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of Flann O'Brien Flann O'Brien At War The Dirty Dust The Poor Mouth (An Béal Bocht) Ireland Through the Looking-glass At Swim, Two Boys Assembling Flann O'Brien The Various Lives of Keats and Chapman A Flann O'Brien Reader The Novels of Flann O'Brien Reading Games The Cambridge Companion to the Irish Novel The New York Stories Flann O'Brien Conjuring Complexities All Passion Spent Flann O'Brien The

Third Policeman
Flann O'Brien's
Modernist Fiction

Collected for the first time, the New York stories of John O'Hara, "among the greatest short story writers in English, or in any other language" (Brendan Gill, Here at The New Yorker) Collected for the first time, here are the New York stories of one of the twentieth century's definitive chroniclers of the city—the speakeasies and highballs, social climbers and cinema stars, mistresses and

powerbrokers, unsparingly observed by a popular American master of realism. Spanning his four-decade career, these more than thirty refreshingly frank, sparely written stories are among John O'Hara's finest work, exploring the materialist aspirations and sexual exploits of flawed, prodigally human characters and showcasing the snappy dialogue, telling details and ironic narrative twists that made him the most-published short story writer in the history of the New Yorker. For more than seventy years, Penguin has been the leading publisher of classic literature in the

English-speaking world. With more than 1,700 titles, Penguin Classics represents a global bookshelf of the best works throughout history and across genres and disciplines. Readers trust the series to provide authoritative texts enhanced by introductions and notes by distinguished scholars and contemporary authors, as well as up-to-date translations by award-winning translators. Flann O'Brien - also known as Brian O'Nolan or Myles na gCopaleen - is now widely recognised as one of the foremost of Ireland's modern authors. *Assembling Flann*

O'Brien explores the author's innovative and experimental work by reading him in relation to some of the 20th century's most important theorists, including Derrida, Agamben, Freud, Lacan and Žižek. *Assembling Flann O'Brien* offers a detailed study of O'Brien's five major novels - including *At Swim-Two-Birds* and *The Third Policeman* - as well as his plays, short stories, journalistic output and unpublished archival material. The book presents new theoretical perspectives on his works, exploring his compelling engagements with questions of the proper name, the archive, law, and desire, and the

problems of identity, language, sexuality and censorship which acutely troubled Ireland's new state. Combining a wide range of contemporary theory with a sensitivity to the cultural and political context in which the author wrote, Maebh Long opens up entirely new aspects of Flann O'Brien's writings, and explores the ingenious and the problematic within his oeuvre. Irreverently funny and surprisingly moving, *All Passion Spent* is the story of a woman who discovers who she is just before it is too late. After the death of elder statesman Lord Slane—a former

prime minister of Great Britain and viceroy of India—everyone assumes that his eighty-eight-year-old widow will slowly fade away in her grief, remaining as proper, decorative, and dutiful as she has been her entire married life. But the deceptively gentle Lady Slane has other ideas. First she defies the patronizing meddling of her children and escapes to a rented house in Hampstead. There, to her offspring's utter amazement, she revels in her new freedom, recalls her youthful ambitions, and gathers some very unsuitable companions—who reveal to her just

how much she had sacrificed under the pressure of others' expectations. Flann O'Brien, along with Joyce and Beckett, is part of the holy trinity of modern Irish literature. His five novels—collected here in one volume—are a monument to his inspired lunacy and gleefully demented genius. O'Brien's masterpiece, *At Swim-Two-Birds*, is an exuberant literary send-up and one of the funniest novels of the twentieth century. The novel's narrator is writing a novel about another man writing a novel, in a Celtic knot of interlocking stories. The riotous cast of characters includes figures "stolen"

from Gaelic legends, along with assorted students, fairies, ordinary Dubliners, and cowboys, some of whom try to break free of their author's control and destroy him. The narrator of *The Third Policeman*, who has forgotten his name, is a student of philosophy who has committed murder and wanders into a surreal hell where he encounters such oddities as the ghost of his victim, three policeman who experiment with space and time, and his own soul (who is named "Joe"). *The Poor Mouth*, a bleakly hilarious portrait of peasants in a village dominated by pigs, potatoes, and endless rain, is

a giddy parody aimed at those who would romanticize Gaelic culture. A naïve young orphan narrates the deadpan farce *The Hard Life*, and *The Dalkey Archive* is an outrageous satiric fantasy featuring a mad scientist who uses relativity to age his whiskey, a policeman who believes men can turn into bicycles, and an elderly, bartending James Joyce. With a new Introduction by Keith Donohue "A feast of a book." *The Independent Flann O'Brien & Modernism* brings a much-needed refreshment to the state of scholarship on this increasingly recognised but still widely misunderstood

'second generation' modernist. Rather than construe him as a postmodernist, it correctly locates O'Brien's work as the product of a late modernist sensibility and cultural context. Similarly, while there should be no doubt of his Irishness, and his profound debts to Irish language, history and culture, this collection seeks to understand O'Brien's nationally sensitive achievement as the work of an internationalist whose preoccupations reflect global modernist trends. The distinct themes and concerns tracked in *Flann O'Brien & Modernism* include characterization in

branching narrative forms; the ethics and paradoxes of naming; parody and homage; lies and deception; theatricality; sexuality; technology and transport; and the inevitable matter of drink and intoxication. Taken together, these specific topics construct a mosaic image of O'Brien as an exemplary modernist auteur, abreast of all the most salient philosophical and technical concerns affecting literary production in the period immediately before and after World War Two. "This book investigates how Irish cultural debate informed O'Nolan's early fiction and

journalism, in both Irish and English. This is the first thorough assessment of his work in its Irish context, arguing that his self-reflexive comic writing betrays a crisis of literary identity that is rooted in the cultural dynamics of post-Independence Ireland." "The book demonstrates in detail what O'Nolan's varying blend of parody, satire and surreal humour owed to the peculiar cultural climate of the mid-twentieth-century Ireland. By exploring the links between comedy and culture, it exposes the curiously ambivalent response to the

culture of the new state, and particularly to the position of the writer within it."--BOOK JACKET. This riotous collection at last gathers together an expansive selection of Flann O'Brien's shorter fiction in a single volume, as well as O'Brien's last and unfinished novel, *Slattery's Sago Saga*. Also included are new translations of several stories originally published in Irish, and other rare pieces. With some of these stories appearing here in book form for the very first time, and others previously unavailable for decades, *Short Fiction* is a welcome gift for every Flann O'Brien

fan worldwide. Along with one or two books by James Joyce, Flann O'Brien's *At Swim-Two-Birds* is the most famous (and infamous) of Irish novels published in the twentieth century. A wildly comic send-up of Irish literature and culture, *At Swim-Two-Birds* is the story of a young, lazy, and frequently drunk Irish college student who lives with his curmudgeonly uncle in Dublin. When not in bed (where he seems to spend most of his time) or reading he is composing a mischief-filled novel about Dermot Trellis, a second-rate author whose characters ultimately rebel against him and

seek vengeance. From drugging him as he sleeps to dropping the ceiling on his head, these figures of Irish myth make Trellis pay dearly for his bad writing. Hilariously funny and inventive, *At Swim-Two-Birds* has influenced generations of writers, opening up new possibilities for what can be done in fiction. It is a true masterpiece of Irish literature. A comic look at Irish life. The narrator is Finbarr, an orphan raised amid the odor of good whisky and bad cooking. With a mixture of admiration and unease he watches his brother, Manus, turn into a young man of business, successful enough to move to England.

The stories in *Get a Grip* depict a range of imagined lives. There are Estonian brothers trekking from their blighted neighborhood to a college interview. There's a TV meteorite hunter in town to search for otherworldly treasure. We meet a widow addicted to physical pain and a successful ad executive who loses all his worldly possessions in one day. All of the characters work out their struggles in the Baltimore region, channeling, in turns, the area's charm, its despair, its humor, its self-doubt, its compassion. *Get a Grip* is a book about who we are when the cameras are off and the phone has died. "The best

comic writer I can think of." S.J. Perelman Did you know human attacks account for a staggering 100 percent of premature deaths for witches, swamp monsters, cyborgs, and other supernatural, mutant, and exceptionally large beings? The past millennia or so has seen not only an uptick in human attacks, but also increasingly indiscriminate victim selection. It is understandable to feel overwhelmed. From renowned preternaturalist K. E. Flann, How to Survive a Human Attack provides critical information at a critical time with chapters specifically tailored

to their target audience, including:

- A Zombie's Guide to Filling the Emptiness and Moving Forward
- First-Time Haunter's Guide for Ghosts, Spirits, Poltergeists, Specters, and Wraiths
- Self-Training 101 for Werewolves: Sit, Don't Speak, Stay Alive!
- What's Happening to My Body?: Radioactive Mutants and the Safety of the Nuclear Family

Máirtín Ó Cadhain's irresistible and infamous novel The Dirty Dust is consistently ranked as the most important prose work in modern Irish, yet no translation for English-language readers has ever before been

published. Alan Titley's vigorous new translation, full of the brio and guts of Ó Cadhain's original, at last brings the pleasures of this great satiric novel to the far wider audience it deserves. In The Dirty Dust all characters lie dead in their graves. This, however, does not impair their banter or their appetite for news of aboveground happenings from the recently arrived. Told entirely in dialogue, Ó Cadhain's daring novel listens in on the gossip, rumors, backbiting, complaining, and obsessing of the local community. In the afterlife, it seems, the same old life goes on beneath

the sod. Only nothing can be done about it—apart from talk. In this merciless yet comical portrayal of a closely bound community, Ó Cadhain remains keenly attuned to the absurdity of human behavior, the lilt of Irish gab, and the nasty, deceptive magic of human connection. Roman. Winner of the 2019 Banjo Prize for Fiction She's isolated. Trapped. Hunted. An almost unbearably tense Australian survival thriller. Not much daylight left now. So begins the field diary of Alix Verhoeven, whose impulsive acceptance of an offer to spend Easter on a remote island has turned

into a terrifying ordeal. Hiding in a tiny cave, she carefully rations out her meagre supplies, while desperately trying to figure out how to escape the men hunting her. She is determined not to be a victim. What do they want with her? She knows it's nothing good - she overheard enough on that first night to flee. But now she's got little food or water, no way of calling for help, and only her skills as an exploration geologist and memories of Atkinson's Bushcraft Guide to survive. By day she is disciplined and lives by strict plans, but at night she finds herself haunted by questions about her

life that she has never wanted to face. And her time is running out. "Wit, humor, satire, the exact fall of a Dublin syllable, the ear for the local turn, the flight of fancy that can spin into a Dublin joke or a Limerick limerick-all these are his."-The New York Times One man wants to publish, so another must perish, in this darkly witty philosophical novel by "a spectacularly gifted comic writer" (Newsweek). The Third Policeman follows a narrator who is obsessed with the work of a scientist and philosopher named de Selby (who believes that Earth is not round but sausage-shaped)—and has

finally completed what he believes is the definitive text on the subject. But, broke and desperate for money to get his scholarly masterpiece published, he winds up committing robbery—and murder. From here, this remarkably imaginative dark comedy proceeds into a world of riddles, contradictions, and questions about the nature of eternity as our narrator meets some policemen with an obsession of their own (specifically, bicycles), and engages in an extended conversation with his dead victim—and his own soul, which he nicknames Joe. By

the celebrated Irish author praised by James Joyce as “a real writer, with the true comic spirit,” *The Third Policeman* is an incomparable work of fiction. “’Tis the odd joke of modern Irish literature—of the three novelists in its holy trinity, James Joyce, Samuel Beckett and Flann O’Brien, the easiest and most accessible of the lot is O’Brien. . . . Flann O’Brien was too much his own man, Ireland’s man, to speak in any but his own tongue.” —The Washington Post Flann O’Brien’s writing career was launched in 1939 with his brilliant first novel *AT SWIM TWO BIRDS*--a cult classic praised by James Joyce--

quickly followed by other influential novels. But O’Brien lived a dark and tragic life, his writing obscured by various pseudonyms. Here Anthony Cronin, a member of O’Brien’s intimate circle, offers a remarkable and fascinating portrait of the writer. photos. With the publication of *The Third Policeman*, Dalkey Archive Press now has all of O’Brien’s fiction back in print. An unprecedented gathering of the correspondence of one of the great writers of the twentieth century, *The collected letters of Flann O’Brien* presents an intimate look into the life and thought of Brian O’Nolan, a

prolific author of novels, stories, sketches, and journalism who famously wrote and presented works to the reading public under a variety of pseudonyms. Spanning the years 1934 to 1966, these compulsively readable letters show us O'Nolan, or O'Brien, or Myles na gCopaleen, or whatever his name may be, at his most cantankerous and unrestrained. -- Publisher description. Two young men, Jim, the naive, scholarly son of a Dublin shopkeeper, and Doyler, a rough working boy, struggle with issues of political, religious, and sexual identity in the year leading up to the Easter

uprising of 1916. "O'Brien was one of the comic geniuses of the 20th century . . . The Poor Mouth is wildly funny and Steadman's drawings catch the spirit." Boston Globe Hailed as "the best comic fantasy since Tristram Shandy" upon its publication in 1964, The Dalkey Archive is Flann O'Brien's fifth and final novel; or rather (as O'Brien wrote to his editor), "The book is not meant to be a novel or anything of the kind but a study in derision, various writers with their styles, and sundry modes, attitudes and cults being the rats in the cage." Among the targets of O'Brien's derision are religiosity,

intellectual abstractions, J. W. Dunne's and Albert Einstein's views on time and relativity, and the lives and works of Saint Augustine and James Joyce, both of whom have speaking parts in the novel. Bewildering? Yes, but as O'Brien insists, "a measure of bewilderment is part of the job of literature." Set in the late 1940s in the village of Dalkey (some twelve miles south of Dublin), The Dalkey Archive also includes in its cast the mad scientist De Selby (featured in O'Brien's novel The Third Policeman), the magniloquent Sergeant Fottrell (whose "molly-cule theory" holds that a

man can turn into a bicycle), and the local da Vinci, a looderamawn named Teague McGettigan. Doing his damndest to find order in this metaphysical chaos is Mick Shaughnessy, who-- with the aid of strong drink, his friend Hackett, and Mary, the young woman for whom they both compete-- undergoes a crisis of faith both sublime and ridiculous. A collection of humorous vignettes by the late author of *At Swim-Two Birds*, culled from his *Irish Times* columns, includes *The Brother*, a tale of an opinionated Dublin male archetype. 15,000 first printing. Flann O'Brien - also

known as Brian O'Nolan or Myles na gCopaleen - is now widely recognised as one of the foremost of Ireland's modern authors. *Assembling Flann O'Brien* explores the author's innovative and experimental work by reading him in relation to some of the 20th century's most important theorists, including Derrida, Agamben, Freud, Lacan and Žižek. *Assembling Flann O'Brien* offers a detailed study of O'Brien's five major novels - including *At Swim-Two-Birds* and *The Third Policeman* - as well as his plays, short stories, journalistic output and unpublished archival material. The book presents

new theoretical perspectives on his works, exploring his compelling engagements with questions of the proper name, the archive, law, and desire, and the problems of identity, language, sexuality and censorship which acutely troubled Ireland's new state. Combining a wide range of contemporary theory with a sensitivity to the cultural and political context in which the author wrote, *Maebh Long* opens up entirely new aspects of Flann O'Brien's writings, and explores the ingenious and the problematic within his oeuvre. *Two orphaned boys, Manus and Finbarr,*

descend into the house of the disputatious Mr. Collopy. This is a tale of growing up in the midst of eccentricity: of Mr. Collopy's mysterious humanitarian work on behalf of women; of his progressive-sounding (and often blasphemous) arguments with his priest, Father Fahrt. Manus quickly proves himself a master of business, teaching people by post to walk the tightrope in Edwardian Dublin. He soon dispatches Collopy on a trip to Rome, seeking relief from the unexpected effects of his eldest charge's attempts at pharmaceuticals. Finbarr, meanwhile, watches

and waits, a young boy with only the foggiest notion of the world he is describing... Under many pen-names, including that of Flann O'Brien, Brian O'Nolan was a legend among Irish writers, creating his famous novel "At Swim- Two-Birds" while still a student, contributing a column to the "Irish Times" for a quarter of a century, and in the last days of his life making a spectacular return as a novelist. Even after his death, he had a surprise in store, for he left behind what many now consider to be his masterpiece, "The Third Policeman".;Drawing on extensive personal material

which has never been seen before, and with the full co-operation of Evelyn O'Nolan, the writer's widow, the authors unravel some of the mystery surrounding the man described by James Joyce as "a real writer, with the true comic spirit".;The book is illustrated with more than 150 photographs, paintings, drawings and facsimile manuscripts. Peter Costello is a literary historian and biographer who lives in Dublin and has published books on James Joyce and Jules Verne. Peter van de Kamp is an authority on W.B.Yeats. In Reading Games, Kimberly Bohman-Kalaja guides us through an

entertaining and instructive exploration of a neglected literary genre, the Play-Text. Focusing on the works of Flann O'Brien, Samuel Beckett, and Georges Perec, Bohman-Kalaja's book provides insightful analysis of game and play theories, as well as a new perspective on the world of experimental fiction -- discovering, step by step, the innovative strategies of those authors who play reading games. This is the perfect overview of the Irish novel from the seventeenth century to the present day.

Recognizing the pretentiousness

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