

THE BURNING OF BRIDGET CLEARY A TRUE STORY

THE BURNING OF BRIDGET CLEARY: A TRUE STORY OF FEAR, FOLKLORE, AND TRAGEDY

THE BURNING OF BRIDGET CLEARY A TRUE STORY THAT HAS FASCINATED HISTORIANS, FOLKLORISTS, AND TRUE CRIME ENTHUSIASTS FOR OVER A CENTURY. IT'S A CHILLING TALE ROOTED IN IRISH RURAL LIFE, SUPERSTITION, AND THE DARK CONSEQUENCES OF FEAR-DRIVEN ACTIONS. THIS TRAGIC EVENT, WHICH OCCURRED IN 1895, REVEALS MUCH ABOUT THE SOCIAL AND CULTURAL LANDSCAPE OF IRELAND AT THE TIME, BLENDING MYTH AND REALITY IN A WAY THAT STILL CAPTIVATES AUDIENCES TODAY.

THE HISTORICAL CONTEXT OF BRIDGET CLEARY'S STORY

BEFORE DIVING INTO THE DETAILS OF THE INCIDENT, IT'S ESSENTIAL TO UNDERSTAND THE ENVIRONMENT IN WHICH BRIDGET CLEARY LIVED. LATE 19TH CENTURY IRELAND WAS A PLACE WHERE TRADITIONAL BELIEFS IN FAIRIES, CHANGELINGS, AND THE SUPERNATURAL WERE DEEPLY WOVEN INTO THE FABRIC OF EVERYDAY LIFE. RURAL COMMUNITIES, OFTEN ISOLATED AND STEEPED IN FOLKLORE, SOMETIMES ALLOWED THESE BELIEFS TO INFLUENCE THEIR ACTIONS PROFOUNDLY.

THE BURNING OF BRIDGET CLEARY A TRUE STORY STANDS OUT BECAUSE IT HIGHLIGHTS HOW THESE SUPERSTITIONS COULD LEAD TO HORRIFIC OUTCOMES. BRIDGET WAS A YOUNG WOMAN, REPORTEDLY HEALTHY AND STRONG, BUT HER HUSBAND AND COMMUNITY CAME TO BELIEVE SHE HAD BEEN REPLACED BY A FAIRY CHANGELING—A SUPERNATURAL IMPOSTOR IN FOLKLORE THOUGHT TO ABDUCT HUMANS AND LEAVE A SUBSTITUTE IN THEIR PLACE.

WHO WAS BRIDGET CLEARY?

BRIDGET CLEARY WAS BORN BRIDGET BOLAND IN 1869 IN COUNTY TIPPERARY, IRELAND. SHE WAS KNOWN FOR HER BEAUTY AND CHARM, AS WELL AS HER INTEREST IN NEW TECHNOLOGIES, SUCH AS THE RECENTLY INVENTED BICYCLE AND THE STEAM-POWERED DEVICES THAT WERE BEGINNING TO REACH RURAL IRELAND. BRIDGET MARRIED MICHAEL CLEARY, A FARMER AND LABORER DEEPLY ROOTED IN LOCAL TRADITIONS AND SUPERSTITIONS.

THEIR MARRIAGE WAS REPORTEDLY HAPPY, BUT MICHAEL BECAME INCREASINGLY UNSETTLED BY BRIDGET'S BOUTS OF ILLNESS AND STRANGE BEHAVIOR. IT WAS THIS FEAR AND SUSPICION THAT ULTIMATELY SET THE STAGE FOR THE TRAGIC EVENTS TO COME.

UNDERSTANDING THE FOLKLORE: CHANGELINGS AND IRISH SUPERSTITION

TO TRULY GRASP WHY THE BURNING OF BRIDGET CLEARY A TRUE STORY IS SO UNSETTLING, IT'S NECESSARY TO EXPLORE THE CONCEPT OF CHANGELINGS IN IRISH FOLKLORE. A CHANGELING IS BELIEVED TO BE A FAIRY OR OTHER SUPERNATURAL CREATURE THAT REPLACES A HUMAN CHILD OR ADULT. THE REAL PERSON IS THOUGHT TO BE TAKEN AWAY, OFTEN TO THE FAIRY REALM, WHILE THE CHANGELING REMAINS TO LIVE AMONG HUMANS.

WHY WERE CHANGELINGS FEARED?

CHANGELINGS WERE SEEN AS MALEVOLENT BEINGS WHO COULD BRING MISFORTUNE, ILLNESS, OR DEATH. WHEN A LOVED ONE BECAME SICK OR ACTED STRANGELY, IT WAS SOMETIMES ASSUMED THEY HAD BEEN REPLACED BY A CHANGELING. THIS BELIEF WAS ESPECIALLY POWERFUL IN AREAS WHERE MEDICAL KNOWLEDGE WAS LIMITED, AND UNEXPLAINED ILLNESSES COULD BE ATTRIBUTED TO SUPERNATURAL CAUSES.

IN BRIDGET'S CASE, HER HUSBAND MICHAEL GREW CONVINCED THAT SHE WAS NO LONGER HIS WIFE BUT A CHANGELING POSING AS HER. HIS FEAR WAS NOT UNCOMMON IN A CULTURE WHERE FOLKLORE AND REALITY OFTEN BLURRED.

THE EVENTS LEADING TO BRIDGET CLEARY'S DEATH

THE STORY TAKES A DARK TURN WHEN MICHAEL CLEARY, DRIVEN BY FEAR AND DESPERATION, DECIDED TO ACT ON HIS BELIEF THAT BRIDGET WAS A CHANGELING. OVER SEVERAL DAYS, HE AND SOME FAMILY MEMBERS ATTEMPTED TO "CURE" BRIDGET BY SUBJECTING HER TO VARIOUS RITUALS DESIGNED TO FORCE THE REAL BRIDGET TO RETURN.

THE RITUALS AND THE TRAGIC OUTCOME

THESE RITUALS

FREQUENTLY ASKED QUESTIONS

IS 'THE BURNING OF BRIDGET CLEARY' BASED ON A TRUE STORY?

YES, 'THE BURNING OF BRIDGET CLEARY' IS BASED ON A TRUE STORY THAT TOOK PLACE IN IRELAND IN 1895, INVOLVING THE MYSTERIOUS DEATH OF BRIDGET CLEARY, WHO WAS BELIEVED TO HAVE BEEN KILLED BY HER HUSBAND AND OTHERS WHO THOUGHT SHE WAS A FAIRY CHANGELING.

WHO WAS BRIDGET CLEARY IN THE TRUE STORY BEHIND THE BOOK?

BRIDGET CLEARY WAS AN IRISH WOMAN WHOSE DEATH BECAME INFAMOUS AFTER HER HUSBAND AND NEIGHBORS ACCUSED HER OF BEING A FAIRY CHANGELING AND ULTIMATELY KILLED HER, BELIEVING THEY WERE SAVING HER FROM SUPERNATURAL FORCES.

WHAT CULTURAL BELIEFS INFLUENCED THE EVENTS IN 'THE BURNING OF BRIDGET CLEARY'?

THE STORY IS HEAVILY INFLUENCED BY IRISH FOLKLORE AND SUPERSTITIONS ABOUT FAIRIES AND CHANGELINGS, WHERE PEOPLE BELIEVED THAT FAIRIES COULD ABDUCT HUMANS AND LEAVE A FAIRY SUBSTITUTE IN THEIR PLACE, WHICH PLAYED A KEY ROLE IN THE TRAGIC EVENTS.

HOW ACCURATE IS THE PORTRAYAL OF EVENTS IN 'THE BURNING OF BRIDGET CLEARY'?

THE BOOK IS A FACTUAL ACCOUNT BASED ON HISTORICAL RECORDS, COURT DOCUMENTS, AND CONTEMPORARY NEWSPAPER REPORTS, PROVIDING A DETAILED AND ACCURATE PORTRAYAL OF THE EVENTS SURROUNDING BRIDGET CLEARY'S DEATH.

WHAT WAS THE OUTCOME OF THE TRIAL RELATED TO BRIDGET CLEARY'S DEATH?

BRIDGET CLEARY'S HUSBAND AND SEVERAL OTHERS WERE TRIED FOR HER MURDER. THE COURT ACKNOWLEDGED THE INFLUENCE OF SUPERSTITION, AND THE HUSBAND WAS FOUND GUILTY OF MANSLAUGHTER RATHER THAN MURDER, RECEIVING A REDUCED SENTENCE.

WHY DOES 'THE BURNING OF BRIDGET CLEARY' CONTINUE TO FASCINATE READERS TODAY?

THE STORY COMBINES ELEMENTS OF FOLKLORE, SUPERSTITION, AND TRAGEDY, OFFERING INSIGHT INTO RURAL IRISH LIFE IN THE 19TH CENTURY AND EXPLORING THEMES OF BELIEF, FEAR, AND THE CONSEQUENCES OF IGNORANCE, MAKING IT A COMPELLING TRUE CRIME AND CULTURAL HISTORY TALE.

ADDITIONAL RESOURCES

THE BURNING OF BRIDGET CLEARY: A TRUE STORY OF TRAGEDY AND FOLKLORE

THE BURNING OF BRIDGET CLEARY A TRUE STORY THAT HAS FASCINATED HISTORIANS, FOLKLORISTS, AND TRUE CRIME ENTHUSIASTS FOR OVER A CENTURY. THIS TRAGIC EVENT, WHICH TOOK PLACE IN IRELAND IN 1895, INTERTWINES ELEMENTS OF SUPERSTITION, SOCIAL DYNAMICS, AND A GRIM MURDER CASE THAT SHOCKED THE NATION. THE STORY OF BRIDGET CLEARY'S DEATH IS NOT JUST A MACABRE TALE BUT ALSO A REVEALING WINDOW INTO THE CULTURAL AND SOCIETAL FABRIC OF LATE 19TH-CENTURY RURAL IRELAND. THROUGH CAREFUL EXAMINATION OF HISTORICAL RECORDS, WITNESS TESTIMONIES, AND CULTURAL CONTEXT, THIS ARTICLE AIMS TO PROVIDE A COMPREHENSIVE, INVESTIGATIVE OVERVIEW OF THE BURNING OF BRIDGET CLEARY, SEPARATING MYTH FROM REALITY WHILE EMPHASIZING THE EVENT'S TRUE NATURE.

THE HISTORICAL CONTEXT BEHIND THE TRAGEDY

UNDERSTANDING THE BURNING OF BRIDGET CLEARY REQUIRES DELVING INTO IRELAND'S SOCIAL AND CULTURAL CLIMATE IN THE LATE 1800S. AT THIS TIME, RURAL COMMUNITIES WERE STEEPED IN FOLKLORE, SUPERSTITION, AND A DEEP BELIEF IN THE SUPERNATURAL, INCLUDING FAIRIES, CHANGELINGS, AND WITCHCRAFT. THESE BELIEFS WERE NOT MERE STORIES BUT ACTIVELY INFLUENCED BEHAVIOR AND DECISION-MAKING.

BRIDGET CLEARY WAS A YOUNG WOMAN FROM TIPPERARY, IRELAND, WHOSE LIFE TRAGICALLY ENDED WHEN HER HUSBAND, MICHAEL CLEARY, BURNED HER ALIVE UNDER THE SUSPICION THAT SHE WAS A CHANGELING—A FAIRY SUBSTITUTE FOR A HUMAN CHILD OR ADULT. THE BELIEF IN CHANGELINGS WAS PREVALENT IN IRISH FOLKLORE; PEOPLE BELIEVED THAT FAIRIES WOULD STEAL A PERSON AND REPLACE THEM WITH AN IMPOSTER TO WREAK HAVOC ON THE FAMILY. THIS CULTURAL BACKDROP IS ESSENTIAL TO UNDERSTANDING WHY SUCH AN EXTREME ACT COULD TAKE PLACE.

THE INCIDENT: WHAT HAPPENED TO BRIDGET CLEARY?

BRIDGET CLEARY WAS MARRIED TO MICHAEL CLEARY, A MAN DEEPLY INFLUENCED BY THE SUPERSTITIONS OF HIS TIME. AFTER BRIDGET FELL ILL WITH WHAT WAS LIKELY PNEUMONIA OR A SIMILAR RESPIRATORY ILLNESS, MICHAEL BECAME CONVINCED THAT SHE HAD BEEN TAKEN BY FAIRIES AND REPLACED WITH A CHANGELING. ACCORDING TO COURT RECORDS AND WITNESS STATEMENTS, MICHAEL AND OTHERS SUBJECTED BRIDGET TO VARIOUS RITUALS INTENDED TO DRIVE THE "FAIRY" OUT OF HER, INCLUDING BEATING AND OTHER FORMS OF ABUSE.

THE CLIMAX OF THIS TRAGIC ORDEAL CAME WHEN MICHAEL SET FIRE TO THE HOUSE WITH BRIDGET INSIDE, RESULTING IN HER DEATH. THE ACT WAS BOTH A MURDER AND A RITUALISTIC ATTEMPT TO "SAVE" HER SOUL OR FORCE THE FAIRY CHANGELING TO LEAVE. THE BURNING OF BRIDGET CLEARY WAS NOT JUST A CRIME BUT A MANIFESTATION OF FOLKLORE'S DEADLY POWER IN RURAL IRELAND.

ANALYZING THE SOCIAL AND PSYCHOLOGICAL FACTORS

THE BURNING OF BRIDGET CLEARY A TRUE STORY THAT UNDERSCORES THE POTENT INFLUENCE OF SUPERSTITION ON HUMAN BEHAVIOR. MICHAEL CLEARY'S BELIEF IN FAIRIES AND CHANGELINGS WAS NOT UNIQUE BUT WIDESPREAD IN HIS COMMUNITY. THIS COLLECTIVE MINDSET CREATED AN ENVIRONMENT WHERE FEAR AND IGNORANCE COULD LEAD TO FATAL CONSEQUENCES.

FOLKLORE AND FEAR IN RURAL IRELAND

THE BELIEF IN SUPERNATURAL BEINGS WAS DEEPLY INGRAINED IN IRISH RURAL LIFE. FOLKLORE SERVED MULTIPLE SOCIAL FUNCTIONS, FROM EXPLAINING NATURAL PHENOMENA TO ENFORCING MORAL CODES. HOWEVER, IN CASES LIKE BRIDGET'S, SUCH BELIEFS TRANSLATED INTO REAL-WORLD VIOLENCE. FEAR OF THE UNKNOWN, COMBINED WITH LIMITED MEDICAL KNOWLEDGE AND SOCIAL ISOLATION, FUELED TRAGIC MISUNDERSTANDINGS.

PSYCHOLOGICAL DIMENSIONS OF THE CASE

FROM A PSYCHOLOGICAL PERSPECTIVE, MICHAEL CLEARY'S ACTIONS CAN BE INTERPRETED THROUGH THE LENS OF DELUSION AND DESPERATION. BELIEVING HIS WIFE WAS REPLACED BY A CHANGELING MIGHT HAVE BEEN A COPING MECHANISM TO EXPLAIN HER ILLNESS, WHICH WAS OTHERWISE INEXPLICABLE GIVEN THE ERA'S MEDICAL LIMITATIONS. THE COMMUNAL REINFORCEMENT OF THESE BELIEFS LIKELY EXACERBATED HIS MENTAL STATE, LEADING TO THE FATAL DECISION TO BURN THE HOUSE.

THE LEGAL AFTERMATH AND PUBLIC REACTION

THE BURNING OF BRIDGET CLEARY A TRUE STORY THAT CAPTURED THE ATTENTION OF THE IRISH AND BRITISH PRESS, SPARKING WIDESPREAD OUTRAGE AND DEBATE. MICHAEL CLEARY WAS ARRESTED AND CHARGED WITH MURDER. THE TRIAL REVEALED THE STARK CLASH BETWEEN FOLK BELIEFS AND THE MODERN LEGAL SYSTEM.

THE COURT TRIAL AND VERDICT

DURING THE TRIAL, THE DEFENSE ARGUED THAT MICHAEL CLEARY WAS NOT FULLY RESPONSIBLE FOR HIS ACTIONS DUE TO HIS GENUINE BELIEF IN THE FAIRY CHANGELING. THE COURT, HOWEVER, REJECTED THIS DEFENSE AND FOUND HIM GUILTY OF MANSLAUGHTER RATHER THAN MURDER, CONSIDERING THE INFLUENCE OF SUPERSTITION BUT UPHOLDING THE RULE OF LAW. HE WAS SENTENCED TO LIFE IMPRISONMENT, ILLUSTRATING THE LEGAL SYSTEM'S ATTEMPT TO BALANCE CULTURAL SENSITIVITY WITH JUSTICE.

MEDIA COVERAGE AND PUBLIC DISCOURSE

NEWSPAPERS ACROSS IRELAND AND BRITAIN REPORTED EXTENSIVELY ON THE CASE, OFTEN SENSATIONALIZING THE SUPERNATURAL ELEMENTS. THIS MEDIA COVERAGE BROUGHT THE ISSUE OF RURAL SUPERSTITION TO A BROADER AUDIENCE, IGNITING DISCUSSIONS ABOUT EDUCATION, MEDICAL CARE, AND THE NEED TO COMBAT HARMFUL FOLKLORE. THE STORY OF BRIDGET CLEARY BECAME A CAUTIONARY TALE ABOUT THE LETHAL CONSEQUENCES OF IGNORANCE.

LEGACY AND CULTURAL IMPACT

THE BURNING OF BRIDGET CLEARY A TRUE STORY THAT CONTINUES TO RESONATE IN IRISH CULTURE AND BEYOND. IT HAS INSPIRED BOOKS, PLAYS, AND DOCUMENTARIES THAT EXPLORE THE INTERSECTION OF MYTH, TRAGEDY, AND SOCIAL HISTORY.

BRIDGET CLEARY IN LITERATURE AND ARTS

SEVERAL AUTHORS AND ARTISTS HAVE REVISITED BRIDGET'S STORY, USING IT AS A LENS TO EXAMINE IRISH IDENTITY, FOLKLORE, AND GENDER DYNAMICS. THE NARRATIVE OFTEN HIGHLIGHTS THE VULNERABILITY OF WOMEN IN PATRIARCHAL SOCIETIES AND THE DANGERS POSED BY UNCHALLENGED SUPERSTITIONS.

LESSONS FOR MODERN SOCIETY

IN A BROADER SENSE, BRIDGET CLEARY'S STORY SERVES AS A REMINDER OF THE IMPORTANCE OF EDUCATION AND CRITICAL THINKING. ALTHOUGH BELIEF IN FOLKLORE CAN ENRICH CULTURAL HERITAGE, UNCHECKED SUPERSTITION CAN LEAD TO DEVASTATING OUTCOMES. THE EVENT UNDERSCORES THE NEED FOR ACCESSIBLE HEALTHCARE AND SOCIAL SUPPORT SYSTEMS, ESPECIALLY IN ISOLATED COMMUNITIES.

KEY TAKEAWAYS FROM THE BURNING OF BRIDGET CLEARY

- **HISTORICAL REALITY:** THE BURNING OF BRIDGET CLEARY WAS A GENUINE EVENT ROOTED IN SPECIFIC CULTURAL AND HISTORICAL CIRCUMSTANCES.
- **FOLKLORE INFLUENCE:** SUPERSTITION PLAYED A CENTRAL ROLE IN THE MOTIVATIONS BEHIND THE CRIME.
- **LEGAL IMPLICATIONS:** THE TRIAL HIGHLIGHTED TENSIONS BETWEEN TRADITIONAL BELIEFS AND MODERN JUSTICE.
- **CULTURAL REFLECTION:** THE STORY REMAINS A POWERFUL SYMBOL OF THE DANGERS OF IGNORANCE AND THE VALUE OF SOCIAL PROGRESS.

EXPLORING THE BURNING OF BRIDGET CLEARY A TRUE STORY REVEALS THE COMPLEX INTERPLAY BETWEEN MYTH AND REALITY, FAITH AND REASON, TRADITION AND CHANGE. IT IS A HAUNTING REMINDER OF HOW DEEPLY CULTURAL NARRATIVES CAN SHAPE HUMAN ACTIONS—SOMETIMES WITH TRAGIC CONSEQUENCES. THE ENDURING FASCINATION WITH BRIDGET'S FATE REFLECTS A COLLECTIVE DESIRE TO UNDERSTAND NOT ONLY WHAT HAPPENED TO HER BUT WHY IT HAPPENED, PROMPTING ONGOING REFLECTION ON THE FORCES THAT GOVERN HUMAN BEHAVIOR IN TIMES OF CRISIS.

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the burning of bridget clearly a true story: *The Burning of Bridget Cleary* Angela Bourke, 1999 In March 1895, 26-year-old Bridget Cleary fell ill, then disappeared from her cottage in rural Tipperary.

the burning of bridget clearly a true story: The Burning of Bridget Cleary Angela Bourke, 2001-07 Recounts the March 1895 murder of 26-year-old Bridget Cleary in rural Ireland, the trial of her husband and family, the extensive media coverage, and the politicization of the crime

the burning of bridget clearly a true story: Body Politics in Contemporary Irish Women's Fiction Ellen Scheible, 2024-12-12 Exploring twentieth- and twenty-first century texts that wrestle with the Irish domestic interior as a sexualized and commodified space, this book provides readings of the power and authority of the feminized body in Ireland. Scheible dissects the ways that 'the woman-as-symbol' remains consistent in Irish literary representations of national experience in Irish fiction and shows how this problematizes the role of women in Ireland by underscoring the oppression of sexuality and gender that characterized Irish culture during the twentieth century. Examining works by Elizabeth Bowen, Pamela Hinkson, Emma Donoghue, Tana French, Sally Rooney and James Joyce, this book demonstrates that the definition of Irish nationhood in our contemporary experience of capitalism and biopolitics is dependent on the intertwining and paradoxical tropes of a traditional, yet equally sexual, feminine identity which has been quelled by violence and reproduction.

the burning of bridget clearly a true story: Folkloric Horror in Medieval Literature Christopher M. Flavin, Caitlyn Harris, 2024-12-15 Folkloric Horror in Medieval Literature: New Discussions and Approaches focuses on the medieval and early modern precursors of what is now

frequently described as Folk Horror. Part of the argument staged in this book stems from an observation that much of what is currently excluded from the conversation about folk horror, if not all horror generally, could be considered folkloric or folkloresque in many cases and would be worthy of inclusion in the discussion. The argument here is that the recurrent use of medieval literature and tropes as elements of the modern Folk Horror revival in the late twentieth and twenty-first centuries stems in part from a modern repulsion and fascination with the premodern. It is also an outgrowth of traditional narrative fascinations with the abject and the rejected sense of past and place which is present in recognizable forms in premodern literatures globally.

the burning of bridget clearly a true story: The Cambridge Social History of Modern Ireland Eugenio F. Biagini, Mary E. Daly, 2017-04-27 Covering three centuries of unprecedented demographic and economic changes, this textbook is an authoritative and comprehensive view of the shaping of Irish society, at home and abroad, from the famine of 1740 to the present day. The first major work on the history of modern Ireland to adopt a social history perspective, it focuses on the experiences and agency of Irish men, women and children, Catholics and Protestants, and in the North, South and the diaspora. An international team of leading scholars survey key changes in population, the economy, occupations, property ownership, class and migration, and also consider the interaction of the individual and the state through welfare, education, crime and policing. Drawing on a wide range of disciplinary approaches and consistently setting Irish developments in a wider European and global context, this is an invaluable resource for courses on modern Irish history and Irish studies.

the burning of bridget clearly a true story: Gef! Christopher Josiffe, 2021-02-24 An exhaustive investigation of the case of Gef, a “talking mongoose” or “man-weasel,” who appeared to a family living on the Isle of Man. “I am the fifth dimension! I am the eighth wonder of the world!” During the mid-1930s, British and overseas newspapers were full of incredible stories about Gef, a “talking mongoose” or “man-weasel” who had allegedly appeared in the home of the Irvings, a farming family in a remote district of the Isle of Man. The creature was said to speak in several languages, to sing, to steal objects from nearby farms, and to eavesdrop on local people. Despite written reports, magazine articles and books, several photographs, fur samples and paw prints, voluminous correspondence, and signed eyewitness statements, there is still no consensus as to what was really happening to the Irving family. Was it a hoax? An extreme case of folie à plusieurs? A poltergeist? The possession of an animal by an evil spirit? Now you can read all the evidence and decide for yourself. Seven years' research and interviews, photographs (many previously unseen), interviews with surviving witnesses, visits to the site—all are presented in this book, the first examination of the case for seventy years. In the words of its mischievous, enigmatic subject, “If you knew what I know, you'd know a hell of a lot!

the burning of bridget clearly a true story: *Child Murder and British Culture, 1720-1900* Josephine McDonagh, 2003-12-08 In this wide-ranging study, Josephine McDonagh examines the idea of child murder in British culture in the eighteenth and nineteenth centuries. Analysing texts drawn from economics, philosophy, law, medicine as well as from literature, McDonagh highlights the manifold ways in which child murder echoes and reverberates in a variety of cultural debates and social practices. She places literary works within social, political and cultural contexts, including debates on luxury, penal reform campaigns, slavery, the treatment of the poor, and birth control. She traces a trajectory from Swift's *A Modest Proposal* through to the debates on the New Woman at the turn of the twentieth century by way of Burke, Wordsworth, Wollstonecraft, George Eliot, George Egerton, and Thomas Hardy, among others. McDonagh demonstrates the haunting persistence of the notion of child murder within British culture in a volume that will be of interest to cultural and literary scholars alike.

the burning of bridget clearly a true story: *Ireland, Sweden, and the Great European Migration, 1815-1914* Donald Harman Akenson, 2011-08-23 This book is the product of Donald Akenson's decades of research and writing on Irish social history and its relationship to the Irish diaspora - it is also the product of a lifetime of trying to figure out where Swedish-America actually

came from, and why. These two matters, Akenson shows, are intimately related. Ireland and Sweden each provide a tight case study of a larger phenomenon, one that, for better or worse, shaped the modern world: the Great European Diaspora of the true nineteenth century. Akenson's book parts company with the great bulk of recent emigration research by employing sharp transnational comparisons and by situating the two case studies in the larger context of the Great European Migration and of what determines the physics of a diaspora: no small matter, as the concept of diaspora has become central to twenty-first-century transnational studies. He argues (against the increasing refusal of mainstream historians to use empirical databases) that the history community still has a lot to learn from economic historians; and, simultaneously, that (despite the self-confidence of their proponents) narrow, economically based explanations of the Great European Migration leave out many of the most important aspects of the whole complex transaction. Akenson believes that culture and economic matters both count, and that leaving either one on the margins of explanation yields no valid explanation at all.

the burning of bridget clearly a true story: Joyce's Ghosts Luke Gibbons, 2015-11-13 "A deeply original work . . . part of a refreshing new wave of literary criticism that is written in clear, hospitable prose, driven by genuine passion." —Irish Times For decades, James Joyce's modernism has overshadowed his Irishness, as his self-imposed exile and association with the high modernism of Europe's urban centers has led critics to see him almost exclusively as a cosmopolitan figure. In *Joyce's Ghosts*, Luke Gibbons mounts a powerful argument that Joyce's Irishness is intrinsic to his modernism, informing his most distinctive literary experiments. Ireland, Gibbons shows, is not just a source of subject matter or content for Joyce, but of form itself. Joyce's stylistic innovations can be traced at least as much to the tragedies of Irish history as to the shock of European modernity, as he explores the incomplete project of inner life under colonialism. Joyce's language, Gibbons reveals, is haunted by ghosts, less concerned with the stream of consciousness than with a vernacular interior dialogue, the "shout in the street," that gives room to outside voices and shadowy presences, the disruptions of a late colonial culture in crisis. Showing us how memory under modernism breaks free of the nightmare of history, and how in doing so it gives birth to new forms, Gibbons forces us to think anew about Joyce's achievement. "Nothing short of brilliant." —Vicki Mahaffey, University of Illinois at Urbana-Champaign, author of *Reauthorizing Joyce* "Engaging [and] important." —Choice "Sure to appeal to every persuasion and rank of Joyceans." —Maria DiBattista, Princeton University, author of *First Love: The Affections of Modern Fiction* "Excellent." —Fredric Jameson, Duke University, author of *Post, or The Cultural Logic of Late Capitalism*

the burning of bridget clearly a true story: Narrative, Social Myth and Reality in Contemporary Scottish and Irish Women's Writing Tudor Balinisteanu, 2009-10-02 This book offers an original interdisciplinary analysis of the relations between myth, identity and social reality, involving elements of narratology theory, linguistics, philosophy, anthropology and social theory, harnessed to support an argument firmly located in the area of literary criticism. This analysis yields a fairly extensive reinterpretation of the concept of myth, which is applied to the examination of the relationship between narrative and social reality as represented in texts by contemporary Scottish and Irish women writers. The main theoretical sources are Mikhail Bakhtin's theories of heteroglossia, Jacques Derrida's theories of citationality and Judith Butler's theories of subjectivity. The analysis framework developed in the book uses these theories to create a new way of understanding how literary texts change readers' worldviews by enticing them to accept alternative possibilities of cultural expression of identity and social order. The texts analysed in this book reconfigure naturalised stories that have become normative and constraining in conveying identities and visions of legitimate social orders. The book's focus on feminine identities places it alongside feminist analyses of reconstructions of fairy tales, myths or canonical stories that establish what counts as legitimate feminine identity. Studied here for the first time together, the writers whose texts form the interest of this book continue the revisionist work begun by other women writers who engage with the male generated literary, philosophical and humanist tradition. They share a view of narratives as tools for continually negotiating our identities, social worlds and socialisation

scenarios. While the high-level theoretical discourse of the first part of the book requires specialised knowledge, the second part of the book, offering close readings of the texts, is both lively and accessible and should engage the interest of the general reader and academic alike. This book is written for all those who are interested in the power words have to hold sway over our inner and outer (social) worlds.

the burning of bridget clearly a true story: Edna O'Brien and the Art of Fiction Maureen O'Connor, 2021-10-15 Since the appearance of her first novel, *The Country Girls*, in 1960—a book that undermined the nation's ideal of innocent and pious Irish girlhood—Edna O'Brien has provoked controversy in her native Ireland and abroad. Indeed, several of her early novels were condemned by church authorities and banned by the Irish government for their frank portrayals of sexual matters and the inner lives of women. Now an internationally acclaimed writer, O'Brien must be critically reassessed for a twenty-first century audience. *Edna O'Brien and the Art of Fiction* provides an urgent retrospective consideration of one of the English-speaking world's best-selling and most prolific contemporary authors. Drawing on O'Brien's fiction as well as archival material, and applying new theoretical approaches—including ecocritical and feminist new materialist readings—this study considers the pioneering and enduring ways O'Brien represents women's experience, family relationships, the natural world, sex, creativity, and death, and her work's long anticipation of contemporary movements such as #metoo.

the burning of bridget clearly a true story: Crossroads: Performance Studies and Irish Culture Sara Brady, Fintan Walsh, 2009-08-27 The highly performative categories of 'Irish culture' and 'Irishness' are in need of critical address, prompted by recent changes in Irish society, the arts industry and modes of critical inquiry. This book broaches this task by considering Irish expressive culture through some of the paradigms and vocabularies offered by performance studies.

the burning of bridget clearly a true story: *The Female and the Species* Maureen O'Connor, 2010 Describing the Irish as 'female' and 'bestial' is a practice dating back to the twelfth century, while for women, inside and outside of Ireland, their association with children, animals and other 'savages' has had a long history. A link among systems of oppression has been asserted in recent decades by some feminists, but linking women's rights with animal advocacy can be controversial. This strategy responds to the fact that women's inferiority has been alleged and justified by appropriating them to nature, an appropriation that colonialism has also practiced on its racial and cultural others. Nineteenth-century feminists braved such associations, for instance, often asserting vegetarianism as a form of rebellion against the dominant culture. Vegetarianism and animal advocacy have uniquely Irish implications. This study examines a tradition of Irish women writers deploying the 'natural' as a gesture of resistance to paternalist regulation of female energies and as a self-consciously elaborated stage for the performance of Irish identity. They call into question the violent dislocations and disavowals required by figurative practices, particularly when utilizing Irish topography, an already 'unnatural' cultural construct shaped by conflict and suffering.

the burning of bridget clearly a true story: *The Devil from over the Sea* Sarah Covington, 2022-03-24 In Ireland, few figures have generated more hatred than Oliver Cromwell, whose seventeenth-century conquest, massacres, and dispossessions would endure in the social memory for ages to come. *The Devil from over the Sea* explores the many ways in which Cromwell was remembered and sometimes conveniently 'forgotten' in historical, religious, political, and literary texts, according to the interests of different communities across time. Cromwell's powerful afterlife in Ireland, however, cannot be understood without also investigating his presence in folklore and the landscape, in ruins and curses. Nor can he be separated from the idea of the 'Cromwellian': a term which came to elicit an entire chain of contemptuous associations that would begin after his invasion and assume a wholly new force in the nineteenth century. What emerges from all these memorializing traces is a multitudinous Cromwell who could be represented as brutal, comic, sympathetic, or satanic. He could be discarded also, tellingly, from the accounts of the past, and especially by those which viewed him as an embarrassment or worse. In addition to exploring the many reasons why Cromwell was so vehemently remembered or forgotten in Ireland, Sarah

Covington finally uncovers the larger truths conveyed by sometimes fanciful or invented accounts. Contrary to being damaging examples of myth-making, the memorializations contained in martyrologies, folk tales, or newspaper polemics were often productive in cohering communities, or in displaying agency in the form of 'counter-memories' that claimed Cromwell for their own and reshaped Irish history in the process.

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