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The current title of my Phd thesis is 'An exploration of how representations in Irish theatre are transformed by film adaptation, and how other works in Irish theatre have critiqued and responded to the theatre-film relationship'. This thesis seeks to move away from a study of adaptation that utilizes a unidirectional model that looks at 'originary texts' followed by their various adaptations. What this research will do is place adaptations and originary texts in a dialogue with one another- taking each work as an adaptive text in the sense that each seek to represent Irish society and culture, and then looking at the changes and the ramifications of these representations in each work.

My MA dissertation entitled 'An exploration of adaptation and the relationships between cinema and Irish theatre, focusing on Sean O'Casey's *The Plough and the Stars*, and J.M. Synge's *The Playboy of the Western World*' served as a starting point for this research and sought to place film adaptations alongside other theatrical adaptations of Synge and O'Casey's plays, in addition to considering the adaptive potential of individual productions of the original works. The approach to considering adaptation will differ with this Phd thesis- the structure of the work will initially consider Irish playtexts and their film counterparts in conjunction with other adaptations, before moving into the second part of the research. This second part will entail considering how works of Irish theatre have responded to ideas of adaptation and representation by the film industry. This will also include an examination of the influence that cinema has had on some Irish playwrights, and will also include a discussion of productions that have attempted to emulate cinematic techniques onstage.

My research will collate scholarship on both theatre, adaptation studies, and film studies, to then apply them to an Irish context. Works that will be analysed throughout the course of the research will range from silent film adaptations of Irish melodramas to works such as Marie Jones' *Stones in his Pockets* and Martin McDonagh's *The Cripple of Inishmaan*, all of which are relevant to studying in detail the relationship between cinema and Irish theatre. I believe that this research, by placing Irish theatre alongside the film industry, an industry that undoubtedly has enormous cultural influence globally, will produce new understandings of Irish theatre from the perspective of both other cultures and other medias. Linda Hutcheon, in describing adaptation, writes that as 'a process of creation, the act of adaptation always involves both (re-)interpretation and then (re-)creation': this evocation of deconstruction and reconstruction offers exciting possibilities for questioning and re-examining numerous works of Irish theatre.

I graduated with First Class Honours in Drama from Queen's University Belfast in 2010 and completed my MA in Drama and Performance at QUB in September 2011