

Amongst Women John Mcgahern

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High Ground

Women and Exile in Contemporary Irish Fiction examines how contemporary Irish authors have taken up the history of the Irish woman migrant. It situates these writers' work in relation to larger discourses of exile in the Irish literary tradition and examines how they engage with the complex history of Irish emigration.

Getting Through

Paul King, an Irish landowner, is dying; his wife is half his age. He has not allowed his wealth to spread ease or comfort. When he dies, his handsome young workman Paul is urged by a cunning mother to move in on the vulnerable young widow. The Power of Darkness reflects a fallen world. The title is a description of the force that drives it; sexual ignorance and the old fear of famine lead to irrational greed, coupled with the need for redemption.

Memoir

While the Celtic Tiger rages, and greed becomes the norm, Johnsey Cunliffe desperately tries to hold on to the familiar, even as he loses those who all his life have protected him from a harsh world. Following the deaths first of his father and then his mother, Johnsey inherits the family farm, and a healthy bank account, both of which he proves incapable of managing on his own. Village bullies and scheming land-grabbers stand in his way, no matter where he turns. Though companionship, and the promise of love, enter his life as a result of a hospital stay following a brutal beating, Johnsey remains a lonely man struggling to keep up with a world that moves faster than he does. Set over the course of one year of Johnsey Cunliffe's life, *The Thing About December* breathes with Johnsey's bewilderment, humor and agonizing self-doubt. Readers will fall in love with Johnsey in a bittersweet tale that serves as a poignant reminder that we are surrounded in life by simple souls who are

nonetheless more insightful and wise than we realize, or can even imagine.

The Pornographer

'As wise and compelling a book as any of his elegiac and graceful novels.' David Mitchell This is the story of John McGahern's childhood; of his mother's death, his father's anger and bafflement, and his own discovery of literature. 'Long before Frank McCourt made an entire industry out of twinkly eyed accounts of the poverty and institutionalised brutality of mid-twentieth-century rural Ireland, John McGahern, Ireland's greatest living novelist, had already shone wise and unsparing light on this same world Memoir is the full, unadorned story of his childhood and adolescence in Leitrim His finest book yet.' Stephanie Merritt, Observer 'In a tremendously distinguished career, he has never written more movingly, or with a sharper eye.' Andrew Motion, Guardian 'I have admired, even loved, John McGahern's work since his first novel Memoir strips the skin off his fiction as he faces a desperate early life with great force and tenderness.' Melvyn Bragg

The Writer and the World

Michael, a writer of pornographic fiction, creates an ideal world of sex through his two stock athletes, Colonel Grimshaw and Mavis Carmichael, while he bungles every phase of his entanglement with an older woman who has the misfortune to fall in love with him. But his insensitivity to this love is in direct

contrast to the tenderness with which he attempts to make his aunt's slow death in hospital tolerable, while his employer, Maloney, failed poet and comic king of pornographers, comes gradually to preside over this broken world. Everywhere in this rich novel is the drama of opposites, but, above all, sex and death are never far from each other. 'A marvellous novel, deep, moving, rich and resonant, about love, lust, life and death.' Sunday Express 'A novel that succeeds beautifully in doing what it sets out to do; to record and illuminate varieties of disenchantment.' Times Literary Supplement 'An admirable book, one of the finest I have read for a long time I cannot recommend Mr McGahern too strongly.' Sunday Telegraph

Young John McGahern

The Dark, John McGahern's second novel, is set in rural Ireland. The themes - that McGahern has made his own - are adolescence and a guilty, yet uncontrollable sexuality that is contorted and twisted by both a puritanical state religion and a strange, powerful and ambiguous relationship between son and widower father. Against a background evoked with quiet, undemonstrative mastery, McGahern explores with precision and tenderness a human situation, superficially very ordinary, but inwardly an agony of longing and despair. 'It creates a small world indelibly and without recourse to deliberate heightening effects of prose. There are few writers whose work can be anticipated with such confidence and excitement.' Sunday Times 'One of the greatest writers of our era.' Hilary Mantel, New Statesman

Nightlines

Donal Ryan's short stories pick up where his acclaimed novels *The Spinning Heart* and *The Thing About December* left off, dealing with dramas set in motion by loneliness and displacement and revealing stories of passion and desire where less astute observers might fail to detect the humanity that roils beneath the surface. Sometimes these dramas are found in ordinary, mundane situations; sometimes they are triggered by a fateful encounter or a tragic decision. At the heart of these stories, crucially, is how people are drawn to each other and cling to love when and where it can be found. In a number of the these stories, emotional bonds are forged by traumatic events caused by one of the characters - between an old man and the frightened young burglar left to guard him while his brother is beaten; between another young man and the mother of a girl whose death he caused when he crashed his car; between a lonely middle-aged shopkeeper and her assistant. Disconnection and new discoveries pervade stories involving emigration (an Irish priest in war-torn Syria) or immigration (an African refugee in Ireland). Some of the stories are set in the same small town in rural Ireland as the novels, with names that will be familiar to Ryan's readers. In haunting prose, Donal Ryan has captured the brutal beauty of the human heart in all its failings, hopes and quiet triumphs.

The Power of Darkness

England in the middle of World War II, a war that

seems fated to go on forever, a war that has become a way of life. Heroic resistance is old hat. Everything is in short supply, and tempers are even shorter. Overwhelmed by the terrors and rigors of the Blitz, middle-aged Miss Roach has retreated to the relative safety and stupefying boredom of the suburban town of Thames Lockdon, where she rents a room in a boarding house run by Mrs. Payne. There the savvy, sensible, decent, but all-too-mEEK Miss Roach endures the dinner-table interrogations of Mr. Thwaites and seeks to relieve her solitude by going out drinking and necking with a wayward American lieutenant. Life is almost bearable until Vicki Kugelmann, a seeming friend, moves into the adjacent room. That's when Miss Roach's troubles really begin. Recounting an epic battle of wills in the claustrophobic confines of the boarding house, Patrick Hamilton's *The Slaves of Solitude*, with a delightfully improbable heroine, is one of the finest and funniest books ever written about the trials of a lonely heart.

The Leavetaking

From the Booker Prize winning author of *Amsterdam*, a brilliant new novel. On the hottest day of the summer of 1935, thirteen-year-old Briony Tallis sees her sister Cecilia strip off her clothes and plunge into the fountain in the garden of their country house. Watching her is Robbie Turner, son of the Tallis's cleaning lady, whose education has been subsidized by Cecilia's and Briony's father, and who, like Cecilia, has recently come down from Cambridge. By day's end, their lives will be changed - irrevocably. Robbie

and Cecilia will have crossed a boundary they had not imagined at its start. And Briony will have witnessed mysteries, seen an unspeakable word, and committed a crime for which she will spend the rest of her life trying to atone... Brilliant and utterly enthralling in its depiction of love and war and class and childhood and England, *An Atonement* is a profound – and profoundly moving – exploration of shame and forgiveness, of atonement and of the possibility of absolution.

John McGahern and the Imagination of Tradition

Denis Sampson explores John McGahern's discovery of art as a young man and traces the development of his signature vision and style. Sampson considers McGahern's early efforts as an apprentice novelist and weaves the inner story of the composition of his acclaimed first novel *The Barracks* into a narrative of imaginative formation.

The Thing About December

John McGahern is considered by many to be the most important Irish prose writer of the last fifty years. McGahern's short stories equal his finest novels, reflecting both the richness of the ordinary, and the extraordinary, in the lives of a variety of individuals: the jilted lover waiting with would-be writers in a Dublin pub on a summer evening; the bitter climax between a father and son as a marriage begins; the fortunes and misfortunes of the Kirkwood family; and

many more. For this revised edition, completed shortly before his death, John McGahern edited and deleted a number of stories from the Collected Stories that first appeared in 1992. This is the authorised edition of a modern classic. 'He writes with authority and gravity, and with an instinct for the most appropriate detail . . . His terse narrative seems free and full. He has the gift of being able to move fluently and unselfconsciously between a simple and a heightened style.' Times Literary Supplement 'One of the greatest writers of our era.' Hilary Mantel, New Statesman

Constellations

Oscar Wilde never wrote a last testament during his isolation in Paris. This book takes the known facts about Oscar Wilde and converts them into a fictional portrait of the artist and memoir of a life of great contrast - a career which ended with a catastrophic fall from public favour.

The Collected Stories

This unique collection brings together essays by experts from a variety of disciplines, including history, sociology, education, journalism, creative writing and literary criticism, to offer new insights into the writer, his work and his legacy. Featuring a range of distinguished contributors, including Roy Foster, Paula Meehan, Frank McGuinness and Melvyn Bragg, along with a previously unpublished McGahern interview, the collection enhances the existing body of criticism,

extending the McGahern conversation into new areas and deepening appreciation of the considerable achievements of this great writer. The volume, which also features an original poem by Paula Meehan written in honour of McGahern, will stimulate the interest of students, researchers and general readers of Irish literature and culture.

Reading the Contemporary Irish Novel 1987 - 2007

A collection of thirty-four short stories by the Irish author

Atonement

Mere Marie-Helene once turned her back on life, sealing up her heart in order to devote herself to God. Now the formidable Mother Superior of an Irish convent, she has, for some time, been experiencing grave doubts about her vocation. But when she meets Anna Murphy, the youngest-ever boarder, the little girl's solemn, poetic nature captivates her and she feels 'a storm break in her hollow heart'. Between them an unspoken allegiance is formed that will sustain each through the years as the Reverend Mother seeks to combat her growing spiritual aridity and as Anna develops the strength to resist the conventional demands of her background.

The Dark

This collection of essays, written by many of the

foremost McGahern scholars, provides solid reasons for why the Leitrim writer has assumed canonical status since his premature death in 2006, an event which sparked something akin to a period of national mourning in Ireland. The reason why so many people felt his loss so keenly is probably due to the fact that McGahern's attention to detail, his feel for landscape, his understanding of the Irish psyche, his carefully chiselled prose, his love of social and religious rituals, all contributed to his remarkable evocation of what it was like to live in Ireland at a specific time in its evolution - that is to say, from the time of independence up to the beginning of the new millennium. This is a multidisciplinary collection which situates McGahern in his literary context and explains the ingredients that make him such a revered writer, one who had his finger firmly on the pulse of the nation. Violence, love and desire, ecology, memory, friendship, photography, rage, sin, are examined with a view to assessing how they are pertinent to McGahern's work and the extent to which they contribute to his literary legacy. Declan Kiberd speaks from personal experience of the young writer who taught in Belgrove National School and was fascinated with cricket, whereas Donal Ryan describes how reading McGahern almost caused him to abandon his literary vocation because of his belief that he could never write like this master of prose. There is something in this book for both the specialist and non-specialist alike and it is essential reading for anyone with even a passing interest in McGahern the man and writer.

The Rockingham Shoot and Other Dramatic Writings

Touchstones examines the ways in which John McGahern became a writer through his reading. This reading, it is shown, was both extensive and intensive, and tended towards immersion in the classics. As such, new insights are provided into McGahern's admiration and use of writers as diverse as Dante Alighieri, William Blake, James Joyce, Albert Camus and several others. Evidence for these claims is found both through close reading of McGahern's published texts as well as unprecedented sleuthing in his extensive archive of papers held at the National University of Ireland, Galway. The ultimate intention of the book is to draw attention to the very literary and writerly nature of McGahern as an artist, and to place him, not just as a great Irish writer, but as part of a long and venerable European tradition.

The Blue Guitar

This first book-length study of the fiction of John McGahern traces his development as an artist by providing a detailed reading of each of his five novels and three collections of stories. In *The Barracks* (1963) and *The Dark* (1965), McGahern's unapologetic eye for shocking truths and his scrupulous preoccupation with style and form made comparisons to the young James Joyce commonplace. The mantle of "silence, exile and cunning" also seemed to fit the young novelist, who was fired from his job and whose second novel was banned. *The Leavetaking* and *The*

Pornographer won him renewed acclaim in the 1970s, but the breakthrough into recognition as a major novelist - the peer of Seamus Heaney and Brian Friel - did not come until the publication of *Amongst Women*, which in 1992 won McGahern the prestigious GPA (Guinness Peat Aviation) Prize of 50,000 for the most significant Irish book of the previous three years. Although McGahern's fiction is known primarily in Europe, its reception, significance, and place in literary history, especially in the United States, still remain ambiguous and controversial in spite of support from such literary luminaries as John Updike. Denis Sampson here situates McGahern's fiction in the tradition of symbolic realism. McGahern's distinctive style is grounded in concrete images of place - the streets of Dublin and the Roscommon-Leitrim countryside, in particular. Images of personal darkness are associated with an acute analysis of the repressive and deadening effects of Irish social forces on individuals, but McGahern's sensitive portraits are illuminated by a resilient and unsentimental sense of self. Many of his novels and short stories interweave the story of one family's history through two generations, and in its epic confrontations, the reader discovers a moral account of post-colonial Ireland. Ultimately, McGahern unveils the elemental patterns of change which govern individual and social life. As in Beckett, Proust, or Yeats, writers whose presence can be felt in McGahern's work, the sum is greater than the parts, for he is one of those exacting artists who invite the reader to circle back over known territory, searching the familiar narrative for the renewal of imagination itself as the vital and redeeming power. Sampson argues that McGahern's

treatment of time and consciousness, of self, story and fictional form, of memory and narrative choice, and of the self-referential autobiographical subject define this integrated set of fictions as the work of a major and underrated artist. This study sheds much-needed light on the enigmatic figure of John McGahern for scholars and students of contemporary Irish literature, European modern literature, and contemporary fiction.

The Mangan Inheritance

John Banville, the Man Booker Prize-winning author of *The Sea* and *Ancient Light*, now gives us a new novel—at once trenchant, witty, and shattering—about the intricacies of artistic creation, about theft, and about the ways in which we learn to possess one another, and to hold on to ourselves. Equally self-aggrandizing and self-deprecating, our narrator, Oliver Otway Orme (“O O O. An absurdity. You could hang me over the door of a pawnshop”), is a painter of some renown and a petty thief who has never before been caught and steals only for pleasure. Both art and the art of thievery have been part of his “endless effort at possession,” but now he’s pushing fifty, feels like a hundred, and things have not been going so well. Having recognized the “man-killing crevasse” that exists between what he sees and any representation he might make of it, he has stopped painting. And his last act of thievery—the last time he felt its “secret shiver of bliss”—has been discovered. The fact that the purloined possession was the wife of the man who was, perhaps, his best

friend has compelled him to run away—from his mistress, his home, his wife; from whatever remains of his impulse to paint; and from a tragedy that has long haunted him—and to sequester himself in the house where he was born. Trying to uncover in himself the answer to how and why things have turned out as they have, excavating memories of family, of places he has called home, and of the way he has apprehended the world around him (“one of my eyes is forever turning towards the world beyond”), Olly reveals the very essence of a man who, in some way, has always been waiting to be rescued from himself. From the Hardcover edition.

A Slanting of the Sun

Sinclair; The Sisters; Swallows; The Rockingham Shoot; The Power of Darkness John McGahern, the leading Irish novelist of his generation, wrote a substantial number of compelling scripts for radio and television. This volume brings together five of his produced works, at the heart of which sits the previously unpublished *The Rockingham Shoot*, a dark and powerful play for television that concerns a Nationalist teacher whose attempt to prevent his pupils beating at a pheasant shoot held in honour of the British Ambassador leads to a shockingly violent incident. Collectively, these dramatic works offer an evocative and often stark account of a deeply troubled and divided nation.

By the Lake

Recent years have witnessed an extraordinary growth in the richness and diversity of Irish fiction, with the publication of highly original and often challenging work by both new and established writers.

Contemporary Irish Fiction provides an invaluable introduction to this exciting but largely uncharted area of literary criticism by bringing together twelve accessible, stimulating essays by critics from Ireland, Britain and North America.

John McGahern

That They May Face the Rising Sun was the last novel from John McGahern, one of Ireland's greatest novelists. Joe and Kate Ruttledge have come to Ireland from London in search of a different life. In passages of beauty and truth, the drama of a year in their lives and those of the memorable characters that move about them unfolds through the action, the rituals of work, religious observances and play. We are introduced, with deceptive simplicity, to a complete representation of existence - an enclosed world has been transformed into an Everywhere.

The Last Testament of Oscar Wilde

"These brilliant essays read as if Gleeson has made a vow to her readers to illuminate what it means to live in a human body—for better or for worse, for richer or poorer, in sickness and in health—all the days of her life. Come for the dark jokes and existential dread. Stay for the beauty and tenderness." —Jenny Offill, author of *Weather* "Nimbly written, balletic in style,

heartfelt, spirited, and thoughtful, Sinéad Gleeson's *Constellations* is a powerful, inspiring gift to readers everywhere." —Jami Attenberg, author of *All This Could Be Yours* NAMED A BEST BOOK OF THE YEAR BY THE GUARDIAN * OBSERVER * IMAGE * IRISH TIMES * NEW STATESMAN * IRISH INDEPENDENT A #1 Irish bestseller, Sinéad Gleeson's essays chronicle—in crystalline, tender, powerful prose—life in a body as it goes through sickness, health, motherhood, and love of all kinds. I have come to think of all the metal in my body as artificial stars, glistening beneath the skin, a constellation of old and new metal. A map, a tracing of connections and a guide to looking at things from different angles. We treat the body as an afterthought, until it no longer can be. Until the pain or the pleasure is too great. Sinéad Gleeson's life has been marked by terrible illness, including leukemia and debilitating arthritis. As a child, she bathed in the springs of Lourdes, ever hopeful that her body would cooperate, ever looking forward to the day when she could take her body for granted. But just as she turns inward to explore her own pain, and then the marvel of recovery, and then the arrival of her greatest joys—falling in love, becoming a mother—she turns her gaze outward. She delves into history, art, literature, and music, plotting the intimate experience of life in a women's body across a wide-ranging map. From Nick Cave to Taylor Swift, Botticelli to Frida Kahlo, Louisa May Alcott to Lucy Grealy, *Constellations* is an investigation into the different ways of seeing, both uniquely personal and universal in its resonances. In the tradition of some of our finest life writers, Gleeson explores—in her own spirited, generous voice—the fierceness of being alive. She

has written "a book [that] every woman should read" (Eimear McBride).

The Country Funeral

A day, crucial and cathartic, in the life of a young Catholic schoolteacher who has returned to Ireland after a year's sabbatical in London where he married an American divorcee. As a result he now faces certain dismissal by the school authorities. Moving from the earliest memories of both the man and the woman, the novel recreates their breaking of the shackles of guilt and duty into the acceptance of a fulfilling adult love.

The Land Of Spices

"His Study can be recommended wholeheartedly." - Irish Literary Supplement

John McGahern and Modernism

Touchstones: John McGahern's Classical Style

For forty years V. S. Naipaul has been traveling and, through his writing, creating one of the most wide-ranging and sustained meditations on our world. Now, for the first time, his finest shorter pieces of reflection and reportage -- nearly all of them heretofore out of print -- are collected in one volume. With an abiding faith in the redemptive power of modernity balanced

by a sense of wonder about the past, Naipaul has explored an astonishing variety of societies and peoples through the many-sided prism of his own experience. Whether writing about the Muslim invasions of India, Mobutu's mad reign in Zaire, or the New York mayoral elections, he has demonstrated again and again that no one has a shrewder intuition of the ways in which power works, of the universal relation of the exploiter and the exploited. And no one has put forth a more consistently eloquent defense of the dignity of the individual and the value of civilization. Infused with a deeply felt humanism, *The Writer and the World* attests powerfully not only to Naipaul's status as the great English prose stylist of our time but also to his keen, often prophetic, understanding. From the Trade Paperback edition.

Amongst Women

An outstanding collection of stories by one of Ireland's greatest writers.

Stoner

A breathtaking and redemptive novel from the award-winning and Man Booker nominated author Donal Ryan Melody Shee is alone and in trouble. At 33 years-old, she finds herself pregnant with the child of a 17 year-old Traveller boy, Martin Toppy, and not by her husband Pat. Melody was teaching Martin to read, but now he's gone, and Pat leaves too, full of rage. She's trying to stay in the moment, but the future is looming, while the past won't let her go. It's a good

thing that she meets Mary Crothery when she does. Mary is a bold young Traveller woman, and she knows more about Melody than she lets on. She might just save Melody's life. Following the nine months of her pregnancy, *All We Shall Know* unfolds with emotional immediacy in Melody's fierce, funny, and unforgettable voice, as she contends with her choices, past and present.

Essays on John McGahern

With this magnificently assured new novel, John McGahern reminds us why he has been called the Irish Chekhov, as he guides readers into a village in rural Ireland and deftly, compassionately traces its natural rhythms and the inner lives of its people. Here are the Ruttledges, who have forsaken the glitter of London to raise sheep and cattle, gentle Jamesie Murphy, whose appetite for gossip both charms and intimidates his neighbors, handsome John Quinn, perennially on the look-out for a new wife, and the town's richest man, a gruff, self-made magnate known as "the Shah." Following his characters through the course of a year, through lambing and haying seasons, market days and family visits, McGahern lays bare their passions and regrets, their uneasy relationship with the modern world, their ancient intimacy with death.

Creatures of the Earth

John McGahern's work is not easily conceived of as belatedly modernist. His memorialising, faintly archaic

style implies a concern with 'making it old' rather than new, suggesting the symptomatic diffidence of many who wrote in the wake of modernism. Nevertheless, McGahern's statements about the 'presence' of words and the hard-won impersonality of the artwork point to a covert engagement with modernist aesthetics. Offering intertextual interpretations of McGahern's six novels, and of thematically grouped short stories, Richard Robinson reads McGahern's fiction alongside writing by Joyce, Proust, Yeats, Beckett, Nietzsche, Lawrence and Chekhov, amongst others. Drawing out the ways in which McGahern's fiction conceals and reveals its modernist traces, this study considers subjects such as 'low' modernism, the complexity of McGahern's time-writing and his dialectical construction of the relationship between cultural tradition and modernity in Ireland. McGahern's narratives of melancholic return are often read psycho-biographically, but they also involve a return to the remnants of literature, including that of the modernist canon. This book will be of interest not only to McGahern scholars but also to those who contemplate the compromised legacies of literary modernism in late-twentieth century and contemporary writing.

The Slaves of Solitude

Discover an American masterpiece. This unassuming story about the life of a quiet English professor has earned the admiration of readers all over the globe. William Stoner is born at the end of the nineteenth century into a dirt-poor Missouri farming family. Sent

to the state university to study agronomy, he instead falls in love with English literature and embraces a scholar's life, so different from the hardscrabble existence he has known. And yet as the years pass, Stoner encounters a succession of disappointments: marriage into a "proper" family estranges him from his parents; his career is stymied; his wife and daughter turn coldly away from him; a transforming experience of new love ends under threat of scandal. Driven ever deeper within himself, Stoner rediscovers the stoic silence of his forebears and confronts an essential solitude. John Williams's luminous and deeply moving novel is a work of quiet perfection. William Stoner emerges from it not only as an archetypal American, but as an unlikely existential hero, standing, like a figure in a painting by Edward Hopper, in stark relief against an unforgiving world.

John McGahern

John McGahern did not spread himself thinly as a writer. Nearly all of his creative energy went into what was central for him: the great novels and stories that are now part of the canon of Irish and world literature. Yet he spoke out when he felt he had something worth saying and his non-fiction writings are of great interest to anyone who loves his work, and to all those interested in the recent history of Ireland. This book brings together all of McGahern's surviving essays, reviews and speeches. In them his canon of great writers - Tolstoy, Chekhov, James, Proust and Joyce - is cited many times, with deep and subtle appreciation. His discussions of Irish writers who

influenced him are generous and brilliant - among them Michael McLaverty, Ernie O'Malley and Forrest Reid. His interventions on issues he felt strongly about - sectarianism, women's rights, the power of the church in Ireland - are lucid and far-sighted.

Women and Exile in Contemporary Irish Fiction

AS HEARD ON BBC RADIO 4 BOOK AT BEDTIME 'A book that can be read in two hours, but will linger in the mind for decades.' Sunday Telegraph Once an officer in the Irish War for Independence, Moran is now a widower, eking out a living on a small farm where he raises his two sons and three daughters. Adrift from the structure and security of the military, he keeps control by binding his family close to him. But as his children grow older and seek independence, and as the passing years bring with them bewildering change, Moran struggles to find a balance between love and tyranny. 'One of the greatest writers of our era.' Hilary Mantel 'John McGahern is the Irish novelist everyone should read.' Colm Tóibín 'A masterpiece.' John Banville 'McGahern brings us that tonic gift of the best fiction, the sense of truth - the sense of transparency that permits us to see imaginary lives more clearly than we see our own.' John Updike

Love of the World

'My only concern', John McGahern once said, 'is that I get the sentence right and describe my world clearly

and deeply.' 'The Country Funeral' witnesses three brothers, John, Philly and Fonsie Ryan, as they travel west from Dublin to Gloria Bog - the heart of the territory where so many of McGahern's stories take place - to attend the funeral of their uncle. Depicting the customs and rituals of the day, McGahern exquisitely traces how the brothers react to the area in unexpected and tender ways, and face their own feelings about the transience of life.

That They May Face the Rising Sun

The stories in High Ground are set in ordinary places, in the streets and suburbs and dancehalls of Dublin, the small towns and fields of the midlands, the big houses of the beleaguered Anglo-Irish in the aftermath of their ascendancy, the whole changing country propelled in a generation from the nineteenth into the late twentieth century.

Contemporary Irish Fiction

Reading the Contemporary Irish Novel 1987-2007 is the authoritative guide to some of the most inventive and challenging fiction to emerge from Ireland in the last 25 years. Meticulously researched, it presents detailed interpretations of novels by some of Ireland's most eminent writers. This is the first text-focused critical survey of the Irish novel from 1987 to 2007, providing detailed readings of 11 seminal Irish novels. A timely and much needed text in a largely uncharted critical field. Provides detailed interpretations of individual novels by some of the

country's most critically celebrated writers, including Sebastian Barry, Roddy Doyle, Anne Enright, Patrick McCabe, John McGahern, Edna O'Brien and Colm Tóibín Investigates the ways in which Irish novels have sought to deal with and reflect a changing Ireland The fruit of many years reading, teaching and research on the subject by a leading and highly respected academic in the field

All We Shall Know

This book argues how John McGahern was not only an acute social commentator but also an intelligent and perceptive reader interested in the nature and function of literature. It presents McGahern as a highly literary writer aware of the various literary traditions he had inherited, and shows how his imagination was shaped by his lifelong immersion in Irish, English and European literature. Stanley van der Ziel examines how McGahern's reading of classic books and authors determined the concerns of his novels and stories by placing some key elements of McGahern's aesthetic in their appropriate literary contexts.--

On Another Man's Wound

Outstaring Nature's Eye

Not so long ago James Mangan was a brilliant young poet. These days, however, he toils as a journalist and shivers in the shadow of his glamorous movie-star

wife. And now she has left him for her lover. Adrift and depressed, Jamie takes refuge with his father, in whose house he turns up a 19th-century daguerreotype bearing the initials "J.M." and depicting a man who, as it happens, is Jamie's spitting image. Could this be the only existing photograph of his purported ancestor, the legendarily dissolute Irish poet James Clarence Mangan? Obsessed by this strange resemblance—and aided by an unexpected financial windfall—Jamie heads to Ireland thinking at last to discover that elusive entity: himself. Instead, in the dreary coastal village of Drishane, he meets the Mangans: derelict Eileen, sullen Dinny, drunken (and shrunken) Conor, and the sexy and very available Kathleen. They know something, for sure—something to do with Jamie, and something they don't want him to find out. *The Mangan Inheritance* is melodrama at its most inventive and suggestive, an inquiry into the problem of identity and the nature of ancestry that beguiles the reader with dark deeds, wild humor, and weird goings-on, on its way towards a shocking and terrifying—and utterly satisfying—conclusion.

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