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Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Introduction. Rerouting Irish modernism: postcolonial aesthetics and the imperative of cosmopolitanism -- Modernity's edge: speaking silence on the blaskets -- Sean O'Faolain and the end of republican realism -- Unnaming the subject: Samuel Beckett and postcolonial absence -- Postmodern blaguardry: Frank McCourt, the celtic tiger, and the ashes of history -- Conclusion. Dispatches from the modernist frontier: European and Asiatic papers.
Sommario/riassunto	Shedding new light on the rich intellectual and political milieux shaping the divergent legacies of Joyce and Yeats, Empire's Wake traces how a distinct postcolonial modernism emerged within Irish literature in the late 1920's to contest and extend key aspects of modernist thought and aesthetic innovation at the very moment that the high modernist literary canon was consolidating its influence and prestige. By framing its explorations of postcolonial narrative form against the backdrop of distinct historical moments from the Irish Free State to the Celtic Tiger era, the book charts the different phases of 20th-century post-coloniality in ways that clarify how the comparatively early emergence of the postcolonial in Ireland illuminates the formal shifts accompanying the transition from an age of empire to one of

globalization. Bringing together new perspectives on Beckett and Joyce with analyses of the critically neglected works of Sean O’Faoláin, Frank McCourt, and the Blasket autobiographers, *Empire’s Wake* challenges the notion of a singular “global modernism” and argues for the importance of critically integrating the local and the international dimensions of modernist aesthetics.
