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شبكة المعلومات الجامعية

التوثيق الالكتروني والميكرو فيلم

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التوثيق الالكتروني والميكرو فيلم

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لم ترد بالأصل

**Women Figures in Anglo-Irish Drama
with special reference to
Lady Gregory and Teresa Deevy**

A Dissertation

**Submitted to the Department of English
Faculty of Arts, Ain Shams University**

**In Fulfilment of the Requirements
For the Degree of Masters of Arts**

**By
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Preface

The purpose of the thesis is to carry out a study of the theatre of Ireland and its female writers, with special reference to Lady Gregory 1852-1932 and Teresa Deevy 1894-1963 as two women of different backgrounds and their contribution as dramatists to the course of Irish Drama. The thesis wraps up a discussion on the Irish female figures as characters in literature and how far they portray the lives and attitudes of actual women.

The thesis is divided into three main chapters with a comprehensive conclusion that draws on the assumptions deduced from the study of selected works produced by these dramatists as Irish women and Abbey playwrights. The core of the study deals with how Lady Gregory as an Anglo-Irish Protestant was able to portray her female figures; not only was she not Gaelic in culture and Catholic in religion but also quite distant from the archetypal figure of the Virgin Mary in which almost all Irish women were modelled. Being a Protestant she may have not been able to fully understand the needs of the typical Irish Catholic woman, but what she did know was the limits of the confined space she was allowed as a writer in a society governed by strict religious moral conventions.

Teresa Deevy on the other hand, is an Irish Catholic, who has been brought up in Ireland, and literally knows by heart what it is to be an Irish woman. Similar in her motives to Lady Gregory but different in her perspective, Teresa presents female figures as typical Irish heroines whose duty becomes the exposition of feminine obstructions both socially and religiously.

Despite the time span between the two writers; Lady Gregory 1852-1932 and Teresa Deevy 1894-1963, yet both seem to be governed in their writings by the conventions of society making the case study all the more difficult to determine, in spite of their contrasting backgrounds whether they were advocating a return to the '*angel*' figure of the time or advertising for the '*New Woman*'.

The purpose of the thesis is defined in a flexible way as the theatre which presents the works of art, aims to achieve a positive re-evaluation of women's roles to the effect of social change allowing a cultural emphasis on 'women's experience' and a diversity of approaches and perspectives among readers as well as critics. Retaining the theatre-as-mirror analogy as the locus of its theory, the thesis proposes that ;

if women's hands hold the mirror up to nature, as it were, to reflect women spectators in its glass, the gender inequities in theatre practice may be reversed ...a woman identified model will allow women to look to theatre for accurate reflections of their experience. (→ Dolan: 83)