
NEGOTIATING IDENTITY: SUBVERSION AND CONFORMITY IN MODERNIST IRISH DRAMA

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ABSTRACT

This paper explores how subversion and conformity negotiate identity in modernist Irish drama, focusing on the works of W.B. Yeats, J.M. Synge, and Sean O'Casey. In the light of the socio-political transformation of Ireland at the end of the 19th and the beginning of the 20th century, these playwrights were using innovative dramatic techniques to explore the complex interplay between personal and national identity. Yeats used myth and symbolism to explore an Irish mass consciousness based upon remembering the past-as in *Cathleen ni Houlihan* and *The Countess Cathleen*. Synge shocked the traditional views of heroism, sexual roles, and idealism within the countryside in *The Playboy of the Western World* and *Riders to the Sea* to show the circumscription levied by a conventional society. O'Casey gave voice to class struggle and religious conformity in plays such as *The Plough and the Stars* and *Juno and the Paycock*, works which reveal the conflict of agency versus collective identity. In this way, this research will investigate how modernist Irish drama served as a site of cultural negotiation and resistance and, at the same time, contribute to the broader understanding of how literature operates in the creation and challenging of national ideologies. It thereby underlines the relevance of these plays for contemporary debates on identity, nationalism, and cultural politics, showing how their themes keep pace with ongoing debates on gender, class, and power. In conclusion, this research positions modernist Irish drama as a medium of change that reflects and challenges emergent dynamics of identity formation.

Keywords: Negotiating, Identity, Subversion, Conformity, Modernist Irish Drama.

1. INTRODUCTION

Modernist Irish drama thus emerges as the important cultural and literary movement of Ireland in its radical socio-political transformation, while the threads of colonial resistance get interwoven with the Irish Literary Revival and the struggle for independence with strong elements of personal and national identity. It reflects and responds to Ireland's shifting cultural landscape in the late 19th and early 20th centuries.

The works of W.B. Yeats, J.M. Synge, and Sean O'Casey are representative of such a search through their ways of subversion and conformity. Ingrained in modernist aesthetics, their plays reflect cultural nationalism, heritage, and individual agency, thus tackling the tension between tradition and modernity. These playwrights create a space where myth, symbolism, and social critique can coexist as they navigate resistance to oppression and the reinforcement of collective ideals.

It therefore follows that modernist Irish drama serves as a site of contestation in identity negotiation. This work sets Yeats, Synge, and O'Casey in their historical and literary context, making their works key contributions to discussions on identity, modernism, and cultural politics.

1.2 Problem of the Study

This work situates modernist Irish drama at the crux of a paradox in subverting and, at the same time, succumbing to dominant identity constructs at the outset of the 20th century during Ireland's socio-political turmoil. Writing against the backgrounds of colonial tensions, the Irish Literary Revival, and the struggle for self-governance, playwrights like W.B. Yeats, J.M. Synge, and Sean O'Casey became concerned with this idea of identity-nation, ancestry, class, and gender.

The Irish Literary Revival is known for resisting British colonialism and giving expression to Irishness. It also entrenched traditional identity paradigms, such as gender roles, class distinction, and cultural homogeneity. For instance, Yeats's *Cathleen ni Houlihan* romanticizes nationalist sacrifice and reifies the traditional notion of Irish womanhood and collective identity (Castle, 2021), while Synge's *The Playboy of the Western World* challenges rural morality but sustains stereotypes of rural life (Kiberd, 2009).

This dual role of modernist Irish drama has been underexplored in critical discourse. While Yeats, Synge, and O'Casey's contributions to cultural nationalism are acknowledged (Holdridge, 2017; Kiberd, 2009), there is little research on how their works navigate the tension between subversion and conformity. This gap is crucial in understanding modernist Irish drama's role in shaping and reflecting identity during this transformative period in Irish history.

This research paper aims to fill this gap by gauging how modernist Irish playwrights balanced the fine line between resisting colonial constructs and abiding by cultural convention, thereby facilitating a deeper understanding of how drama engaged with identity in modernist Ireland.

1.3 Aims of the Study

This paper examines the subversion and conformity of identity tensions during Ireland's socio-political and cultural transformation in the late 19th and early 20th centuries as handled by modernist Irish drama. Concentration on W.B. Yeats, J.M. Synge, and Sean O'Casey dramatists, this paper explores how works on these playwrights address individual agency and collective identity in theater.

An important feature of the research is that these playwrights deconstructed dominant identity constructs by challenging conventional morality, class relations, and gender roles that questioned cultural nationalism and its social effects (Castle, 2021). For example, O'Casey's *Juno and the Paycock* (1924) challenges the myth of heroism, presenting an alternative to mainstream nationalism (Kiberd, 2009).

It also relates how these playwrights emphasized nationalistic ideologies and cultural traditions through their plays as a means to create a national identity for the people. In this regard, *Cathleen ni Houlihan* by Yeats in 1902 invokes collective sacrifice and pride in culture by pleading to save Irish heritage and rallying nationalists (Holdridge, 2017).

This paper addresses the subversion and conformity of modernist Irish drama as contributory to nuanced understanding of identity construction in the given historical juncture. At the same time, it attempts to locate modernist Irish drama within larger discourses on modernism, cultural politics, and identity studies.

Based on the theoretical framework of identity, this work will employ Stuart Hall's conceptualization of cultural identity from 1996 and Judith Butler's theory of performativity from 1990 to demonstrate how these works continue to be valid in understanding the dynamics of identity formation and negotiation.

2. LITERATURE REVIEW

2.1 Historical Context of Modernist Irish Drama

Modernist Irish drama came at one of the most profound periods of transformation for socio-politics and culture in Ireland. The late 19th and early 20th centuries were the years of the emerging struggle of the Irish people for their self-government, nationalist movements, and the Irish Literary Revival-all these set the themes and aesthetics of modernist drama.

2.1.1 Irish Literary Revival and Nationalism

Beginning in the 1890s, the Irish Literary Revival aimed to reclaim national identity through literature, using myth, folklore, and symbolism to reflect Ireland's past and address contemporary socio-political issues (Brown, 2020). Spearheaded by writers like W.B. Yeats, Lady Gregory, and J.M. Synge, the movement intertwined with nationalist ambitions, fostering a cultural identity resilient against British influence (Deane, 1997). Events like the Home Rule movement and the 1916 Easter Rising further motivated playwrights to explore national identity under colonial oppression (Castle, 2021).

2.1.2 Socio-Political Transformation

Modernist Irish drama was the direct result of the political transformation in Ireland from a colonial dependency to the Irish Free State in 1922. Such a background fueled the themes of nationhood, identity, and social change. Yeats, Synge, and Sean O'Casey portrayed the conflict between tradition and modernity, focusing on the issues of class and religion. O'Casey's *The Plough and the Stars* (1926) is an example of criticism towards idealized nationalism and portrays how individuals try to balance their personal and collective identities when society undergoes change (Kiberd, 2009).

2.1.3 Modernism and Its Impact

Modernist Irish playwrights, under the influence of European avant-garde movements, employed fragmented narratives, symbolism, and inner consciousness. Such innovations focused on tensions between individual selfhood and collective national identity. For example, Synge's *The Playboy of the Western World* (1907) deals with personal freedom against societal expectations, and O'Casey attacks the disparity between nationalist heroism and harsh realities (Brown, 2020).

Modernist Irish drama mirrors the interplay between nationalism, cultural revival, and political change in early 20th-century Ireland. Yeats, Synge, and O'Casey's works engage with the formation of identity and use modernist techniques to interrogate the complexities of individual and national consciousness.

2.2 Theoretical Frameworks on Identity and Drama

Research in modernist Irish drama, involving cultural studies, gender studies, and philosophy, reflects on how tensions between personal and collective identities have been negotiated in the work of the playwrights. This analysis relies on Stuart Hall, Judith Butler, Homi Bhabha, and Michel Foucault theories of identity (Kelleher, 2001).

2.2.1 Stuart Hall's Theory of Cultural Identity

Hall views identity as fluid and shaped by historical and cultural forces. His theory explains how Irish dramatists like Yeats, Synge, and O'Casey used myths and symbols to explore evolving

Irish identity. For example, Yeats's *Cathleen ni Houlihan* (1902) portrays Ireland as both a personal longing and collective consciousness, reflecting identity as dynamic and influenced by socio-political forces (Brown, 2020).

2.2.2 Judith Butler and the Performative Nature of Identity

Butler argues that identity is constructed through repeated performances rather than pre-existing attributes. This framework is evident in Synge's *The Playboy of the Western World* (1907), where Christy Mahon's constructed heroism challenges societal norms. Similarly, Yeats's *The Countess Cathleen* (1892) highlights the tension between personal desires and national ideals through performative acts of identity (Holdridge, 2017).

2.2.3 Homi Bhabha and the Ambivalence of Colonial Identity

Bhabha's concepts of hybridity and the "third space" describe the ambiguous identities shaped by colonial and native cultures. In *The Plough and the Stars* (1926), O'Casey explores the hybrid nature of Irish identity, revealing the clash between nationalist aspirations and colonial legacies (Bhabha, 1994).

2.2.4 Michel Foucault and Power in Identity Construction

Foucault emphasizes that identity is constructed through discourses and power relations. His theory is reflected in O'Casey's *Juno and the Paycock* (1924), where working-class struggles against colonial and social structures illustrate how power shapes identity (Foucault, 1972).

2.3 Subversion in Modernist Irish Drama

Subversion is central to modernist Irish drama, reflecting the turbulent socio-political context of late 19th- and early 20th-century Ireland. Playwrights like W.B. Yeats, J.M. Synge, and Sean O'Casey used drama to challenge entrenched ideologies of nationalism, gender, power, and religion, subverting traditional narratives to present alternative, often conflicting, perspectives on Irish identity (Cave & Ryan, 2020).

2.3.1 Subverting Nationalism: The Irish Struggle for Identity

Nationalism dominated Irish cultural and political discourse during the period, but modernist dramatists interrogated and often subverted its ideals. Yeats's *Cathleen ni Houlihan* (1902) embodies this duality. While the play invokes the nationalist call to sacrifice for Ireland, it critiques the romanticized vision of martyrdom by exposing the tension between individual agency and collective nationalist ideals (Holdridge, 2017).

Similarly, Synge's *The Playboy of the Western World* (1907) deconstructs nationalist and heroic tropes through Christy Mahon, whose fabricated tales of heroism undermine traditional notions of Irish masculinity and the myth of rural Irish purity. By satirizing the community's gullibility and idealization of Christy, Synge highlights the fragility and constructed nature of Irish nationalist identity (Pilkington, 2015).

2.3.2 Subverting Gender and Power Relations

Modernist Irish drama also subverted gender norms by critiquing patriarchal power structures and presenting complex female characters. In Synge's *Riders to the Sea* (1904), Maurya, an aging matriarch, embodies resilience in the face of loss and societal constraints. Her strength subverts

the stereotype of passive, secondary female roles in Irish drama, critiquing the futility of traditional gender expectations in a male-dominated society (Brown, 2020).

In *The Shadow of the Glen* (1903), Synge challenges rural Ireland's moral expectations by depicting Nora, a woman defying societal norms through her romantic choices. This play critiques rigid social constructs of fidelity and purity, portraying women's resistance to restrictive norms (Welch, 1999).

2.3.3 Religious Conformity

Religion, especially Catholicism, had greatly influenced the identity of the Irish, but modernist dramatists often attacked its repressive influence. O'Casey's *The Shadow of a Gunman* (1923) opens up the oppressive role of religion in regulating individual freedom and societal roles. The play criticizes how religious conformity and moral dogma are used as tools of political and social control, stifling individual ambition and agency (Kiberd, 2009).

2.3.4 The Subversive Role of Theatre

Modernist Irish theatre itself became a site of subversion, challenging dominant narratives through innovative structures, symbolic representations, and mythic elements. Yeats's *The Countess Cathleen* and *The King's Threshold* (1904) employ symbolism to critique societal expectations and explore the interplay between personal sacrifice and national myth. The symbolic and mythic layers force audiences to confront the underlying tensions between individual desires and collective identities.

Conversely, O'Casey's realist dramas, such as *Juno and the Paycock* (1924), subvert heroic portrayals of Irish resistance by highlighting the lived realities of the working class. By focusing on the daily struggles of survival, O'Casey challenges romanticized notions of nationalism, presenting a grounded critique of its impact on ordinary lives.

2.4 Conformity and the Irish National Identity

Modernist Irish drama reflects the tension between individual identity and the collective expectations of Irish national identity shaped by colonial domination, cultural revival, and political struggle. Playwrights like W.B. Yeats, J.M. Synge, and Sean O'Casey use their works to explore and critique the conformist ideals underlying Irish nationalism.

2.4 Nationalism and the Construction of Irish Identity

Early 20th-century Irish nationalism emphasized cultural revival, mythic visions of Ireland, and heroic sacrifice, often demanding conformity. Yeats's *Cathleen ni Houlihan* (1902) personifies Ireland and glorifies nationalist sacrifice, but simultaneously critiques the loss of individual identity within collective ideals (Holdridge, 2017). Similarly, *The King's Threshold* (1904) portrays a character resisting nationalistic conformity, highlighting the suppression of personal autonomy (Kiberd, 2009).

2.4.1 State and Social Norms of Identity

Synge's *The Playboy of the Western World* (1907) critiques the construction of rural Irish identity by exposing the fragility of socially constructed heroism through the character Christy Mahon. This play reveals the dangers of conforming to societal ideals that prioritize performance over individual truth (Morash, 2002). O'Casey's *The Plough and the Stars* (1926) critiques the

impact of nationalist ideals on the Dublin working class during the 1916 Easter Rising, showing how collective sacrifice leads to personal suffering (Kiberd, 2009). In *Juno and the Paycock* (1924), O'Casey intertwines national, class, and religious identities to highlight the alienation caused by conformist ideals.

2.4.2 Conformity, Religious Identity, and Nationalism

Religion, particularly Catholicism, reinforced Irish national identity but also pressured individuals to conform. O'Casey's *The Shadow of a Gunman* (1923) critiques the entanglement of religion and politics in shaping identity. The play underscores the internal conflict arising from the tension between personal agency and the collective demands of religious and nationalist ideologies (Brown, 2020).

2.5 Modernist Aesthetics in Irish Drama

Modernist Irish drama explored national identity, personal agency, and the tensions between tradition and modernity through experimental techniques that disrupted conventional theatrical forms. Playwrights such as W.B. Yeats, J.M. Synge, and Sean O'Casey utilized fragmented narratives, symbolism, and realism to reflect Ireland's cultural, political, and social transformations.

2.5.1 Symbolism and Mythic Imagery in Yeats

W.B. Yeats's modernism drew from the Symbolist movement, emphasizing myth, ritual, and symbolic imagery. Plays like *The Countess Cathleen* (1892) and *The King's Threshold* (1904) explore sacrifice, identity, and the role of the artist in national consciousness. Yeats used symbolic characters and timeless allegories to challenge straightforward interpretations of national identity (Holdridge, 2017).

2.5.2 Naturalism and Social Critique in Synge

J.M. Synge's modernism blended naturalism and symbolism to critique romanticized depictions of rural Ireland. *The Playboy of the Western World* (1907) deconstructs the heroic ideal of the Irishman, showing how Christy Mahon's fabricated identity is shaped by societal expectations (Kilroy, 2008). Synge's poetic yet vernacular language highlights the complexities and contradictions of rural life, critiquing cultural nationalism's monolithic vision of Irishness (Kiberd, 2009).

2.5.3 Realism and Tragic Vision in O'Casey

Sean O'Casey combined realism with fragmented structures to critique nationalism and its impact on the working class. Plays like *Juno and the Paycock* (1924) and *The Plough and the Stars* (1926) juxtapose personal and collective struggles, using tragedy and comedy to expose the instability of identity amid social upheaval. O'Casey challenged the idealized nationalist narrative, highlighting its failure to address the realities of working-class life (Brown, 2020).

2.5.4 Modernist Aesthetics and Irish Identity

Through their innovative styles, Yeats, Synge, and O'Casey critiqued dominant cultural discourses and revealed the fractured, contested nature of Irish identity. Their modernist

techniques interrogated and reimagined the relationship between individuals and the nation, providing new ways to navigate the complexities of Irishness in a rapidly changing world.

3. METHODOLOGY

3.1 Research Design

The research design is qualitative and of an interpretive nature. The scope will be wide, covering the artistic, cultural, and socio-political implications of modernist Irish drama. In this respect, it is more concerned with an in-depth understanding of the thematic and stylistic elements of the texts in terms of how subversion and conformity are negotiated through the portrayal of Irish identity. The main works of Yeats, Synge, and O'Casey are attended to for representing the socio-political dynamics of the period and having an important position within Irish nationalism and modernism.

The type of data collection in regard to this research design, on the other hand, is textual in nature. As such, primary data from this present study will cover a close reading and textual analysis of select plays by each of the three playwrights in the light of historical view of Irish nationalism, modern aesthetics, and theories of drama and identity currently in use.

3.2 Data Collection

The basis for this work has mainly been the plays by Yeats, Synge, and O'Casey, chosen for the special thematic relevance of Irish identification and their engagement with socio-political issues. The works include the following:

W.B. Yeats: *The Countess Cathleen* 1892, *The King's Threshold* 1904, *Cathleen ni Houlihan* (1902)

J.M. Synge *The Playboy of the Western World* 1907, *Riders to the Sea* 1904, *The Shadow of the Glen* (1903)

Sean O'Casey: *The Plough and the Stars* 1926, *Juno and the Paycock* 1924, *The Shadow of a Gunman* (1923)

Secondary data will also be utilized in this research to include critical essays, books, journal articles, and historical documents contextualizing the plays. This data shall further help in considering the political, cultural, and literary backgrounds informing the plays. Historical records related to the Irish Literary Revival and the political movements of the early 20th century will also be consulted with a view to providing a deep understanding of the forces shaping the playwrights' work.

3.3 Analytical Approach

The nature of the analysis undertaken in this paper is basically thematic and contextual. Therefore, thematic analysis shall entail the identification and examination of major themes in selected plays, with particular attention paid to how the representation of identity, subversion, and conformity occurs. The plays will be analyzed for their treatment of national identity, personal agency, and the role of society in shaping individual identity.

Contextual analysis will also provide the basis for an advanced understanding of the socio-political forces that have shaped the works of these playwrights, ranging from the historical context of Irish nationalism and the Irish Literary Revival to wider socio-political changes in early 20th-century Ireland. The research will also be engaged with critical theories of identity, particularly

the works of Stuart Hall (1996) and Judith Butler (1990), to understand how identity is constructed, performed, and subverted within the plays.

3.4 Limitation of the Study

Though this paper indeed provides an in-depth look at modernist Irish drama, it is not free of limitations. First of all, the research focuses only on the plays of Yeats, Synge, and O'Casey, which, though central to the period under discussion, do not cover the whole spectrum of modernist Irish theatre. Other well-accepted playwrights of the period, such as George Bernard Shaw and Lady Gregory, could also provide supplemental insight into the negotiation of identity in Irish drama. Because of time and scope, this research will deal only with these three selected playwrights.

Whereas the study is to be confined to the period 1890-1930, this timeframe encompasses some very significant dates in Irish history, including the Irish Literary Revival, the Easter Rising, and the founding of the Irish Free State. This period is certainly central to the development of modernist Irish drama but most definitely does not encompass the entirety of modern Irish theatre, which would continue well into the 20th century.

4. ANALYSIS AND DISCUSSION

4.1 Identity in Yeats's Drama

The plays of W.B. Yeats reflect the interdependent aspects of personal and national identity. His works are imbued with the sense of the subjective individual self-articulation in conjunction with the broader socio-political matrices; in this case, Irish nationalism. Using symbolism and myth, Yeats shows a view of Irish identity determined by historical memory and collective myth-making (Harris, 2018).

4.1.1 *Cathleen ni Houlihan*

In *Cathleen ni Houlihan* (1902), Yeats puts together a specific idea about nationalism: Yeats fuses individual sacrifice for the bigger cause of independence concerning Irish nations. *Cathleen* herself means Ireland; that mythical Ireland calls on sons for physical combat to protect their motherland-the nation. In the given play, the emphasis of linking of personal identity to national struggle on collective note reflects in highlighting spiritually the attachment between the Irish and their soil inclusive of past history (Kiberd 2009). With *Cathleen* in one's mind, Yeats intermingles both romantic nationalism and an appeal for individual sacrifice to show a sense of Irish identity due to personal and national interlinking fates that Brown (2020) discusses.

4.1.2: "*In The Countess Cathleen, Symbolism and the Generation of Personal Identity*"

The creation date, in 1892, can certainly depict one of Yeats's utilisations of symbolism to negotiate identity; the protagonist, the Countess in question, is a vehicle depicting types of personal sacrifice for one's country. Her symbolic act of selling her soul represents the tension between individual desire and collective identity, revealing the sacrifices required for national consciousness (Holdridge, 2017). Yeats uses this as a way to criticize such moral ambiguities with which individuals are confronted in processes of nation-building, portraying the tragic intertwining of personal identity with national fate (Castle, 2021).

4.1.3 *Ritual's Role in The King's Threshold*

In *The King's Threshold* (1904), Yeats discusses the role of ritual with regard to the formulation of personal and collective identity. The play dramatizes the tension between individual freedom and the ritual expectations of Irish society. The protagonist-the poet-embodies a modernist critique of societal strictness, suggesting that artistic and personal identities are too often

shaped and constrained by ritualized traditions. This struggle between the poet's wish for freedom and the dictations of society reveals the turmoil one goes through in carving a personal identity due to pressuring forces around them (Holdridge, 2017).

4.2 Subversion in J.M. Synge's Drama

Plays by J.M. Synge, for example, are often subversive in taking on Irishness, rejecting or challenging an idealized interpretation of rural life and the social roles assigned to traditional gender. Synge attacks the bourgeois social code in order to question how identity can be complex and problematic within strictures such as culture, gender, and power (Levitas, 1998).

*4.2.1 Social Criticism in *Playboy of the Western World**

The *Playboy of the Western World*, 1907, challenges conventional ideas about heroism and morality in Irish society. Its main character, Christy Mahon, tells the truth of having killed his father-and is ultimately acclaimed a local hero for it. Through Christy's change in status, Synge commenting on the tendency to raise to pedestal mythic figures showed how easily identity could change and how strong the power of group imagination was (Kiberd 2009). The play burlesques the conventional morality and heroism, showing the absurdity of the social myths that define Irish identity (Brown, 2020).

*4.2.2 Of Gender and Power in *Riders to the Sea**

In *Riders to the Sea* (1904), Synge takes up the figure of the female protagonist, Maurya, to burlesque patriarchal norms. The play explores emotional and physical terrors inflicted by the sea working on one family, while the loss of her sons by Maurya symbolizes the struggle between individual survival and the overpowering force of nature. The play critiques societal expectations placed upon women in rural Ireland but also brings into light power dynamics within family structures. The agency of Maurya across the loss and the aftermath offers a subversive look at gender and power in traditional Irish society-what Castle refers to as the "ghost of counter-hegemonic history" (2021).

*4.2.3 Otherness in *The Shadow of the Glen**

In *The Shadow of the Glen*, Synge tackled the themes of social alienation and the condition of "otherness" in 1903. In this one-act play, a woman seeks her freedom from an oppressive marriage through a brief affair with a passing traveler. Social tensions between the characters make prominent the role of outsider figures in questioning and redefining identity. Synge presents this interaction as a mirror to his thoughts on the social code of conduct and how Irish identity has often been defined through exclusions and marginality (Holdridge, 2017).

4.3 Conformity and Resistance in Sean O'Casey's Drama

Sean O'Casey's plays epitomize the dialectic of conformity and resistance regarding class, heroism, and religion. O'Casey was very much disposed to write about the proletariat way of life and its struggle for identity amidst a society torn asunder by colonial oppression and inner cleavages.

*4.3.1 Class and Identity in *The Plough and the Stars**

In *The Plough and the Stars*, O'Casey, 1926, exposes the link between class struggle and national identity. The play critiques the idealized version of Irish nationalism, illustrating how the working class, especially the female characters, are marginalized in the broader national narrative. Through the personal struggles of characters like Nora and Jack, O'Casey presents a view of Irish identity that is shaped by economic and social realities rather than romanticized nationalistic

ideals. The play highlights how conformity to national identity often masks class-based resistance (Kiberd, 2009).

4.3.2 *Subversion of Heroism in Juno and the Paycock*

Juno and the Paycock (1924) is a play that subverts heroic imagery, associated with national struggle. The protagonist, Captain Jack Boyle, epitomizes the disappointment in Irish nationalism and the romanticized image of heroism. O'Casey criticizes the sham idealism of heroism and exposes the human cost of such constructs. The play shows the tension between the individual's desire for self-actualization and the pressure of society to conform to nationalist ideals (Brown, 2020).

4.3.3 *Religiously Correct in The Shadow of a Gunman*

In *The Shadow of a Gunman* (1923), O'Casey criticizes the role that religion plays in reinforcing socialized conformity. The protagonist, Donal Davoren, is mistaken for a revolutionary hero and thereby hounded, while his identity is determined through the actions and expectations of those around him. The religious overtones throughout the play further depict the ways in which identity within Ireland is so often constructed according to one's conformance with religious and nationalistic ideals, which reflect a taut relationship between individual authenticity and societal expectations (Holdridge, 2017).

5. CONCLUSION

This section summarizes the primary findings from the research, underlines the importance of the study, and consequently explores its implications for the contemporary discourse of identity and cultural politics. This section also engages in a final reflection on how modernist Irish drama negotiates identity as a transformative medium.

5.1 Summary of Findings

The research investigated tensions between subversion and conformity in modernist Irish drama; the way in which playwrights like W.B. Yeats, J.M. Synge, and Sean O'Casey negotiated identity within a modernizing socio-political framework of Ireland. Key findings include the following:

1. **Negotiating National and Personal Identity:** This paper shows that Irish identity is inscribed upon the struggles of both personal sacrifice and those of the nation in dramas like *Cathleen ni Houlihan* and *The Countess Cathleen*, through using myth to symbolize a common national consciousness.
2. **Subverting Traditional Narratives:** By contrast, Synge's work, particularly *The Playboy of the Western World* and *Riders to the Sea*, rejects the more traditional forms of Irish nationalism and the prescribed gender roles that go with it.
3. **Class and Religious Conformity:** In a few of his plays, such as *The Plough and the Stars* and *Juno and the Paycock*, tension between individual resistance and social conformity is articulated around class struggle and religious expectation.

5.2 Significance of the Study

This paper accordingly contributes to the understanding of modernist Irish drama and its position in the construction of Irish identity. By using both subversive and conformist elements, this research has pointed out how these playwrights challenge and reinforce hegemonic narratives about Irish identity in the works of Yeats, Synge, and O'Casey. Equally importantly, the study

further facilitates discourses of modernism regarding the ways in which Irish dramatists employed innovative aesthetic methods of relating to the socio-political concerns of their particular era.

It further contributes to postcolonial studies by interrogating the construction and contestation of national identity within a colonial framework. While the study focuses on the tensions between individual agency and collective identity, it points out the role literature plays in shaping, reflecting, and resisting national ideologies.

5.3 Implications for Contemporary Relevance

These results have important implications for today's debates on identity, nationalism, and cultural politics. As global movements continue to challenge traditional national narratives, the works of Yeats, Synge, and O'Casey continue to bear testimony to the complexities of post-colonial identity. Also, study about gender, class, and religion in forming identity may furnish a frame to which contemporary social issues are put under the viewpoint. For example, subversions of gender in Synge's plays can also serve as insights to modern concerns of gender equality, on how literatures resist traditional power structures but are perpetuated instead.

5.4 Conclusion

Modernist Irish drama becomes, through the round, an extremely strong locus for negotiation of personal and national identity. Arguably indicative of tensions deep within the throes of both political and cultural transformation, the productions by Yeats, Synge, and O'Casey underpin one complex layering of subversion with that of conformity. Innovation within use of symbolism, disjointed narratives, and the configuration of character yields insight into ways whereby identities are shaped, challenged, and changed.

This collection illustrates modernist Irish drama for its radical potentials in the making not only of Irish cultural identity but also of broader discourses on the role of art within any given society, in reflecting and challenging norms. It is against the background of these continuing contemporary debates that one can engage with these works as part of an attempt at a better grasp of how this constant negotiation of identity operates before relentlessly shifting social and political ground

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