from the 1920s (including the Troubles of 1968-1998). Focusing on scoring and other aspects of soundtrack production for domestic newsreel, documentary film and TV programming, it interprets the substantial output of many Irish composers within this milieu, particularly from the 1960s to the 1990s. Also referring to broader cultural and historical themes, the book's third and final part charts approaches to and developments in music and sound design over various waves of Irish cinema, from its relatively late emergence in the 1970s to an exponential growth and increasingly transnational orientation in the early decades of the 21st century.

**A Companion to British and Irish Cinema** - John Hill 2019-05-07

A stimulating overview of the intellectual arguments and critical debates involved in the study of British and Irish cinemas British and Irish film studies have expanded in scope and depth in recent years, prompting a growing number of critical debates on how these cinemas are analysed, contextualized, and understood. *A Companion to British and Irish Cinema* addresses arguments surrounding film historiography, methods of textual analysis, critical judgments, and the social and economic contexts that are central to the study of these cinemas. Twenty-nine essays from many of the most prominent writers in the field examine how British and Irish cinema have been discussed, the concepts and methods used to interpret and understand British and Irish films, and the defining issues and debates at the heart of British and Irish cinema studies. Offering a broad scope of commentary, the Companion explores historical, cultural and aesthetic questions that encompass over a century of British and Irish film studies—from the early years of the silent era to the present-day. Divided into five sections, the Companion discusses the social and cultural forces shaping British and Irish cinema during different periods, the contexts in which films are produced, distributed and exhibited, the genres and styles that have been adopted by British and Irish films, issues of representation and identity, and

debates on concepts of national cinema at a time when ideas of what constitutes both 'British' and 'Irish' cinema are under question. A Companion to British and Irish Cinema is a valuable and timely resource for undergraduate and postgraduate students of film, media, and cultural studies, and for those seeking contemporary commentary on the cinemas of Britain and Ireland.

**Film, Drama and the Break-up of Britain** - Steven Blandford 2007

This book engages with ideas that are highly topical and relevant: nationalism, nationhood and national identity as well as the relationship of these to postcolonialism. However, it does so within the broad field of drama. Examining the debates around the relationship between culture and national identity, the book documents the contributions of actual dramatists and film-makers to the chronicling of an important historical moment. The book breaks down what have been traditional barriers between theatre, film and television studies, considering the very broad range of ways in which the creators of dramatic fictions are telling us stories about ourselves at a time when the idea of being 'British' is increasingly problematic. Much has been written on the 'break up' of Britain, but there has been very little to-date about the impact that this is having on drama in the theatre, on television and on film. A very wide range of material is discussed in the book, ranging from box office hits such as "The Full Monty" to community based theatre in Scotland and Wales.

*Contests and Contexts* - John Walsh 2010

Despite being Ireland's national and first official language, Irish is marginalised and threatened as a community language. The dominant discourse has long dismissed the Irish language as irrelevant or even an obstacle to Ireland's progress. This book critiques that discourse and contends that the promotion of Irish and sustainable socio-economic development are not mutually exclusive aims. The author surveys historical and contemporary sources, particularly those used by the Irish historian J.J. Lee, and argues that the Irish language contributes positively to socio-economic development. He grounds this argument in theoretical perspectives from sociolinguistics, political economy and development theory, and suggests a new theoretical framework for understanding the relationship between language and development. The link between the Irish language and Ireland's socio-economic development is examined in a number of case studies, both within the traditional Irish-speaking Gaeltacht communities and in urban areas. Following the spectacular collapse of the Irish economy in 2008, this critical challenge to the dominant discourse on development is a timely and thought-provoking study.

*Film, Media and Popular Culture in Ireland* - Martin McLoone 2008

A collection covering a wide variety of media in Ireland, including broadcasting, film, popular music, radio, and popular culture. Together, these essays map out the role various media have played in the process of 're-imagining Ireland' over the last fifteen years, touching on aspects of Irish cultural identity and the (re)construction of notions of Irishness. The book addresses the more contemporary implications of both the peace process in Northern Ireland and the 'Celtic Tiger' phenomenon in the South. Contents include: Introduction: The Changing Configurations of Irish Studies (1990-2005); Boxed-in?: The Aesthetics of Film and Television --- Section One: Irish Film. National Cinema and Cultural Identity; Maureen O'Hara: The Political Power of the Feisty Colleen; A Landscape Peopled Differently: Thaddeus O'Sullivan's 'December Bride'; Cinema and the City: Re-imagining Belfast and Dublin; Challenging Colonial Traditions: British Cinema in the Celtic Fringe --- Section Two: Irish Broadcasting. 'Music Hall Dope and British Propaganda': Cultural Identity and Early Broadcasting in Ireland; The City and the Working Class on Irish Television; Broadcasting in a Divided Community: The BBC in Northern Ireland; Drama out of a Crisis: Television Drama and the Troubles; The Elect and the Abject: Representing Protestant Culture; Irish Popular Music; Hybridity and National Musics: The Case of Irish Rock Music (with Noel McLaughlin); Punk Music in Ireland: The Political Power of 'What-Might-Have-Been' --- Conclusion: Popular Culture and Social Change. ¿?¿?¿?

*Contemporary Irish Popular Culture* - Anthony P. McIntyre 2022-03-27

This book uses popular culture to highlight the intersections and interplay between ideologies, technological advancement and mobilities as they shape contemporary Irish identities. Marshalling case studies drawn from a wide spectrum of popular culture, including the mediated construction of prominent sporting figures, Troubles-set sitcom *Derry Girls*, and poignant drama feature *Philomena*, Anthony P. McIntyre offers a wide-ranging discussion of contemporary Irishness, tracing its entanglement with notions of mobility, regionality and identity. The book

will appeal to students and scholars of Irish studies, cultural studies, as well as film and media studies.

*Irish cinema in the twenty-first century* - Ruth Barton 2019-03-25

An accessible, comprehensive overview of contemporary Irish cinema, this book is intended for use as a third-level textbook and is designed to appeal to academics in the areas of film studies and Irish studies.

Responding to changes in the Irish production environment, it includes chapters on new Irish genres such as creative documentary, animation and horror. It discusses shifting representations of the countryside and the city, always with a strong concern for gender representations, and looks at how Irish historical events, from the Civil War to the Troubles, and the treatment of the traumatic narrative of clerical sexual abuse have been portrayed in recent films. It covers works by established auteurs such as Neil Jordan and Jim Sheridan, as well as new arrivals, including the Academy Award-winning Lenny Abrahamson.

*Women in the Irish Film Industry* - Susan Liddy 2020-03

*Women in Irish Film: Stories and storytellers* is an interdisciplinary collection that critically explores the contribution of women to the Irish film industry as creators of culture - screenwriters, directors, producers, cinematographers, editors, animators, film festival programmers and educators. This book will explore the experiences and reflections of Irish women practitioners and, across a range of chapters, will situate them within a very specific historical, social and cultural context and further position them within a male dominated film industry. In an accessible style, it rigorously teases out the myriad of ways that gender impacts on who has the power to speak and be heard in the film industry. The absence of women has implications for the kinds of stories being told, the diversity of characters on our screens and for employment and creative opportunities. This collection teases out the impact of women's presence and absence. It also contextualizes that contribution by interrogating why women are so underrepresented in the film industry. What factors lie behind their absence and marginalization and what steps can be taken, and are being taken, to reconfigure the landscape? An exclusive focus on women in the Irish film industry has been notably absent from publications to date. This book is long overdue and builds a nuanced picture of the underrepresentation of women in the Irish film industry. Importantly, it is anticipated that this collection will put a solid research foundation in place and forge a pathway for future scholarship.

*Gender, Ireland and Cultural Change* - Gerardine Meaney 2010-06-10

This book analyzes the roots of Irish social and sexual conservatism and the dramatic change in one of the most basic areas of human experience: how we understand our roles as men and women. It looks at the relationship between sexual and cultural dissent and the long, slow role of culture in generating change. Meaney offers the first major study that sets the relationship between national and gender identities in the context of analysis of Irish identity as white identity, tracing the identification of female sexuality with foreign threat in nationalist discourse and its consequences in contemporary representations of immigrant women and their children. The study presents an extended analysis of the relationship between feminism and nationalism, and between gender and modernism. Analyzing the role of Joyce in contemporary culture and Yeats and Synge in the understanding of tradition, it also sets their work in the context of their less known female contemporaries and challenges conventional understandings of the Irish literary tradition. The book concludes with an analysis of the relationship between race and masculinity in Irish characters in US and British culture, from *Patriot Games* to *Rescue Me* and *The Wire*, *The Romans in Britain* to *M.I.5*

**Ireland in Focus** - Eóin Flannery 2009-06-01

From an analysis of the Guinness brand's reflection of Irish identity to an exploration of murals and film portrayals of political prisoners, this pioneering collection of essays seeks to present Ireland's relationship to visual culture as a whole. While other works have explored the imagistic history of Ireland, most have restricted their lens to a single form of visual representation. *Ireland in Focus* is the first book to address the diverse range of visual representations of national and communal identity in Ireland. The contributors examine the politics of visual representation from both historical and contemporary perspectives. Drawing from the areas of cultural theory, postcolonial studies, art criticism, documentary and archival history, and gender studies, the essays provide novel insights on a variety of visual-cultural forms, including film, theater, photography, landscape art, political murals, and the visual iconography of commercial marketing. Bringing together established scholars and emerging young critics in the field, *Ireland in Focus* breaks new ground in showcasing the essential dynamism of visual

culture and its relationship to Irish studies

**A Companion to British and Irish Cinema** - John Hill 2019-07-18

A stimulating overview of the intellectual arguments and critical debates involved in the study of British and Irish cinemas. British and Irish film studies have expanded in scope and depth in recent years, prompting a growing number of critical debates on how these cinemas are analysed, contextualized, and understood. *A Companion to British and Irish Cinema* addresses arguments surrounding film historiography, methods of textual analysis, critical judgments, and the social and economic contexts that are central to the study of these cinemas. Twenty-nine essays from many of the most prominent writers in the field examine how British and Irish cinema have been discussed, the concepts and methods used to interpret and understand British and Irish films, and the defining issues and debates at the heart of British and Irish cinema studies. Offering a broad scope of commentary, the Companion explores historical, cultural and aesthetic questions that encompass over a century of British and Irish film studies—from the early years of the silent era to the present-day. Divided into five sections, the Companion discusses the social and cultural forces shaping British and Irish cinema during different periods, the contexts in which films are produced, distributed and exhibited, the genres and styles that have been adopted by British and Irish films, issues of representation and identity, and debates on concepts of national cinema at a time when ideas of what constitutes both 'British' and 'Irish' cinema are under question. *A Companion to British and Irish Cinema* is a valuable and timely resource for undergraduate and postgraduate students of film, media, and cultural studies, and for those seeking contemporary commentary on the cinemas

of Britain and Ireland.

**Rural Cinema Exhibition and Audiences in a Global Context** -

Daniela Treveri Gennari 2018-10-19

Although it has only been in the last decade that the planet's population balance tipped from a predominantly rural makeup towards an urban one, the field of cinema history has demonstrated a disproportionate skew toward the urban. Within audience studies, however, an increasing number of scholars are turning their attention away from the bright lights of the urban, and towards the less well-lit and infinitely more variegated history of rural cinema-going. *Rural Cinema Exhibition and Audiences in A Global Context* is the first volume to consider rural cinema-going from a global perspective. It aims to provide a rich and wide-ranging introduction to this growing field, and to further develop some of its key questions. It brings together eighteen international scholars or teams, all representatives of a dynamic, new field. Moving beyond a Western focus is essential for thinking through questions of rural exhibition, distribution and cinema experience, since over the relatively short history of cinema it is the rural that has dominated cinema-goers' lives in much of the developing world. To this end, the volume also innovates by bringing discussions of North American and European ruralities into dialogue with contributions on Kenya, Brazil, China, Thailand, South Africa and Australia.

*Men and Masculinities in Irish Cinema* - D. Ging 2012-12-03

Spanning a broad trajectory, from the New Gaelic Man of post-independence Ireland to the slick urban gangsters of contemporary productions, this study traces a significant shift from idealistic images of Irish manhood to a much more diverse and gender-politically ambiguous range of male identities on the Irish screen.