

Enright Anne The Gathering

Sreya Chatterjee

The Gathering Anne Enright, 2007-12-01 A crowd of siblings gathers in Dublin for the wake of their wayward brother in this “stunning” novel by the award-winning author of *Actress* (The Washington Post). The surviving children of the Hegarty clan are gathering for the wake of their wayward, alcoholic brother, Liam, drowned in the sea after filling his pockets with stones. He is the third of the twelve Hegarty siblings to die. His sister, Veronica, collects the body and keeps the dead man company, guarding the secret she shares with him—something that happened in their grandmother’s house in the winter of 1968. As prize-winning author Anne Enright traces the line of betrayal and redemption through three generations, her distinctive intelligence twists the world a fraction and gives it back to us in a new and unforgettable light. *The Gathering* is an “wonderfully elegant and unsparing” epic of an Irish family (Los Angeles Times)—a novel about love and disappointment, how memories warp and secrets fester, and how fate is written in the body, not in the stars. “Entrancing...a haunting look at a broken family stifled by generations of hurt and disappointment, struggling to make peace with the irreparable.”—Entertainment Weekly “A melancholic love and rage bubbles just beneath the surface of this Dublin clan, and Enright explores it unflinchingly.”—Publishers Weekly “Her sympathy for her characters is as tender and subtle as Alice McDermott’s; her vision of Ireland is as brave and original as Edna O’Brien’s. *The Gathering* is her best book.”—Colm Toibin “Hypnotic.”—Booklist (starred review)

The Gathering by Anne Enright John O'Carroll, 2008

Translation of feelings in "The Gathering" Anne-Charlotte Cloarec, 2009

The Green Road: A Novel Anne Enright, 2015-05-11 One of the Guardian's 100 Best Books of the 21st Century With language so vibrant it practically has a pulse, Enright makes an exquisitely drawn case for the possibility of growth, love and transformation at any age. —People From internationally acclaimed author Anne Enright comes a shattering novel set in a small town on Ireland's Atlantic coast. *The Green Road* is a tale of family and fracture, compassion and selfishness—a book about the gaps in the human heart and how we strive to fill them. Spanning thirty years, *The Green Road* tells the story of Rosaleen, matriarch of the Madigans, a family on the cusp of either coming together or falling irreparably apart. As they grow up, Rosaleen's four children leave the west of Ireland for lives they could have never imagined in Dublin, New York, and Mali, West Africa. In her early old age their difficult, wonderful mother announces that she’s decided to sell the house and

divide the proceeds. Her adult children come back for a last Christmas, with the feeling that their childhoods are being erased, their personal history bought and sold. A profoundly moving work about a family's desperate attempt to recover the relationships they've lost and forge the ones they never had, *The Green Road* is Enright's most mature, accomplished, and unforgettable novel to date.

Trauma and Recovery in the Twenty-First-Century Irish Novel Kathleen Costello-Sullivan, 2018-05-07 The desire to engage and confront traumatic subjects was a facet of Irish literature for much of the twentieth century. Yet, just as Irish society has adopted a more direct and open approach to the past, so too have Irish authors evolved in their response to, and literary uses of, trauma. In *Trauma and Recovery in the Twenty-First-Century Irish Novel*, Costello-Sullivan considers the ways in which the Irish canon not only represents an ongoing awareness of trauma as a literary and cultural force, but also how this representation has shifted since the end of the twentieth and beginning of the twenty-first century. While earlier trauma narratives center predominantly on the role of silence and the individual and/or societal suffering that traumas induce, twenty-first-century Irish narratives increasingly turn from just the recognition of traumatic experiences toward exploring and representing the process of healing and recovery both structurally and narratively. Through a series of keenly observed close readings, Costello-Sullivan explores the work of Colm Tóibín, John Banville, Anne Enright, Emma Donohue, Colum McCann, and Sebastian Barry. In highlighting the power of narrative to amend and address memory and trauma, Costello-Sullivan argues that these works reflect a movement beyond merely representing trauma toward also representing the possibility of recovery from it.

The Wren, The Wren Anne Enright, 2023-09-12 Winner of the 2024 Writers' Prize in Fiction • Shortlisted for the 2024 Women's Prize for Fiction • Named a Best Book of the Summer by The Guardian and The Times • Named one of Publishers Weekly's Top 10 Books of 2023, one of the Washington Post's 50 Notable Works of Fiction, and a Best Book of the Year by Time, The New Yorker, Kirkus Reviews, The Guardian, Library Journal, Harper's Bazaar, The Conversation, and Kobo Canada From Booker-prize winning author Anne Enright, an astonishing novel about the love between mother and daughter—sometimes fierce, often painful, but always transcendent. Carmel had been alone all her life. She had been alone since she was twelve years old. The baby knew all this. They looked at each other; one life into another life, and the baby knew exactly how alone her mother had been. Nell—funny, brave and so much loved—is a young woman with adventure on her mind. As she sets out into the world, she finds her family history hard to escape. For her mother, Carmel, Nell's leaving home opens a space in her heart, where the turmoil of a lifetime begins to churn. And across the generations falls the long shadow of Carmel's famous father, an Irish poet of beautiful words and brutal actions. This is a meditation on love: spiritual, romantic, darkly sexual or genetic. A generational saga that traces the inheritance not just of trauma but also of wonder, it is a testament to the glorious resilience of women in the face of promises false and true. Above all, it is an exploration of the

love between mother and daughter - sometimes fierce, often painful, but always transcendent.

Laying Out the Bones Bridget English, 2017-12-01 English sheds new light on death and dying in twentieth- and twenty-first century Irish literature as she examines the ways that Irish wake and funeral rituals shape novelistic discourse. She argues that the treatment of death in Irish novels offers a way of making sense of mortality and provides insight into Ireland's cultural and historical experience of death. Combining key concepts from narrative theory—such as readers' competing desires for a story and for closure—with Irish cultural analyses and literary criticism, English performs astute close readings of death in select novels by Joyce, Beckett, Kate O'Brien, John McGahern, and Anne Enright. With each chapter, she demonstrates how novelistic narrative serves as a way of mediating between the physical facts of death and its lasting impact on the living. English suggests that while Catholic conceptions of death have always been challenged by alternative secular value systems, these systems have also struggled to find meaningful alternatives to the consolation offered by religious conceptions of the afterlife.

James Joyce's Legacies in Contemporary Irish Women's Writing Annalisa Mastronardi, 2025-09-10 James Joyce's Legacies in Contemporary Irish Women's Writing is a ground-breaking study that, for the first time, explores in depth the influence of James Joyce on Irish women writers, from his contemporaries to more recent voices. With a particular focus on Anne Enright's *The Gathering*, Eimear McBride's *A Girl Is a Half-formed Thing* and Emilie Pine's *Ruth & Pen*, this book examines how Irish women writers have engaged with Joyce's legacy. Unlike their male counterparts, who have often felt overshadowed by Joyce's influence, Irish women writers have embraced and expanded upon his work, viewing it not as a constraint but as an opening to new creative possibilities. This book will be of particular value to Joyce scholars working in feminism and reception studies, as well as students of Irish literature and women's writing. It offers fresh insights into the evolving landscape of Irish literature and complicates Harold Bloom's theory of the Anxiety of Influence, demonstrating how women writers perceive canonical figures like Joyce not as rivals, but as trailblazers.

Family Fictions and World Making Sreya Chatterjee, 2021-04-29 *Family Fictions and World Making: Irish and Indian Women's Writing in the Contemporary Era* is the first book-length comparative study of family novels from Ireland and India. On the one hand, despite an early as well as late colonial experience, Ireland is often viewed exclusively within a metropolitan British and Europe-centered frame. India, on the other hand, once seen as a model of decolonization for the non-Western world, has witnessed a crisis of democracy in recent years. This book charts the idea of world making through the fraught itineraries of the Irish and the Indian family novel. The novels discussed in the book foreground kinship based on ideological rather than biological ties and recast the family as a nucleus of interests across national borders. The book considers the work of critically acclaimed women authors Anne Enright, Elizabeth Bowen, Mahasweta Devi, Jennifer Johnston, Kiran Desai and Molly Keane. These writers are explored as representative voices for the interwar years, the late-

modern period, and the globalization era. They not only push back against the male nationalist idiom of the family but also successfully interrogate family fiction as a supposedly private genre. The broad timeframe of Family Fictions and World Making from the interwar period to the globalization era initiates a dialogue between the early and the current debates around core and periphery in postcolonial literature.

Rhythms of Writing Helena Wulff, 2020-05-15 This is the first anthropological study of writers, writing and contemporary literary culture. Drawing on the flourishing literary scene in Ireland as the basis for her research, Helena Wulff explores the social world of contemporary Irish writers, examining fiction, novels, short stories as well as journalism. Discussing writers such as John Banville, Roddy Doyle, Colm Tóibín, Frank McCourt, Anne Enright, Deirdre Madden, Éilís Ní Dhuibhne, Colum McCann, David Park, and Joseph O'Connor, Wulff reveals how the making of a writer's career is built on the 'rhythms of writing': long hours of writing in solitude alternate with public events such as book readings and media appearances. Destined to launch a new field of enquiry, *Rhythms of Writing* is essential reading for students and scholars in anthropology, literary studies, creative writing, cultural studies, and Irish studies.

Five Irish women Emer Nolan, 2019-09-16 Five Irish Women is comprised of five interlinked portraits of exceptional Irish women from various fields - literature, journalism, music, politics - who have achieved outstanding reputations since the 1960s: Edna O'Brien, Sinéad O'Connor, Nuala O'Faolain, Bernadette McAliskey and Anne Enright. Several of these could claim to be among the best-known Irish people of their day. The book looks at their achievements -- works of art in some cases, but also life-writing, interviews and speeches - and at their reception in Ireland and elsewhere, shedding light on some of their shared preoccupations, including equality, sexuality and nationalism. The main focus is on the ways in which these distinguished women make sense of their formative experiences as Irish people and how they in turn have been understood as representative figures in modern Ireland.

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.

Irish Feminist Futures Claire Bracken, 2016-02-12 This book is about the future: Ireland's future and feminism's future, approached from a moment that has recently passed. The Celtic Tiger (circa 1995-2008) was a time of extraordinary and radical change, in which Ireland's economic, demographic, and social structures underwent significant alteration. Conceptions of the future are powerfully prevalent in women's cultural production in the Tiger era, where it surfaces as a form of temporality that is open to surprise, change, and the unknown. Examining a range of literary and filmic texts, *Irish Feminist Futures* analyzes how futurity structures representations of the feminine self in women's cultural practice.

Relationally connected and affectively open, these representations of self enable sustained engagements with questions of gender, race, sexuality, and class as they pertain to the material, social, and cultural realities of Celtic Tiger Ireland. This book will appeal to students and scholars of Irish studies, Irish feminist criticism, sociology, cultural studies, literature, women's studies, gender studies, neo-materialist and feminist theories.

Ireland, Literature, and the Coast Nicholas Allen, 2020 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, setting 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.

Routledge International Handbook of Irish Studies Renée Fox, Mike Cronin, Brian Ó Conchubhair, 2020-12-30 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. Chapter 3, 5 and 15 of this book is available for free in PDF format as Open Access from the individual product page at www.routledge.com. It has been made available under a Creative Commons Attribution-Non Commercial-No Derivatives 4.0 license.

Studies in the Rhetoric of Fiction Ana-Karina Schneider, 2015-09-18 Studies in the Rhetoric of Fiction investigates the contemporary novel's relation to its forerunners, the picaresques, romances and sentimental novels of the 18th century. Henry Fielding, Laurence Sterne and Jane Austen are stable landmarks, while, of the contemporary practitioners, a handful recur from one chapter to the next, particularly Julian Barnes, Ian McEwan and Kazuo Ishiguro. The chapters share an interest in the rhetoric of fiction, broadly understood as the way in which fictional works achieve their effects on readers, whether by directly addressing a hypothetical reader, using irony and parody, orchestrating competitions between divergent

narratives, imitating musical structures, inviting intertextual readings, or openly taking issue with traditional conventions and expectations. Chapters focusing on narrative strategy and metanarrative comment, therefore, alternate with those interrogating reading practices and readerly participation in the rhetorical interchange. This collection of essays however does not propose a consistent theory of the rhetoric of fiction; nor does it claim any generalisable validity for its findings. Rather, it consists of a series of readings that address various formal aspects of the novels they focus on, showing rhetoric in action, pointing out the complex ways in which its means and strategies change in time and across genres and media. It restores a sense that whatever old tricks the author or narrator is perceived to be up to, they are an invitation to the reader to take part in the fun. The book will appeal to students and scholars in the early stages of their research, encouraging readings that identify rhetorical strategies that challenge conventional forms and expectations. It is, therefore, largely free of rhetorical terminology, making sparing use of it when distinctions must be drawn and the more technical aspects of novels are interrogated.

Romance Dana Percec, 2012-03-15 *Romance: The History of a Genre* is a collection of essays devoted to the highly popular and no less controversial genre of romance. A genre often disregarded for its stereotypical language, shallow characters, and predictable plots, dismissed as “women’s” fiction, accused of conventionalism, romance is a genre which, after ups and downs in its millennial history, is now holding a leading position on the international bookselling market. This achievement has also been possible with the endorsement of contemporary media and modern technology, cinema, television, the Internet, etc. Much has been written in both traditional and more recent literary theory about the origins and evolution of the early forms of romance, from the classical Antiquity, through the Middle Ages, and into the Renaissance and early modernity in Western Europe. A corpus, which is becoming more and more substantial today, is already available about the gendered status of contemporary romance, both in terms of the writing ethos and in terms of reader response, with theories coming from the combined areas of feminism, social sciences, and psychoanalysis. The aim of the present volume is that of noting the fluid character of the genre, with the great number of subcategories, mixed and hybrid, bringing evidence to the polymorphous nature of contemporary popular culture. This book proposes, in four parts and twelve chapters, a fascinating and multifaceted journey into the history, substance and geography of romance. From its origins to the latest developments, from its subgenres to its features, from print to film, from television to Facebook, romance comes in various shapes and colours, which the reader can fully explore. The journey in the world of romance takes the reader from familiar corners to less familiar ones: from North America, Great Britain, Romania, or Turkey, to India or South Africa. The numerous approaches to romance generate diverse data, varied analytical frameworks and interesting, fresh and solidly grounded findings.

Writing Modern Ireland Catherine E. Paul, 2015 *Writing Modern Ireland* examines the complex literary manifestations of

Ireland and Irishness from the turn of the twentieth century to very recently. Together with examinations of the nation, the collected essays consider Irish identities that may be sexual, racial, regional, gendered, disabled and able-bodied, traumatized and in the process of healing. Identity, like literary texts, is a constant process of making and remaking, revision and publication. This collection takes up the question of what it means to write modern Ireland, evoking the many resonances that name will carry: a mythic place, a land controlled from elsewhere, a nation hoped for and achieved, a nation denied and resisted, an island divided, an idea soaked in fantasies and dreams, a homeland abandoned in searches for brighter futures, a land of opportunity, a people who are many people, and a place defined by writers who both empower and challenge it. W. B. Yeats looms large, as he does in modern Irish writing, and in commemoration of his sesquicentennial year. Building on a themed issue of *The South Carolina Review*, the present volume is expanded and rededicated by Catherine E. Paul (Clemson University). It features critical essays by Ronald Schuchard on Yeats, Michael Sidnell on Beckett, Liam Harte on Sebastian Barry, Jefferson Holdridge on contemporary Irish poets, and Thomas Dillon Redshaw on the revival of the Cuala Press (illustrated), together with a host of significant scholarship and criticism by 14 additional international experts from the USA, UK, Belgium, France, and (of course) Ireland.-- p. [4] of cover.

Samuel Beckett and the 'State' of Ireland Alan Graham, Scott Hamilton, 2018-07-27 Reflecting the rich critical debate at the 'Beckett and the State of Ireland' conferences held in Dublin between 2011 and 2013, this volume brings together a selection of essays which explore and respond to the Irish concerns which echo in the fiction, drama, and poetry of Samuel Beckett. From the portrayals of the haunting landscape of South County Dublin in Beckett's work to its interrogation of the political and social pieties of the infant nation state in which the author came to maturity, Beckett and the 'State' of Ireland uncovers the enduring presence of Ireland in one of the most influential bodies of writing in modern literature. Examining the politics of cultural identity, sexuality in the post-independence era, representations of disability in Beckett's fiction and drama, Ireland's culture of incarceration, the role of eugenics in the Irish cultural imagination, and the themes of exile and displacement in Beckett's writing, amongst other concerns, Beckett and the 'State' of Ireland enriches understandings of the social, cultural, and political dimensions of Beckett's work and introduces new and challenging perspectives to the study of Irish literature and culture.

Women's Fiction and Post-9/11 Contexts Peter Childs, Claire Colebrook, Sebastian Groes, 2014-10-21 9/11 is not simple a date on the calendar but marks a distinct historical threshold, ushering in the war on terror, various states of emergency, a supposed "clash of civilizations," and the putative legitimization of counter-democratic procedures ranging from extraordinary renditions to enhanced interrogation. Perhaps no date, since Virginia Woolf declared that "on or about December 1910 human character changed," has marked such a singular point in the perception of time, identity and nature. Women's writing has always been something of a counter-canon, offering modes of voice and point of view beyond that of the

“man” of reason. This collection of essays explores the two problems of what it means to write as a woman and what it means to write in the twenty-first century.

Unveiling the Magic of Words: A Report on "**Enright Anne The Gathering**"

In some sort of defined by information and interconnectivity, the enchanting power of words has acquired unparalleled significance. Their power to kindle emotions, provoke contemplation, and ignite transformative change is actually awe-inspiring. Enter the realm of "**Enright Anne The Gathering**," a mesmerizing literary masterpiece penned by way of a distinguished author, guiding readers on a profound journey to unravel the secrets and potential hidden within every word. In this critique, we shall delve in to the book is central themes, examine its distinctive writing style, and assess its profound impact on the souls of its readers.

[venomous christopher krovatin](#)

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