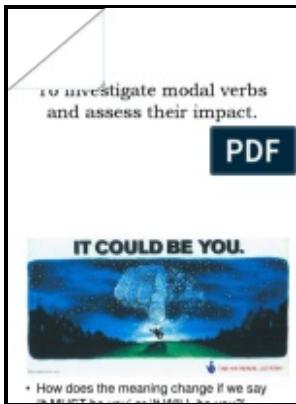


Uaigneas an ghleanna; agus, Chun na farraige sios

Sáirséal agus Dill - uaigneas



Description: -

- Irish drama -- Translations from English
- English drama -- Translations into Irish
- Uaigneas an ghleanna; agus, Chun na farraige sios
- Notes: In the shadow of the glen and Riders to the sea originally published together, London, Mathews, 1905.
- This edition was published in 1972



Filesize: 54.53 MB

Tags: #Shadow #of #the #Glen

Moll Dubh A' Ghleanna lyrics and chords

In recent years, productions of Uaigneas an Ghleanna The Shadow of the Glen and Chun na Farraige Sios Riders to the Sea have played to a full house on Inis Meain a full house in this very special case meaning that everyone on the island went to the production. When I was 14, I started attending record hops, as they were known in that pre-disco universe, often illicitly on nights my parents were out, always staying until the latest possible minute and then furiously cycling home just before they got back. Go ndéana Dia uilechumhachtach trócaire ar anam Bheartla, ar anam Mhichíl agus ar anamacha Shéamais agus Pheaitis agus Stiofáin agus Sheáin; agus go ndéana sé trócaire ar m'anam fén, a Nóna, agus ar anamacha chuireadh dhuine dá maireann beo fós ar an saol seo.

Aisling Ghéar, Irish Language Theatre

In the use of language, however, he remains utterly faithful to the people's speech. Audiences came from over a 20-mile radius to savour our programme of new international cinema, US productions bypassed by the local cinemas, classics and some movies banned in those significantly less liberal times. We lived just a couple of streets away and, as the family grew with the births of my sisters, Anne and Maria, we moved house twice, always staying close to the heart of the town.

Shadow of the Glen

There was an article in the Kerryman, bemoaning that escorts were easier to find outside rather than inside Kerry and, when I echoed that criticism to friends in a bar, I was dared into picking up the phone and volunteering. I also inherited my parents' love of popular music and they indulged this in my childhood, every Sunday night turning up the volume on Radio Luxembourg's Top 20 show, so that I could hear it in my bedroom. Dhá dhramá cháiliúla de chuid Synge, Riders to the Sea agus iad tionsaithe go slachtmhar go Gaeilge.

The town with the 'can

On my 18th birthday, a month before I did my Leaving Certificate, my father amazed me with the gift of a car - a year-old red Vauxhall Viva numbered NIN 775 - which he came across as a bargain. The Italians used to say that all translators are traducers, and that the poetry of a language invariably gets lost in any such transaction. There is far less likelihood now of the play seeming to be an exercise in stage-Irishry which encourages sophisticated audiences to patronise hopeless peasants: and a far greater chance of seeing it as an auto-critique of Irish culture offered

from within.

Gained in translation

In recent years, we've begun to recognise that, far from being an answer to colonialism, the Gaeltacht may be just another of its effects. I also had the dubious distinction of being the first person to use a four-letter word on stage in Tralee, when I played a Welsh soldier under pressure in Brian Friel's *The Freedom of the City*.

Related Books

- [Cattolicesimo e laicismo nell'Italia contemporanea](#)
- [Norges geografi](#)
- [Esthétique de la nouvelle française au vingtième siècle](#)
- [Volunteer assistance in the library](#)
- [Normal addresses on bible-diffusion for the use of younger clergy, and lay-speakers in general meeti](#)