

Abstract

The main objective of this thesis is to analyze the use of the past in Stewart Parker's dramatic work for the stage. A recent historian Hayden White formulated that the work of a historian is in fact similar to the work of a historical fiction writer – the difference lies mainly in the extent of their invention. In that respect, Parker's work can be regarded as a fictional alternative to the official depiction of history. In his plays, Stewart Parker often deals with the Troubles and Northern Irish history and politics. Apart from using real historical events around which Parker revolves the plot of his plays, he often explores the effects of personal pasts of his characters and uses it as leading dynamics in the plays. The main motto of his plays is 'coming to terms with the past'. His plays also often feature ghosts which can be regarded as a reflection of the past. In my thesis, I examine their role and Parker's use of the past in *Spokesong*, *Catchpenny Twist*, *Nightshade*, *Pratt's Fall*, *Northern Star*, *Heavenly Bodies* and *Pentecost*.