



Universiteit  
Leiden  
The Netherlands

## **When Dionysus lands on Erin: Greek tragedy on Irish grounds**

Kentrotis Zinelis, D.

### **Citation**

Kentrotis Zinelis, D. (2025, June 24). *When Dionysus lands on Erin: Greek tragedy on Irish grounds*. Retrieved from <https://hdl.handle.net/1887/4250453>

Version: Publisher's Version

License: [Licence agreement concerning inclusion of doctoral thesis in the Institutional Repository of the University of Leiden](#)

Downloaded from: <https://hdl.handle.net/1887/4250453>

**Note:** To cite this publication please use the final published version (if applicable).

## BIBLIOGRAPHY

- Adams, Gerry. *Hope and History: Making Peace in Ireland*. Dingle: Brandon Books, 2003.
- Armus, Teo. "‘Make Hope and History Rhyme’: Why Joe Biden Loves to Quote a Passage From Irish Poet Seamus Heaney." *The Washington Post*. 21 August 2020. [www.washingtonpost.com](http://www.washingtonpost.com). Accessed 3 March 2022.
- Arkins, Brian. *Builders of My Soul: Greek and Roman Themes in Yeats*. Gerrards Cross: Colin Smythe, 1990.
- - -. *Irish Appropriation of Greek Tragedy*. Dublin: Carysfort Press, 2010.
- - -. "Three Medeas from Modern Ireland." *Unbinding Medea: Interdisciplinary Approaches to a Classical Myth from Antiquity to 21<sup>st</sup> Century*. eds. Heike Bartel, and Anne Simon. Oxford: Legenda, 2010b. 186-94.
- Atkinson, Norman. "The Educational Ideas of Patrick Pearse, 1879-1916." *Comparative Education Review*. vol. 11(1). 1967. 68-74.
- Bacik, Ivana. *Kicking and Screaming: Dragging Ireland into the 21<sup>st</sup> Century*. Dublin: The O’Brien Press, 2004.
- Balave, Michelle. "Trauma Studies." *A Companion to Literary Theory*. ed. David Richter. Hoboken: John Wiley & Sons, 2018. 360-71.
- Bareham, Tony. *Charles Lever: New Evaluations*. Gerrards Cross: Colin Smythe, 1991.
- Battersby, Eileen. "Marina of the Midlands." *Irish Times*, 4 May 2000. 15.
- - -. "A Greek Tragedy for our Times." *The Irish Times*. 3 April 2004. [www.irishtimes.com](http://www.irishtimes.com). Accessed 12 July 2022.
- Biden, Joe. "The Cure at Troy by Seamus Heaney | Joe Biden for President 2020." 29 October 2020. [www.youtube.com](http://www.youtube.com). Accessed 3 March 2022.
- Billings, Joshua. "Hyperion’s Symposium: an Erotics of Reception." *Classical Receptions Journal*. vol. 2(1). 2010. 4-24.

- Bolzano, Wanda. "Irishness: Feminist and Post-Colonial." *The Post-Colonial Question: Common Skies, Divided Horizons*. eds. Iain Chambers, and Lidia Curti. London: Routledge, 1996. 92-8.
- Borders, William. "Second I.R.A. Hunger Striker Is Buried Near Belfast." *The New York Times*. 16 May 1981. www.nytimes.com. Accessed 8 June 2022.
- Bortolotti, Gary, and Linda Hutcheon. "On the Origin of Adaptations: Rethinking Fidelity Discourse and 'Success' – Biologically." *New Literary History*. vol. 38(1). 2007. 443-58.
- Böss, Michael. "The Postmodern Nation: A Critical History of the 'Fifth Province' Discourse." *Études Irlandaises*. vol. 27(1). 2002. 139-59.
- - -. "Irish Neutrality: From Nationalism to Postnationalism." *Redefinitions of Irish Identity: A Postnationalist Approach*. eds. Irene Gilsenan Nordin, and Carmen Zamorano Llena. Bern: Peter Lang, 2010. 17-36.
- Bourke, Angela. "The Irish Traditional Lament and the Grieving Process." *Women's Studies International Forum*. vol. 11(4). 1988. 287-91.
- Bourke, Bernadette. "Carr's 'Cut-throats and Gargiyles': Grotesque and Carnavalesque Elements in *By the Bog of Cats*...." *The Theatre of Marina Carr: Before Rules Was Made*. eds. Cathy Leeney, and Anna McMullan. Dublin: Carysfort Press, 2003. 128-44.
- Bremmer, Jan. "Why Did Medea Kill her Brother Absyrtus?." *Medea: Essays on Medea in Myth, Literature, Philosophy, and Art*. eds. James Clauss, and Sarah Iles Johnston. Princeton: Princeton University Press, 1997. 83-100.
- Carr, Marina. *Plays: 1*. London: Faber and Faber, 1999.
- - -. *By the Bog of Cats*. London: Faber and Faber, 2004.
- - -. *Plays: 2*. London: Faber and Faber, 2009.
- - -. *Plays: 3*. London: Faber and Faber, 2015.
- Carr Vellino, Brenda. "Seamus Heaney's Poetic Redress for Post-Conflict Societies." *Peace Review: A Journal of Social Justice*. vol. 20(1). 2008. 49-57.

- Cartledge, Paul. "‘Deep Plays’: Theatre as Process in Greek Civic Life." *The Cambridge Companion to Greek Tragedy*. ed. P. E. Easterling. Cambridge: Cambridge University Press, 1997. 3-35.
- Cerquoni, Erica. "One Bog, Many Bogs: Theatrical Space, Visual Image, and Meaning in Some Productions of Marina Carr’s *By the Bog of Cats* . . . ." *The Theatre of Marina Carr: Before Rules Was Made*. eds. Cathy Leeney, and Anna McMullan. Dublin: Carysfort Press, 2003. 172-99.
- Chambers, Lilian, Ger FitzGibbon, and Eamonn Jordan. eds. *Theatre Talk: Voices of Irish Theatre Practitioners*. Dublin: Carysfort Press, 2001.
- Chelab, Mithal Madlool. "The Daughter-Abuse in Marina Carr’s Plays: *By the Bog of Cats* and *On Raftery’s Hill*." *Journal of Al-Qadisiya University*. vol. 17(2). 2014. 7-22.
- Chou, Mark. "Antigone in Belfast Staging Violence, Conflict and Reconciliation in Northern Ireland." *In/Stead*. vol. 1(3). 2010. 1-10.
- - -. "Postmodern Dramaturgy, Premodern Drama: The Global Resurgence of Greek Tragedy Today." *Journal for Cultural Research*. vol. 15(2). 2011. 131-52.
- Clarity, James. "A Playwright’s Post-Beckett Period." *New York Times*, 3 November 1994. 23.
- Cleary, Joe. "Domestic Troubles: Tragedy and the Northern Ireland Conflict." *The South Atlantic Quarterly*. vol. 98(3). 1999. 501-37.
- Clinton, Bill. *Between Hope and History: Meeting America’s Challenges for the 21st Century*. New York: Random House, 1996.
- Cochrane, Feargal. *Unionist Politics and the Politics of Unionism Since the Anglo-Irish Agreement*. Cork: Cork University Press, 2001.
- Collard, Christopher, and Martin Cropp. *Euripides Fragments: Oedipus-Chrysippus. Other Fragments*. eds. & transls. Cambridge, MA: Harvard University Press, 2009.
- Corcoran, Neil. "The State We’re in." *Guardian*. 1 May 2004. [www.theguardian.com](http://www.theguardian.com). Accessed 1 June 2022.
- Corkery, Daniel. *Synge and Anglo-Irish Literature*. New York: Russell and Russell, 1965.

- Coogan, Tim Pat. *The Troubles: Ireland's Ordeal 1966-1996 and the Search for Peace*. Boulder: Roberts Rineheart Publishers, 1996.
- Crotty, Patrick. "Review: Lyric Waters." *The Irish Review*. vol. 11(1). 1991. 114-20.
- - -. "All I Believed That Happened There Was Revision." *The Art of Seamus Heaney*. ed. Tony Curtis. Dublin: Wolfhound Press, 2001.
- Dantanus, Ulf. "The Inner Life of the Nation: Religion, the Otherworld and Death in Contemporary Irish Drama." *Redefinitions of Irish Identity: A Postnationalist Approach*. eds. Irene Gilsenan Nordin, and Carmen Zamorano Llena. Bern: Peter Lang, 2010. 267-92.
- Deane, Seamus. "Civilians and Barbarians." *Ireland's Field Day*. eds. Seamus Deane, Seamus Heaney, Richard Kearney, Declan Kiberd, and Tom Paulin. London: Hutchinson, 1985. 33-42.
- - -. "Introduction." *Nationalism, Colonialism, and Literature*. Terry Eagleton, Fredric Jameson, and Edward Said. Minneapolis: University of Minnesota Press, 1990.
- - -. "Field Day's Greeks (and Russians)." *Amid our Troubles: Irish Versions of Greek Tragedy*. eds. Marianne McDonald, and Michael Walton. London: Methuen, 2002. 148-64.
- Decreus, Freddy. "'The Same Kind of Smile?' About the 'Use and Abuse' of Theory in Constructing the Classical Tradition." *Classics in Post-Colonial Worlds*. eds. Lorna Hardwick, and Carol Gillespie. Oxford: Oxford University Press. 2007. 245-64.
- Denard, Hugh. "Seamus Heaney, Colonialism, and the Cure: Sophoclean Re-Visions." *PAJ: A Journal of Performance and Art*. vol. 22(3). 2000.
- De Pourcq Maarten, Nathalie De Haan, and David Rijser. "Framing Classical Reception Studies: Introduction." *Framing Classical Reception Studies: Different Perspectives on a Developing Field*. eds. Maarten De Pourcq, Nathalie De Haan, David Rijser. Leiden: Brill, 2020. 1-12.
- Derrida, Jacques. *Dissemination*. London: Athlon Press, 1981.
- Devlin, Bernadette. *The Price of My Soul*. New York: Alfred Knopf, 1969.

- Devlin, Brendan. "In Spite of Sea and Centuries: An Irish Gael Looks at the Poetry of Sorley MacLean." *Sorley MacLean: Critical Essays*. eds. Raymond J. Ross and Joy Hendry. Edinburgh: Scotie Academic Press, 1986. 81-90.
- Dillon, John. "Classical Allusions in Seamus Heaney's *The Haw Lantern*." *Classics Ireland*. vol. 2(1). 1995. 52-66.
- Dolan, Terence. *Dictionary of Hiberno-English: The Irish Use of English*. Dublin: Gill & Macmillan, 1999.
- Doyle, Maria-Elena. "A Gesture to Indicate a Presence: Translation, Dialect and Field Day Theatre Company's Quest for an Irish Identity." *Changing the Terms: Translation in the Postcolonial Era*. Sherry Simon, and Paul St-Pierre. eds. Ottawa: University of Ottawa Press, 2000. 167-86.
- Dudley Edwards, Owen. "Aspects of the Ulster Problem: Seamus Heaney's *Wound and Bow*." *Kirchliche Zeitgeschichte*. Vol. 10(1). 1997. 43-67.
- Dumay, Emile Jean. "Dramatic *Terrae Incognitae*: A French Perspective." *Druids, Dudes and Beauty Queens: The Changing Face of Irish Theatre*. ed. Dermot Bolger. Dublin: New Island. 2001. 196-214.
- Dworkin, Dennis. *Ireland and Britain, 1798-1922: An Anthology of Sources*. Indianapolis: Hackett Publishing, 2012.
- Eagleton, Terry. "Unionism and Utopia: *The Cure at Troy* by Seamus Heaney." *The Eagleton Reader*. ed. Stephen Regan. Oxford: Blackwell, 1998. 374-7.
- Easterling, Patricia Elizabeth. "*Philoctetes* and Modern Criticism." *Illinois Classical Studies*. vol. 3(1). 1978. 27-39.
- - -. "Women in Tragic Space." *Essays on Greek Drama*. vol. 34(1). 1987. 15-26.
- Eastman, Helen. "Ancient Greek Sailors with Twentieth-Century Metaphors (and Pan-Chronic Trousers)." *Seamus Heaney and the Classics: Bann Valley Muses*. eds. Stephen Harrison, Fiona Macintosh, and Helen Eastman. Oxford: Oxford University Press, 2019.
- Egan, Desmond. *The Death of Metaphor*. Gerrards Cross: Colin Smythe, 1990.

- - -. *Medea*. Dublin: Kavanagh Press, 1991.
- - -. *Philoctetes*. Newbridge: The Goldsmith Press, 1998.
- Etherton, Michael. "The Field Day Theatre Company and the New Irish Drama." *New Theatre Quarterly*. vol. 3(9). 1987. 64-70.
- Finneran, Richard. ed. *The Yeats Reader*. New York: Scribner. 2002.
- Foley, Andrew. "'Befitting Emblems of Adversity': The Bog Poems of Seamus Heaney." *English Studies in Africa*. 41(1). 2009. 61-75.
- Foster, Clare. "Familiarity and Recognition: Towards a New Vocabulary for Classical Reception Studies." *Framing Classical Reception Studies: Different Perspectives on a Developing Field*. eds. Maarten De Pourcq, Nathalie De Haan, David Rijser. Leiden: Brill, 2020. 33-69
- Fouéré, Olwen. "Journeys in Performance: On Playing in *The Mai* and *By the Bog of Cats*...." *The Theatre of Marina Carr: Before Rules Was Made*." eds. Cathy Leeney, and Anna McMullan. Dublin: Carysfort Press, 2003. 160-71.
- Friel, Brian. *Translations*. London: Faber and Faber, 1980.
- Frost, Catherine. "Summoning Sovereignty: Constituent Power and Poetic Prophecy in Ireland's 1916 Proclamation of the Republic." *Constellations*. vol. 24(1). 2017. 76-88.
- Gadamer, Hans-Georg. *Truth and Method*. London: Continuum International Publishing Group, 2004.
- Gladwin, Derek. "Staging the Trauma of the Bog in Marina Carr's *By the Bog of Cats* . . ." *Irish Studies Review*. vol. 19(4). 2011. 387-400.
- Glob, P.V. *The Bog People*. London: Faber and Faber, 1969.
- Goldhill, Simon. "The Great Dionysia and Civic Ideology." *The Journal of Hellenic Studies*. vol. 107(1). 1987. 58-76.
- González Chacón, Maria del Mar. "Myth in Crisis? Marina Carr's Revision of Feminine Myths in Contemporary Irish Theatre." *The Grove: Working Papers on English Studies*. vol. 22 (1). 2015. 59-68.

- Gordimer, Nadine. *Living in Hope and History: Notes From Our Century*. London: Bloomsbury, 1999.
- Graham, Colin. *Deconstructing Ireland: Identity, Theory, Culture*. Edinburgh: Edinburgh University Press, 2001.
- Gregg, Stacey. *Ismene*. Unpublished Typescript, 2007.
- Gregory, Lady Augusta. *Visions and Beliefs in the West of Ireland*. New York: Knickerbocker Press, 1920.
- Guelke, Adrian. "The Political Impasse in Northern Ireland and South Africa: A Comparative Perspective." *Comparative Politics*. vol. 23(2). 1991. 143-62.
- Guthrie, William. *The Greeks and Their Gods*. Boston: Beacon Press, 1950.
- Gwynn, E. J. ed and tr. *The Metrical Dindsenchas*. 5 vols. Dublin: Hodges Figgis, 1903-1935.
- Hadfield, Paul. "Field Day: Over But Not Out." *Theatre Ireland*. vol. 31(1). 1993. 47-50.
- Haffenden, John. *Viewpoints: Poets in Conversation with John Haffenden*. London: Faber and Faber, 1981.
- Hall, Edith, and Henry Stead. *A People's History of Classics: Class and Greco-Roman Antiquity in Britain and Ireland 1689 to 1939*. London: Routledge, 2020.
- Hall, Edith. *Aeschylus: Persians*. Liverpool: Liverpool University Press, 1996.
- - -. "Introduction: Why Greek Tragedy since 1960s." *Dionysus Since 69: Greek Tragedy at the Dawn of the Third Millennium*. eds. Edith Hall, Fiona Macintosh, and Amanda Wrigley. Oxford: Oxford University Press, 2005. 1-46.
- Hardwick, Lorna. *Translating Words, Translating Cultures*. London: Duckworth, 2000.
- - -. *Reception Studies*. Cambridge: Cambridge University Press, 2003.
- - -. "'Murmurs in the Cathedral': The Impact of Translations from Greek Poetry and Drama on Modern Work in English by Michael Longley and Seamus Heaney." *The Yearbook of English Studies*. vol. 36(1). 2006. 204-15.



- - -. "Contests and Continuities in Classical Tradition." *Africa and the Classical Tradition*. eds. John Hilton, and Anne Gosling. Cape Town: University of Cape Town Press, 2007. 43-72.
- - -. "Postcolonial Studies." *A Companion to the Classical Tradition*. Craig Kallendorf. ed. London: Blackwell. 2007b. 313-27.
- - -. "Interview with Seamus Heaney." *Practitioners' Voices in Classical Reception Studies*. vol. 7(1). 2016. 1-10.
- Harkin, Hugh. "Irish Antigones: Towards Tragedy Without Borders?." *Irish University Review*. vol 38(2). 2008. 292-309.
- Harris, Claudia. "Rising Out of the Miasmal Mist: Marina Carr's Ireland." *The Theatre of Marina Carr: Before Rules Was Made*. eds. Cathy Leeney, and Anna McMullan. Dublin: Carysfort Press, 2003. 216-32.
- Harrison, Stephen, and Fiona Macintosh. "Introduction." *Seamus Heaney and the Classics: Bann Valley Muses*. eds. Stephen Harrison, Fiona Macintosh, and Helen Eastman. Oxford: Oxford University Press, 2019. 1-13.
- Harrison, Stephen. "Introduction: The Return of Classics." *Living Classics: Greece and Rome in Contemporary Poetry in English*. ed. Stephen Harrison. Oxford: Oxford University Press, 2009. 1-16.
- - -. "Heaney as Translator: Horace and Virgil." *Seamus Heaney and the Classics: Bann Valley Muses*. eds. Stephen Harrison, Fiona Macintosh, and Helen Eastman. Oxford: Oxford University Press, 2019. 244-62.
- Hass, Robert, and Seamus Heaney. "Sounding Lines: The Art of Translating Poetry." *Doreen B. Townsend Centre: Occasional Papers Series*. Berkeley: Hunza Graphics, 2000. 1-32.
- Havel, Václav. *Disturbing Peace: A Conversation with Karel Hvížďala*. New York: Alfred Knopf, 1986.
- Heaney, Seamus. *Death of a Naturalist*. London: Faber and Faber, 1966.
- - -. *Door into the Dark*. London: Faber and Faber, 1969.

- - -. "Editor's Note." *Soundings '72: Annual Anthology of New Irish Writing*. ed. Seamus Heaney. Dublin: Blackstaff Press, 1972. 6.
- - -. *North*. London: Faber and Faber, 1975.
- - -. *Field Work*. London: Faber and Faber, 1979.
- - -. "Feeling into Words." *Preoccupations: Selected Prose, 1968-1978*. London: Faber and Faber, 1980. 41-60.
- - -. "Belfast." *Preoccupations: Selected Prose, 1968-1978*. New York: Straus and Giroux, 1980b. 28-37.
- - -. *Sweeney Astray*. Dublin: Field Day, 1983.
- - -. *Station Island*. London: Faber and Faber, 1984.
- - -. *The Haw Lantern*. London: Faber and Faber, 1987.
- - -. *The Government of the Tongue*. London: Faber and Faber, 1988.
- - -. *The Cure at Troy: A Version of Sophocles' Philoctetes*. London: Faber and Faber, 1990.
- - -. "The Cure at Troy: A Note on the Play." Programme. 1990b.
- - -. *Seeing Things*. London: Faber and Faber, 1991.
- - -. *The Redress of Poetry*. London: Faber and Faber, 1995.
- - -. *The Spirit Level*. London: Faber and Faber, 1996.
- - -. *Opened Ground: Selected Poems, 1966-1996*. London: Faber and Faber, 1998.
- - -. *Electric Light*. London: Faber and Faber, 2001.
- - -. "The Cure at Troy: Production Notes in No Particular Order." *Amid our Troubles: Irish Versions of Greek Tragedy*. eds. Marianne McDonald, and Michael Walton. London: Methuen, 2002. 171-80.
- - -. *Finders Keepers*. London: Faber and Faber, 2002b.
- - -. "Hope Is Something that Is there to be Worked for." *Independent*. 31 October 2002c. Accessed 5 November 2020.
- - -. *The Burial at Thebes: A Version of Sophocles' Antigone*. New York: Straus and Giroux, 2004.

- - -. "Tittle Deeds: Translating a Classic." *Proceedings of the American Philosophical Society*. vol. 148(4). 2004b. 411-26.
- - -. "A Greek Tragedy for Our Times." *The Irish Times*. 3 April 2004c. [www.irishtimes.com](http://www.irishtimes.com). Accessed 12 November 2020.
- - -. "'Me' as in 'Metre': On Translating *Antigone*. *Rebel Women: Staging Ancient Greek Drama Today*. eds. John Dillon, and S. E. Wilmer. London: Methuen, 2005. 169-173.
- - -. *District and Circle*. London: Faber and Faber, 2006.
- - -. *Human Chain*. London: Faber and Faber, 2010.
- - -. *Aeneid Book VI*. London: Faber and Faber, 2016.
- Hederman, Mark. "Poetry and the Fifth Province." *The Crane Bag*. vol. 9(1). 1985. 110-9.
- Hegel, G.W.F. *Collected Works*. East Sussex: Delphi Classics, 2019.
- Hight, Gilbert. *The Classical Traditions: Greek and Roman Influences on Western Literature*. Oxford: Oxford University Press, 1949.
- Hill, Shonagh. *Women and Embodied Mythmaking in Irish Theatre*. Cambridge: Cambridge University Press, 2019.
- Hillis Miller, Joseph. *Topographies*. Stanford: Stanford University Press, 1995.
- Hirsch, Marianne. *The Mother/Daughter Plot: Narrative, Psychoanalysis, Feminism*. Indianapolis: Indiana University Press, 1989.
- Horton, Patricia. "A 'Theological Cast of Mind': Politics, Protestantism and the Poetic Imagination in the Poetry of Tom Paulin." *Literature & Theology*. vol. 16(3). 2002. 311-25.
- Hufstader, Jonathan. "'Coming to Consciousness by Jumping in Graves': Heaney's Bog Poems and the Politics of *North*." *Irish University Review*. vol. 26(1). 1996. 61-74.
- Hughes, Eamonn. "To Define Your Dissent: The Plays and Polemics of the Field Day Theatre Company." *Theatre Research International*. vol. 15(1). 1990. 67-77.
- Impens, Florence. *Classical Presences in Irish Poetry After 1960: The Answering Voice*. London; Palgrave Macmillan, 2018.

- - -. "Classical Roots." *Seamus Heaney in Context*. ed. Geraldine Higgins. Cambridge: Cambridge University Press, 2021. 221-30.
- Iser, Wolfgang. *The Act of Reading: a Theory of Aesthetic Response*. Baltimore, MD: John Hopkins University Press, 1978.
- Islam, Kazi Shahidul. "Bog Poems as the Praxis of Seamus Heaney's Poetics." *European Journal of English Language and Literature Studies*. vol. 7(4). 2009. 16-26.
- Jasnow, Benjamin, Courtney Evans, and Jenny Strauss Clay. "Poetic and Geographical Organization in the Catalogue of Ships." *TAPA*. vol. 148(1). 2018. 1-44.
- Jauss, Hans Robert. *Towards an Aesthetic of Reception*. Minneapolis, MN: University of Minnesota Press, 1982.
- Jebb, Richard, W. G. Headlam, and A. C. Pearson. eds. *The Fragments of Sophocles*. Cambridge: Cambridge University Press, 2010.
- Jebb, Richard. *The Antigone of Sophocles*. Boston: Ginn & Company, 1897.
- Jones, Richard. "'Talking amongst Ourselves': Language, Politics and Sophocles on the Field Day Stage." *International Journal of the Classical Tradition*. vol. 4(2). 1997. 232-46.
- Jordan, Eamonn. "Unmasking the Myths? Marina Carr's *By the Bog of Cats* . . . and *On Raftery's Hill*." *Amid our Troubles: Irish Versions of Greek Tragedy*. eds. Marianne McDonald, and Michael Walton. London: Methuen, 2002. 243-62.
- Kader, Emily. "The Anti-Exile in Marina Carr's 'By the Bog of Cats....'" *Nordic Irish Studies*. vol. 4 (1). 2005. 167-87.
- Kearney, Richard. "Editorial1/Endodermis." *The Crane Bag*. vol. 1(1). 1977. 3-5.
- - -. "Myth and Motherland." *Ireland's Field Day*. eds. Seamus Deane, Seamus Heaney, Richard Kearney, Declan Kiberd, and Tom Paulin. London: Hutchinson, 1985. 61-80.
- - -. *Transitions: Narratives in Modern Irish Culture*. Manchester: Manchester University Press, 1988.
- - -. *Postnationalist Ireland: Politics, Culture, Philosophy*. London: Routledge, 1997.

- Kellner, Douglas. "Bushspeak and the Politics of Lying: Presidential Rhetoric in the 'War on Terror'." *Presidential Studies Quarterly*. vol. 37(4). 2007. 622-45.
- Kennedy-Andrews, Elmer. "Tom Paulin: Dwelling Without Roots." *Writing Home: Poetry and Place in Northern Ireland, 1968-2008*. Cambridge: Cambridge University Press, 2013. 180-202.
- Kennelly, Brendan. *Euripides' Medea: A New Version*. Newcastle: Bloodaxe, 1991.
- - -. *Sophocles' Antigone: A New Version*. Newcastle: Bloodaxe, 1996.
- - -. *When Then Is Now: Three Greek Tragedies*. Newcastle: Bloodaxe, 2006.
- Kentrotis Zinelis, Dimitris. "When Hope and History Finally Rhyme: Seamus Heaney's *The Cure at Troy* and the Afterlife of a Verse." *Journal of the Lucas Graduate Journal*. vol. 9(1). 2021. 9-29.
- - -. "Kill Like Medea, But With Love This Time: Marina Carr's Take on Filicide in *By the Bog of Cats*." *Postgraduate English*. vol. 43(1). 2022. 1-17.
- - -. "A Friend in Need Is a Friend Indeed: Tom Paulin's Rescuing of *Antigone's* Afterlife." *Friendship in Ancient Greek Thought and Literature*. eds. Athanasios Efstathiou, Jakub Filonik, Christos Kremmydas, and Eleni Volonaki. Leiden: Brill, 2023. 429-48.
- Kiberd, Declan. *Inventing Ireland: The Literature of the Modern Nation*. London: Jonathan Cape, 1995.
- - -. "Introduction." *Amid our Troubles: Irish Versions of Greek Tragedy*. eds. Marianne McDonald, and Michael Walton. London: Methuen, 2002. vii-xiii.
- - -. "The Use and Abuse of Classics: Thoughts on Empire, Epic, and Language." *Classics and Irish Politics, 1916-2016*. eds. Isabelle Torrance, and Donncha O'Rourke. Oxford: Oxford University Press, 2020. 27-42.
- King, Mary. "The Body Out of Place: Strangers, Intimates and Destabilized Identities in Synge's *When the Moon has Set* and Marina Carr's *By the Bog of Cats*...." *Critical Survey*. vol. 15(1). 2003. 48-59.

- Kostick, Conor, and Katherine Moore. eds. *Irish Writers Against War*. Dublin: O'Brien Press, 2003.
- Kruczkowska, Joanna. *Irish Poets and Modern Greece: Heaney, Mahon, Cavafy, Seferis*. London: Palgrave Macmillan, 2017.
- Lecossois, Hélène. "From Medea to Hester Swane: Marina Carr's Rewriting of Ethos in *By the Bog of Cats*...." *Drama Reinvented: Theatre Adaptation in Ireland (1970-2007)*. ed. Thierry Dubost. Brussels: Peter Lang, 2012.
- Lee, John Joseph. *Ireland 1912-1985: Politics and Society*. Cambridge: Cambridge University Press, 1989.
- Liebrechts, Peter. *Centaurs in the Twilight: W.B. Yeats's Use of the Classical Tradition*. Amsterdam: Rodopi, 1993.
- Lloyd, Charles. "The Polis in Medea: Urban Attitudes and Euripides' Characterization in 'Medea' 214-224." *The Classical World*. vol. 99 (2). 2006. 115-30.
- Lojek, Helen. *The Spaces of Irish Drama: Stage and Place in Contemporary Plays*. New York: Palgrave Macmillan, 2011.
- Longley, Edna. *Living Stream*. Newcastle: Bloodaxe, 1985.
- Longley, Michael. "The Longley Tapes." *Honest Ulsterman*. vol. 78(1). 1985. 13-31.
- Lukács, Georg. "The Metaphysics of Tragedy." *Soul and Form*. London: Merlin Press, 1974. 152-74.
- Lynch, Patricia. "Hiberno-English in the Plays of Marina Carr." *Études Irlandaises*. vol. 31(2). 2006. 109-23.
- Lysaght, Patricia. "'Caoineadh os Cionn Coirp': The Lament for the Dead in Ireland." *Folklore*. vol. 108(1). 1997. 65-82.
- Macintosh, Fiona. "When Gael Joins Greek." *Books Ireland*. no. 162. 1992. 189-91.
- - -. *Dying Acts: Death in Ancient Greece and Modern Irish Tragic Drama*. Cork: Cork University Press, 1994.

- - -. "Review: Amid our Troubles." *Arion: A journal of Humanities and the Classics*. vol. 11(2). 2003. 137-48.
- - -. "An Oedipus for our Times? Yeats's Version of Sophocles' Oedipus Tyrannus." *Performance, Iconography, Reception: Studies in Honour of Oliver Taplin*. eds. Martin Revermann, and Peter Wilson. 2008. 524-47.
- - -. "Irish Antigone and Burying the Dead." *Antigone on the Contemporary World Stage*. Erin Mee, and Helene Foley. eds. Oxford: Oxford University Press, 2011. 90-103.
- - -. "Conquering England: Ireland and Greek Tragedy." *A Handbook to the Reception of Greek Drama*. ed. Betine van Zyl Smit. New York: Wiley, 2016. 323-36.
- Maher, Eamon, and Eugene O'Brien. eds. *From Prosperity to Austerity: A Socio-cultural Critique of the Celtic Tiger and its Aftermath*. Manchester: Manchester University Press, 2014.
- Mann, Neil, Mathew Gibson, and Claire Nally. eds. *W.B. Yeats's A Vision: Explications and Contexts*. Clemson: Clemson University Digital Press, 2012.
- Maresh, Karin. "Un/Natural Motherhood in Marina Carr's *The Mai*, Portia Coughlan, and *By the Bog of Cats* . . ." *Theatre History Studies*. vol. 35(1). 2016. 179-96.
- Marshall, Bethan, and Colin MacCabe. "Interview: Tom Paulin Talks to Bethan Marshall and Colin MacCabe." *Critical Quarterly*. vol. 42(1). 2000. 86-99.
- Martindale, Charles. *Redeeming the Text: Latin Poetry and the Hermeneutics of Reception*. Cambridge: Cambridge University Press, 1993.
- - -. "Introduction: Thinking through Reception." *Classics and the Uses of Reception*. eds. Charles Martindale, and Richard Thomas. Malden: Blackwell Publishing, 2006. 1-13.
- - -. "Reception – a New Humanism? Receptivity, Pedagogy, the Transhistorical." *Classical Receptions Journal*. vol. 5(2). 2013. 169-83.
- Mathews, Aidan Carl. *The Antigone*. Unpublished Typescript, 1984.
- McCafferty, Owen. *Antigone*. London: Nick Hern Books, 2008.

- McDonagh, John. "Is Medea's Crime Medea's Glory?" Euripides in Dublin" *Amid our Troubles: Irish Versions of Greek Tragedy*. eds. Marianne McDonald, and Michael Walton. London: Methuen, 2002. 213-31.
- McDonald, Marianne. "Dionysian Excess: Ancient Greek Tragedy in Modern Irish Masques." *Les Formes De L'Excès Dans La Culture Anglo-Américaine*. ed. Claudine Raynaud. 1996. 95-107.
- - -. "Seamus Heaney's 'Cure at Troy' Politics and Poetry." *Classics Ireland*. vol. 3(1). 1996b. 129-40.
- - -. "When Despair and History Rhyme: Colonialism and Greek Tragedy." *New Hibernia Review*. vol. 1(2). 1997. 57-70.
- - -. "The Irish and Greek Tragedy." *Amid our Troubles: Irish Versions of Greek Tragedy*. eds. Marianne McDonald, and Michael Walton. London: Methuen, 2002. 27-79.
- - -. *The Living Art of Greek Tragedy*. Bloomington: Indiana University Press, 2003.
- - -. "Seamus Heaney: An Irish Poet Mines the Classics." *Seamus Heaney and the Classics: Bann Valley Muses*. eds. Stephen Harrison, Fiona Macintosh, and Helen Eastman. Oxford: Oxford University Press, 2019. 121-46.
- McDonald, Peter. "The Greeks in Ireland: Irish Poets and Greek Tragedy." *Translation and Literature*. vol. 4(2). 1995. 183-203.
- McDonald, Ronald. "The Irish Revival and Modernism." *The Cambridge Companion to Irish Modernism*. ed. Joe Cleary. Cambridge: Cambridge University Press, 2014. 51-62.
- McGrath, F.C. "Introducing Ireland's Field Day." *Eire-Ireland: A Journal of Irish Studies*. vol. 23(4). 1988. 145-55.
- McGuinness, Frank. *The Dazzling Dark: New Irish Plays*. ed. London: Faber and Faber, 1996.
- - -. "By the Bog of Cats . . . : Programme Note: Abbey Theatre, 1998." *The Theatre of Marina Carr: Before Rules Was Made*. eds. Cathy Leeney, and Anna McMullan. Dublin: Carysfort Press, 2003. 87-8.



- McGuire, Matt. "Tragedy and Transitional Justice: Seamus Heaney's *The Cure at Troy*." *Post-Conflict Literature: Human Rights, Peace, Justice*. eds. Chris Andrews, and Matt McGuire. London: Routledge, 2016. 19-30.
- - -. "Another Irish Antigone: Gendering Justice in Seamus Heaney's *The Burial at Thebes*." *Comparative Literature*. vol. 69(3). 2017. 288-302.
- McInerney, Jeremy. "On the Border: Sacred Land and the Margins of the Community." *City, Countryside, and the Spatial Organization of Value in Classical Antiquity*. eds. Ralph Rosen, and Ineke Sluiter. Leiden: Brill, 2006. 33-59.
- McLean, Stuart. "'To Dream Profoundly': Irish Boglands and the Imagination of Matter." *Irish Journal of Anthropology*. vol. 10(2). 2007.
- McNulty, Eugene. "Words into Action: Re-hearing Antigone's Claim in *The Burial at Thebes*." *Hearing Heaney*. eds. Eugene McNulty, and Ciaran Mac Murchaidh. Portland: For Courts Press, 2015. 111-23.
- Meir, Colin. Irish Poetic Drama: Seamus Heaney's *The Cure at Troy*." *Studies on the Contemporary Irish Theatre*. eds. Caen: Centre de Publications de l'Université de Caen, 1991. 67-68.
- Mitchell, W. J. T. *Landscape and Power*. Chicago: University of Chicago Press. 1994.
- Montague, John. *The Rough Field*. Loughcrew: The Gallery Press, 1972.
- Morrison, Conall. *Antigone*. Unpublished typescript, 2003.
- Murphy, Paula. "Staging Histories in Marina Carr's Midlands Plays." *Irish University Review*. vol. 36(2). 2006. 389-402.
- Murray, Christopher. "Three Irish Antigones." *Perspectives on Irish Drama and Theatre*. eds. Jaqueline Genet, and Richard Allan Cave. Gerrards Cross: Colin Smythe, 1991. 115-29.
- - -. *Twentieth-Century Irish Drama: Mirror up to Nation*. Manchester: Manchester University Press, 1997.
- Nayak, Srila. "On the Far Side of Revenge: The Plays of Seamus Heaney." *Irish Pages*. vol. 8(2). 2014. 118-22.

- Ni Anluain, Clíodhna. ed. *Reading the Future: Irish Writers in Conversation with Mike Murphy*. Dublin: Liliput Press, 2000.
- O'Brien, Conor Cruise. *States of Ireland*. London: Hutchinson, 1972.
- O'Brien, Eugene. *Seamus Heaney as an Aesthetic Thinker: A Study of Prose*. New York: Syracuse University Press, 2016.
- O'Callaghan, Margaret. "Conor Cruise O'Brien and the Northern Ireland Conflict: Formulating a Revisionist Position." *Irish Political Studies*. vol. 33(2). 2018. 221-31.
- O'Driscoll, Dennis. *Stepping Stones: Interviews with Seamus Heaney*. London: Faber and Faber, 2008.
- O'Dwyer, Riana. "The Imagination of Women's Reality: Reid and Carr." *Theatre Stuff: Critical Essays on Contemporary Irish Theatre*. ed. Eamonn Jordan. Dublin: Carysfort Press, 2008. 238-48.
- O'Halloran Marie, and Michael O'Regan. "Travellers Formally Recognized as an Ethnic Minority." *The Irish Times*. 1 March 2017. [www.irishtimes.com](http://www.irishtimes.com). Accessed 9 March 2020.
- O'Malley, Aidan. "Rhyming Hope and History in the 'Fifth Province'." *Exploring the Utopian Impulse: Essays on Utopian Thought and Practice*. eds. Michael Griffin, and Tom Moylan. Oxford: Peter Lang. 2007. 293-311.
- - -. *Field Day and the Translation of Irish Identities: Performing Contradictions*. London: Palgrave Macmillan, 2011.
- O'Toole, Fintan. "Field Day: On the Double." *Sunday Tribune*. 23 September 1984.
- Parker, Michael. *Seamus Heaney: The Making of the Poet*. London: Macmillan Press, 1993.
- - -. "Back in the Republic of Conscience: Seamus Heaney's *The Cure at Troy*, its Politics, Ethics, and Aesthetics." *Textual Practice*. vol. 31(4). 2016. 1-35.
- - -. "Speaking Truth to Power: Seamus Heaney's *The Burial at Thebes* and the Poetry of Redress." *Seamus Heaney and the Classics: Bann Valley Muses*. eds. Stephen Harrison, Fiona Macintosh, and Helen Eastman. Oxford: Oxford University Press, 2019. 98-120.

- Paulin, Tom. *Liberty Tree*. London: Faber and Faber, 1983.
- - -. "The Making of a Loyalist." *Ireland & The English Crisis*. Newcastle: Bloodaxe Books, 1984. 23-38.
- - -. "Introduction." *Ireland & The English Crisis*. Newcastle: Bloodaxe Books, 1984. 9-22.
- - -. *The Riot Act: A Version of Antigone by Sophocles*. London: Faber and Faber, 1985.
- - -. "A New Look at the Language Question." *Ireland's Field Day*. eds. Seamus Deane, Seamus Heaney, Richard Kearney, Declan Kiberd, and Tom Paulin. London: Hutchinson, 1985b. 3-17.
- - -. *Seize The Fire: A Version of Aeschylus's Prometheus Bound*. London: Faber and Faber, 1990.
- - -. *Writing to the Moment: Selected Critical Essays 1980-1996*. London: Faber and Faber, 1996.
- - -. "Antigone." *Amid our Troubles: Irish Versions of Greek Tragedy*. eds. Marianne McDonald, and Michael Walton. London: Methuen, 2002. 165-70.
- - -. "Who Side Are You on?" *Independent*. 28 September 2003. [www.independent.co.uk](http://www.independent.co.uk). Accessed 13 March 2023.
- - -. "Cultural Struggle and Memory: Palestine-Israel, South Africa and Northern Ireland in Historical Perspective." *Holy Land Studies*. vol. 4(1). 2005. 5-16.
- - -. *Euripides' Medea: In a New Version by Tom Paulin*. London: Nick Hern Books, 2010.
- Peacock, Alan. "Meditations: Poet as Translator, Poet as Seer." *Seamus Heaney: A Collection of Critical Essays*. ed. Elmer Andrews. London: Macmillan, 1992. 233-55.
- Pearse, Pádraic. "The Intellectual Future of the Gael." *Collected Works of Pádraic Pearse*. Dublin: Phoenix Publishing, 1917. 231.
- Pitman-Wallace, Lucy. *A Door into the Dark: Staging The Burial at Thebes. Seamus Heaney and the Classics: Bann Valley Muses*. eds. Stephen Harrison, Fiona Macintosh, and Helen Eastman. Oxford: Oxford University Press, 2019. 69-84.
- Poe, Joe Park. *Heroism and Divine Justice in Sophocles' Philoctetes*. Leiden: Brill, 1974.
- Quilligan, Patrick. "Field Day's Double Bill." *Irish Times*. 18 September 1984.

- Rankin Russell, Richard. "Owen and Yeats in Heaney's *The Cure at Troy*." *Essays in Criticism*. vol. 61(2). 2011. 173-89.
- - -. *Seamus Heaney's Regions*. Notre Dame: University of Notre Dame Press, 2014.
- Regan, Stephen. "Ireland's Field Day." *History Workshop*. 33(1). 1992. 25-37.
- Remoundou-Howley, Anastasia. *Palimpsests of Antigone: Contemporary Irish Versions of Sophocles' Tragedy* (Unpublished Doctoral Dissertation). Galway: NUI Galway, 2011.
- Rhodes, P. J. "Nothing to Do with Democracy: Athenian Drama and the Polis." *The Journal of Hellenic Studies*. vol. 123 (1). 2003. 104-19.
- Richards, Shaun. "'A Solution to the Present Crisis?': Seamus Heaney's *The Cure at Troy*." *Études Irlandaises*. vol. 20(2). 1995. 77-85.
- - -. "To Bind the Northern to the Stars" Field Day in Derry and Dublin." *Theorizing Ireland*. ed. Claire Connolly. London: Palgrave Macmillan, 2003. 61-8.
- Richtarik, Marilyn. *Acting Between the Lines: The Field Day Theatre Company and Irish Cultural Politics 1980-1984*. Washington: The Catholic University of American Press, 1995.
- - -. "The Field Day Theatre Company." *The Cambridge Companion to Twentieth-Century Irish Drama*. ed. Shaun Richards. Cambridge: Cambridge University Press, 2004. 191-203.
- - -. "Reality and Justice: Seamus Heaney's *The Cure at Troy*." *Estudios Irlandeses*. vol. 13(1). 2018. 98-112.
- Riley, Kathleen. "'The Forewarned Journey Back': *Katabasis* as *Nostos* in the Poetry of Seamus Heaney." *Seamus Heaney and the Classics: Bann Valley Muses*. eds. Stephen Harrison, Fiona Macintosh, and Helen Eastman. Oxford: Oxford University Press, 2019. 205-22.
- Rinon, Yoav. "The Rhetoric of Jacques Derrida I: Plato's Pharmacy." *The Review of Metaphysics*. vol. 46(2). 1992. 369-86.
- Robinson, Mary. *Everybody Matters: My Life Giving Voice*. London: Hodder & Stoughton, 2012.
- Roche, Anthony. "Ireland's Antigones: Tragedy North and South." *Cultural Contexts and Literary Idioms*. ed. Michael Kenneally. Gerrards Cross: Colin Smythe, 1988. 221-50.

- - -. "Close to Home but Distant: Irish Drama in the 1990s." *Colby Quarterly*. vol. 34(4). 1998. 265-89.
- - -. "Oedipus at the Abbey." *Classics Ireland*. vol. 8(1). 2001. 102-10.
- - -. *Contemporary Irish Drama: Second Edition*. London: Palgrave Macmillan, 2009.
- - -. "Synge and Contemporary Irish Drama." *The Cambridge Companion to J. M. Synge*. ed. P.J. Mathews. Cambridge: Cambridge University Press, 2009b. 173-84.
- Russell, Richard. "Talking with Ghosts of Irish Playwrights Past: Marina Carr's *By the Bog of Cats* ...." *Comparative Drama*. vol. 40(2). 2006. 149-68.
- Salis, Loredana. "The contemporary appeal of Sophocles' *Philoctetes*." *Ireland: Space, Text, Time*. Dublin: The Liffey Press, 2005. 145-56.
- Sayin, Gülsen. "Quest for the Lost M/Other: Medea Re-Constructed in Marina Carr's *By the Bog of Cats* ...." *Journal of Arts and Sciences*. vol. 9(1). 2008. 75-87.
- Shaw, Michael. "The Female Intruder: Women in Fifth-Century Drama." *Classical Philology*. vol. 70(4). 1975. 255-66.
- Sihra, Melissa. "Reflections Across Water: New Stages of Performing Carr." *The Theatre of Marina Carr: Before Rules Was Made*. eds. Cathy Leeney, and Anna McMullan. Dublin: Carysfort Press, 2003. 92-113.
- - -. "Greek Myth, Irish Reality: Marina Carr's *By the Bog of Cats* ...." *Rebel Women: Staging Ancient Greek Drama Today*. eds. John Dillon, and S. E. Wilmer. London: Methuen, 2005. 115-35.
- - -. "Introduction: Figures at the Window." *Women in Irish Drama: A Century of Authorship and Representation*. ed. Melissa Sihra. London: Palgrave MacMillan. 2007. 1-22.
- - -. "A Cautionary Tale: Marina Carr's *By the Bog of Cats* ...." *Theatre Stuff: Critical Essays on Contemporary Irish Theatre*. ed. Eamonn Jordan. Dublin: Carysfort Pres, 2008. 257-68.
- - -. *Marina Carr: Pastures of the Unknown*. London: Palgrave MacMillan. 2018.
- Singer, Peter. *The President of Good and Evil: The Convenient Ethics of George W. Bush*. New York: Plume Books, 2004.

- Smith, Sydney Bernard. *Sherca: A Play in Three Scenes after Sophocles' Philoctetes*. Delaware: Proscenium Press, 1979.
- Sommerstein, Alan. ed. & transl. *Aeschylus Fragments*. Cambridge: Harvard University Press, 2009.
- Stanford, W. B. *Ireland and the Classical Tradition*. Dublin: Allen Figgis & Co., 1976.
- Steiner, George. *Antigones*. Oxford: Oxford University Press, 1984.
- Stewart, Bruce. "A Fatal Excess' at the Heart of Irish Atavism: review of Marina Carr's *By the Bog of Cats*." *IASIL Newsletter*. vol. 5(1). (1999). 1.
- Synge, J. M. *The Aran Islands*. Boston: J.W. Luce & Co., 1911.
- - -. *Wicklow, West Kerry and Connemara*. Totowa: Rowman and Littlefield, 1980.
- Szabo, Carmen. *Clearing the Ground: The Field Day Theatre Company and the Construction of Irish Identities*. Newcastle: Cambridge Scholars Publishing, 2007.
- Taplin, Oliver. "Sophocles' *Philoctetes*, Seamus Heaney's, and Some Other Recent Half-Rhymes." *Dionysus Since 69*. eds. Edith Hall, Fiona Macintosh, and Amanda Wrigley. Oxford: Oxford University Press, 2004. 145-67.
- Tóibín, Colm. "On the Literary Wing." *Times Literary Supplement*. 28 April 1995. 10.
- - -. *Pale Sister*. Oldcastle: The Gallery Press, 2019.
- Torrance, Isabelle, and Donncha O'Rourke. "Classics and Irish Politics: Introduction." *Classics and Irish Politics, 1916-2016*. eds. Isabelle Torrance, and Donncha O'Rourke. Oxford: Oxford University Press, 2020. 1-24.
- Torrance, Isabelle. "Post-Ceasefire Antigones and Northern Ireland." *Classics and Irish Politics, 1916-2016*. eds. Isabelle Torrance and Donncha O'Rourke. Oxford: Oxford University Press, 2020. 326-45.
- - -. "Bodily Abjection and the Politics of Resistance in Tom Paulin's Greek Tragedies." *Classical Receptions Journal*. vol. 13(2). 2021. 277-97.
- Trench, Rhona. *Bloody Living: The Loss of Selfhood in the Plays of Marina Carr*. Bern: Peter Lang, 2010.

- Trotter, Mary. "Translating Women into Irish Theatre History." *A Century of Irish Drama: Widening the Stage*. eds. Stephen Watt, Eileen Morgan, and Shakir Mustafa. Indiana: Indiana University Press, 2000. 163-78.
- - -. *Modern Irish Theatre*. Cambridge: Polity Press, 2008.
- Turner, Paul. "The Cure at Troy: Sophocles or Heaney?." *Seamus Heaney: Poet, Critic, Translator*. eds. Ashby Bland Crowder, and Jason David Hall. New York: Palgrave, 2007. 121-35.
- Twiddy, Iain. "Visions of Reconciliation: Longley, Heaney and the Greeks." *Irish Studies Review*. vol 21(4). 2013. 425-43.
- Van Weyenberg, Astrid. *The Politics of Adaptation: Contemporary African Drama and Greek Tragedy*. Amsterdam: Rodopi, 2013.
- Vlašković Ilić, Biljana. "Shaw's Joan of Arc and Heaney's Antigone as Classically Modern Heroines." *Shaw: The Journal of Bernard Shaw Studies*. vol. 37(1). 2017. 135-55.
- Wallace, Clare. "Tragic Destiny and Abjection in Marina Carr's "The Mai, Portia Coughlan and By the Bog of Cats...." *Irish University Review*. vol. 31(2). 2001. 431-449.
- Wallace, Nathan. *Hellenism and Reconciliation in Ireland from Yeats to Field Day*. Cork: Cork University Press, 2015.
- Walsh, John. "Bard of Hope and Harp." *The Sunday Times*. 7 October 1990. 3.
- Walton, Michael. "Hit or Myth: The Greeks and Irish Drama." *Amid our Troubles: Irish Versions of Greek Tragedy*. eds. Marianne McDonald, and Michael Walton. London: Methuen, 2002. 3-36.
- Webster, T. B. L. *The Tragedies of Euripides*. London: Methuen, 1967.
- West, Derek. "Review: *The Cure at Troy*." *Theatre Ireland*. vol. 24(1). 1990. 12-16.
- Williamson, Margaret. "A Woman's Place in Euripides' *Medea*." ed. Anton Power. *Euripides, Women, and Sexuality*. London: Routledge, 1990. 16-31.
- Wilmer, Stephen. "Prometheus, Medea and Antigone: Metaphors for Irish Rebellion and Social Change." *Didaskalia*. vol. 3(1). 1996.

- - -. "Irish Medeas: Revenge or Redemption (an Irish Solution to an International Problem)." *Rebel Women: Staging Ancient Greek Drama Today*. eds. John Dillon, and S. E. Wilmer. London: Methuen, 2005. 136-48.
- - -. "Finding a Post-Colonial Voice for Antigone: Seamus Heaney's *Burial at Thebes*." *Classics in Post-Colonial Worlds*. eds. Lorna Hardwick, and Carol Gillespie. Oxford: Oxford University Press, 2007. 228-42.
- - -. "Performing Antigone in the Twenty-First Century." *Interrogating Antigone in Postmodern Philosophy and Criticism*. eds. Stephen Wilmer, and Audrone Zukauskaitė. Oxford: Oxford University Press, 2010. 379-89.
- Wilson, Edmund. *The Wound and the Bow*. Cambridge: The Riverside Press, 1941.
- Woodward, Bob. *Bush at War*. New York: Simon & Schuster, 2002.
- Worthen, William. "Homeless Words: Field Day and the Politics of Translation." *Modern Drama*. vol. 38(1). 1995. 22-41.
- Yeats, W.B. *The Collected Poems of W. B. Yeats*. ed. Richard Finneran. New York: Scribner, 1996.
- Zirzotti, Emanuela. "Translating Tragedy: Seamus Heaney's Sophoclean Plays." *Studi Irlandesi*. vol. 4(4). 2014. 129-43.



