

2021. VII, 287 p.

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Masculinities and Manhood in Contemporary Irish Drama

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This book charts the journey, in terms of both stasis and change, that masculinities and manhood have made in Irish drama, and by extension in the broader culture and society, from the 1960s to the present. Examining a diverse corpus of drama and theatre events, both mainstream and on the fringe, this study critically elaborates a seismic shift in Irish masculinities. This book argues, then, that Irish manhood has shifted from embodying and enacting post-colonial concerns of nationalism and national identity, to performing models of masculinity that are driven and moulded by the political and cultural practices of neoliberal capitalism. *Masculinities and Manhood in Contemporary Irish Drama* charts this shift through chapters on performing masculinity in plays set in both the Irish Republic and Northern Ireland, and through several chapters that focus on Women's and Queer drama. It thus takes its readers on a journey: a journey that begins with an overtly patriarchal, nationalist manhood that often made direct comment on the state of the nation, and ultimately arrives at several arguably regressive forms of globalised masculinity, which are couched in [...]

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