The aim of my essay is to describe major tendencies in contemporary Irish prose writing concerned with historical and political issues. The diversity of the themes and attitudes to the past necessitates a classification of the writings into several various groups of novels whereas my analysis of the modes of representing the intratextual universe paves the way for identifying a single literary convention (post-traumatic realism) which is typical of the works under discussion. Many of the quoted authors subscribe to historical revisionism which undermines the received historical narrative in Ireland and questions its aggressively nationalist model of patriotism. The novels by Sebastian Barry, Robert McLiam Wilson, Edna O'Brien or Julia O'Faolain, to name just a few, contest that model by demonstrating that it leads to violence, cultural stagnation and petrifying political divisions both in the Republic of Ireland and in Northern Ireland. In the age of the epistemological levelling of historiographic discourse and literary fiction the novels discussed in the essay meaningfully contribute to the debate over the Irish nation's attitude to their own history and the need to conclude the
painful chapters of the past connected with the Civil War as well as with the social and religious conflicts of the twentieth century.
Post-Traumatic Realism: Representations of History in Recent Irish Novels

The aim of my essay is to describe major tendencies in contemporary Irish prose writing concerned with historical and political issues. In the age of the epistemological levelling of historiographic discourse and literary fiction the novels discussed in the essay meaningfully contribute to the debate over the Irish nation's attitude to their own history and the need to conclude the painful chapters of the past connected with the Civil War as well as with the social and religious conflicts of the twentieth century. Introduction Trauma and Narratives of Recovery in the Twenty-First-Century Irish Novel. (pp. 1-32). DOI: 10.2307/j.ctt20p5774.5. 2013), presenting the story of Philomena Lee, a former mother-and-baby home inmate, and following the many revelations in recent years about scandalous conditions in industrial schools, Magdalene laundries, orphanages, and mental institutions, Irish society responded to the Tuam Cite this Item. 1 "My Memory Grotes in Search of Details" "Founding Traumas" and Narrative Recovery in John Banville's The Sea. Post-truth. Audio Lectures. American Literature. British Literature. World Literature. Literary Theory and Criticism. Shakespeare. Defining trauma's effects on identity and memory as an interplay of external and internal forces as well as individual character traits and cultural factors creates a broader appreciation for the links between the singular and collective traumatic experience. The processes of memory remain central to the depiction of trauma's impact. Maintaining a concept of memory as a fixed process wherein all life experiences are stored exactly and literally lends itself to the traditional trauma model since the traumatic experience remains frozen in a timeless, haunting state. Realism definition with examples of Realism in literature. Realism is a 19th century movement in art and literature to insert what is real. Definition of Realism. Realism is a movement in art, which started in the mid nineteenth century in France, and later spread to the entire world. Realism entered literature at almost at the same time. Its real objective was to root out what is called fantastic and romantic in literature and art, to insert what is real. Social gap was another issue in that society. As in the novel, the remnants of feudalism were still alive in Hayslope society. Hetty belonged to the working class and was madly in love with Arthur Donnithorne, who belonged to a feudal class. This held a certain charm for the people of the working class.