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Nota di contenuto	1. Introduction, Stephen Marino -- 2. Arthur Miller and American Tragedy, Livia Sacchetti -- 3. Pipe Dreams and the Self Eugene O'Neill's and Arthur Miller's Conceptions of Tragedy, David Palmer -- 4. Arthur Miller, Tennessee Williams, and the American Family, Brenda Murphy -- 5. Arthur Miller, Edward Albee, and Crises of the American Family: American Civilization and Its Discontents, Michael Y. Bennett -- 6. Arthur Miller and Contemporary American Women Dramatists, Ellen B. Anthony -- 7. Shaming, Rebellion, and Tragedy: Arthur Miller and African American Drama, David Palmer -- 8. "Some Men Don't Bounce": Miller's The Price, Mamet's American Buffalo, and Shepard's The Late Henry Moss, E. Andrew Lee -- 9. Approaches to Teaching All My Sons: Making the Play Matter Across the Curriculum, Jan Balakian -- 10. Irish Immigrant Rebellion in O'Neill's The Hairy Ape and Miller's A Memory of Two Mondays, Joshua Polster -- 11. Before the Empty Bench: The Equivocal Motif of "Trial" in Arthur Miller's Works, Rupendra Guha Majumdar -- 12. Reaganism in The Ride Down Mt. Morgan, Thiago

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Sommario/riassunto

Arthur Miller for the Twenty-First Century: Contemporary Views of His Writings and Ideas brings together both established Miller experts and emerging commentators to investigate the sources of his ongoing resonance with audiences and his place in world theatre. The collection begins by exploring Miller in the context of 20th-century American drama. Chapters discuss Miller and Eugene O'Neill, Tennessee Williams, Edward Albee, David Mamet, and Sam Shepard, as well as thematic relationships between Miller's ideas and the explosion of significant women and African American dramatists since the 1970s. Other essays focus more directly on interpretations of Miller's individual works, not only plays but also essays and fiction, including a discussion of *Death of a Salesman* in China. The volume concludes by considering Miller and current cultural issues: his work for human rights, his depiction of American ideals of masculinity, and his anticipation of contemporary posthumanism.
