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Behan to Marina Carr, and from the Abbey Theatre to the Lyric Theatre to Field Day; Major historical events, including the war for Independence, the Troubles, and the social effects of the Celtic Tiger economy; Critical Methodologies: how postcolonial, diaspora, performance, gender, and cultural theories, among others, shed light on Irish theatre's political and artistic significance, and how it has addressed specific national concerns. Because of its comprehensiveness and originality, Modern Irish Theatre will be of great

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interest to students and general readers interested in theatre studies, cultural studies, Irish studies, and political performance.

This book is about the history of character in modern Irish drama. It traces the changing fortunes of the human self in a variety of major Irish plays across the twentieth century and the beginning of the new millennium. Through the analysis of dramatic protagonists created by such authors as Yeats, Synge, O'Casey, Friel and Murphy, and McGuinness and Walsh, it

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tracks the development of aesthetic and literary styles from modernism to more recent phenomena, from Celtic Revival to Celtic Tiger, and after. The human character is seen as a testing ground and battlefield for new ideas, for social philosophies, and for literary conventions through which each historical epoch has attempted to express its specific cultural and literary identity. In this context, Irish drama appears to be both part of the European literary tradition, engaging with its most contentious issues, and a field of resistance to some

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conventions from continental centres of avant-garde experimentation.

Simultaneously, it follows artistic fashions and redefines them in its critical contribution to European artistic and theatrical diversity.

Based on essays originally presented at a symposium entitled "Nationalism and a national theatre: 100 years of Irish drama" convened at Indiana University, May 26-29, 1999.

Gender and Modern Irish Drama argues that the

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sacrificial violence central to the work of the Abbey playwrights are intimately linked with constructions of gender and sexuality. Susan Cannon Harris goes beyond an examination of the relationship between Irish national drama and Irish nationalist politics to the larger question of the way national identity and gender identity are constructed through each other.

Radically redefining the context in which the Abbey plays were performed, Harris documents the material and discursive forces that produced Irish conceptions of gender. She looks at



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cultural constructions of the human body and their influence on nationalist rhetoric, linking the production and reception of the plays to conversations about public health, popular culture, economic policy, and racial identity that were taking place inside and outside the nationalist community. The book is both a crucial intervention in Irish studies and an important contribution to the ongoing feminist project of theorizing the production of gender and the body.

This book is about the Wildean aesthetic in contemporary Irish drama.

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Through elucidating a discernible Wildean strand in the plays of Brian Friel, Tom Murphy, Thomas Kilroy, Marina Carr and Frank McGuinness, it demonstrates that Oscar Wilde's importance to Ireland's theatrical canon is equal to that of W. B. Yeats, J. M. Synge and Samuel Beckett. The study examines key areas of the Wildean aesthetic: his aestheticizing of experience via language and self-conscious performance; the notion of the dandy in Wildean texts and how such a figure is engaged with in today's dramas; and how his contribution to the concept of a 'verbal theatre' has

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influenced his dramatic successors. It is of particular pertinence to academics and postgraduate students in the fields of Irish drama and Irish literature, and for those interested in the work of Oscar Wilde, Brian Friel, Tom Murphy, Thomas Kilroy, Marina Carr and Frank McGuinness.

This book includes information on the most recent and youngest playwrights working today at the Abbey, Druid, and Lyric Theatres. Sanford Sternlicht discusses the important plays of all the playwrights included and the major

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themes of modern Irish drama.

Modern Irish Drama: W. B. Yeats to Marina Carr presents a thorough introduction to the recent history of one of the greatest dramatic and theatrical traditions in Western culture. Originally published in 1988, this updated edition provides extensive new material, charting the path of modern and contemporary Irish drama from its roots in the Celtic Revival to its flowering in world theater. The lives and careers of more than fifty modern Irish playwrights are discussed along with

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