

NOTES ON CONTRIBUTORS

Jochen Achilles is Professor emeritus of American Studies at the University of Würzburg, Germany. His authored book publications include a study on the development of Sean O'Casey's plays in the context of modern drama and a book on the interface between the gothic tradition and psychological fiction, focusing on Sheridan Le Fanu. He co-edited numerous books, among them studies on contemporary Irish dramatists and representations of evil in fiction and film. Most recently, together with Ina Bergmann, he co-edited *Liminality and the Short Story: Boundary Crossings in American, Canadian, and British Writing* (Routledge 2015). His research interests include liminal cultural identities, the American short story, African American and Irish drama.

Donatella Abbate Badin, formerly of the University of Turin, is the author of numerous scholarly essays and books in the fields of nineteenth and twentieth-century English and Irish studies focusing especially on poetry, travel writing and the representations of Italy in English and Irish literatures. She has published extensively on G.M. Hopkins, Thomas Kinsella, Dickens, Seán Ó Faoláin, the Irish Gothic, Thomas Moore and twentieth-century women writers. Her specialization in the representations of Italy in literature has led her to an in-depth study of Lady Morgan's *Italy*, a text which she edited for Pickering and Chatto and on which she published a book and many articles. She has been a member of the Steering Committee of EFACIS and of the editorial board of *Studi irlandesi: A Journal of Irish Studies*.

Elena Cotta Ramusino is lecturer in English literature at the University of Pavia. She has worked mainly on Irish literature, the twentieth century, modernism and autobiography. She has published on W.B. Yeats, Seamus Heaney, Elizabeth Bowen, Hugo Hamilton and Neil Jordan. Forthcoming is an essay on Richard Murphy's autobiography, *The Kick*.

Seán Crosson is the Acting Director of the Huston School of Film & Digital Media, NUI Galway. His publications include the monographs *Sport and Film* (Routledge, 2013) and *'The Given Note': Traditional Music and Contemporary Irish Poetry* (Cambridge Scholars Publishing 2008), and the co-edited collections (with Werner Huber) *Towards 2016: 1916 and Irish Literature, Culture & Society* (Irish Studies in Europe 6; WVT 2015) and *Contemporary Irish Film: New Perspectives on a National Cinema* (Braumüller 2011). He is President of the European Federation of Associations and Centres of Irish Studies (EFACIS).

Paul Fagan is a lecturer in cultural studies and modernism at the University of Vienna and a Senior Scientist at Salzburg University. He is the co-founder and president of the International Flann O'Brien Society, as well as co-founder and series editor of the society's peer-reviewed journal *The Parish Review*. He is the co-editor, with Ruben Borg and Werner Huber, of *Flann O'Brien: Contesting Legacies*, and with Borg and John McCourt of *Flann O'Brien: Problems with Authority*. He is currently working on

the edited volumes *Flann O'Brien: Gallows Humour* (with Borg), *Flann O'Brien: Acting Out* (with Dieter Fuchs), and *Irish Modernisms: Gaps, Conjectures, Possibilities* (with John Greaney and Tamara Radak), and is completing a monograph on *The Literary Hoax and the Irish Tradition*.

Joan FitzPatrick Dean is Curators' Distinguished Teaching Professor of English at the University of Missouri-Kansas City and recipient of the 2016 N. T. Veatch Award for Distinguished Research. Her books include *Beyond Realism: Experimental and Unconventional Irish Drama since the Revival* (2015, co-edited with José Lanteris); *All Dressed Up: Modern Irish Historical Pageantry* (2014); *Riot and Great Anger: Twentieth Century Stage Censorship in Ireland* (2004); *Dancing at Lughnasa* (2003); and earlier monographs on British drama. She was Fulbright Scholar at University College Galway (1992-93) and Fulbright Lecturer at Université de Nancy (1982-83).

Keith Hopper teaches Literature and Film Studies for Oxford University's Department for Continuing Education. He is the author of *Flann O'Brien: A Portrait of the Artist as a Young Post-modernist* (rev. edition, 2009); general editor of the twelve-volume *Ireland into Film* series (2001-2007); and co-editor (with Neil Murphy) of *Flann O'Brien: Centenary Essays* (2011) and *The Short Fiction of Flann O'Brien* (2013). Recent publications include co-editing (with Neil Murphy) a series of four books by and about the late Dermot Healy: *The Collected Short Stories* and an edited reprint of Healy's debut novel *Fighting with Shadows* appeared in 2015; *The Collected Plays* and *Writing the Sky: Observations and Essays on Dermot Healy* were published in 2016. He is a regular contributor to the *Times Literary Supplement*, and is currently completing a book on the writer and filmmaker Neil Jordan.

Declan Kiberd is Keough Professor of Irish Studies at the University of Notre Dame. He was for many years Professor of Anglo-Irish Literature at University College Dublin. He has published many books, including *Inventing Ireland; Irish Classics*; and, most recently, *After Ireland: Writing the Nation from Beckett to the Present*, which is the final volume of the trilogy. With P.J. Mathews, he co-edited *Handbook of the Irish Revival 1891-1922*. He has been a member of the Board of the Abbey Theatre, as well as Director of the Yeats International Summer School.

Mária Kurdi is Professor Emerita in the Institute of English Studies at the University of Pécs, Hungary. Her main research areas are modern Irish literature and English-speaking drama. Her books include *Codes and Masks: Aspects of Identity in Contemporary Irish Plays in an Intercultural Context* (Peter Lang 2000), and *Representations of Gender and Female Subjectivity in Contemporary Irish Drama by Women* (Edwin Mellen 2010). With Donald E. Morse and Csilla Bertha she co-edited the book *Brian Friel's Dramatic Artistry: "The Work Has Value"* (Carysfort 2006). In 2009 also Carysfort Press brought out her edited volume *Literary and Cultural Relations: Ireland, Hungary, and Central and Eastern Europe*. With Miriam Haughton she co-edited the collection *Radical Contemporary Theatre Practices by Women in Ireland* (Carysfort 2015) and the 2014 issue of *Irish Theatre International*. Mária Kurdi has edited issues of the

Hungarian Journal of English and American Studies on Brian Friel and Arthur Miller respectively as well as a section in the same periodical on Caryl Churchill. In 2015 she edited a collection of Hungarian essays to mark the centenary of Arthur Miller's birth. Mária Kurdi is also the author of numerous articles on Irish drama and theatre.

Stefanie Lehner is lecturer in Irish Literature and Culture at Queen's University, Belfast, and Fellow at the Senator George J. Mitchell Institute for Global Peace, Security and Justice. Her current research explores the role of the arts, specifically performance, in conflict transformation processes, with a focus on the Northern Irish context. She also researches and teaches on representations of trauma and memory in (Northern) Irish drama, fiction, film, and photography. She is author of *Subaltern Ethics in Contemporary Scottish and Irish Literature* (Palgrave 2011).

John McCourt is Professor of English literature at the Università di Macerata. The author of *The Years of Bloom: Joyce in Trieste 1904-1920* (2000), his most recent book, *Writing the Frontier: Anthony Trollope between Britain and Ireland*, was published by Oxford UP in 2015. *Flann O'Brien: Problems with Authority*, which he edited along with Paul Fagan and Ruben Borg for Cork UP, appeared in 2017. He is currently editing a collection of essays on Brendan Behan. He is a trustee of the International James Joyce Foundation and a member of the academic board of the International Yeats Summer School.

Sylvie Mikowski is "Professeuse des universités" at the University of Reims Champagne-Ardenne where she teaches Irish Studies and English Literature. She has published among others *Le Roman irlandais Contemporain* (Presses Universitaires de Caen 2004), edited *Histoire et mémoire en France et en Irlande/History and Memory in France and Ireland* (Presses Universitaires de Reims 2011), *Ireland and Popular Culture* (Peter Lang 2014), *Ecrivaines irlandaises/Irish Women Writers* (Presses Universitaires de Caen 2014) with Bertrand Cardin, and a special issue of *Imaginaires* on "Popular cultures today" (2015). She has also published numerous papers and book-chapters on various contemporary Irish writers, including John McGahern, Deirdre Madden, Joseph O'Connor, Roddy Doyle, Colum McCann, Sebastian Barry, etc. She was literary editor of the French journal *Etudes Irlandaises* from 2008 to 2014 and is currently vice-president of the SOFEIR, the French Society of Irish Studies.

Neil Murphy is Associate Professor of English at NTU, Singapore. He is the author of *Irish Fiction and Postmodern Doubt* (2004) and editor of *Aidan Higgins: The Fragility of Form* (2010). He co-edited (with Keith Hopper) a special Flann O'Brien centenary issue of the *Review of Contemporary Fiction* (2011) and *The Short Fiction of Flann O'Brien* (2013), and a four book series related to the work of Dermot Healy, including a scholarly edition of *Fighting with Shadows* (2015), *Dermot Healy: The Collected Short Stories* (2015), *Dermot Healy: The Collected Plays* (2016), and *Writing the Sky: Observations and Essays on Dermot Healy* (2016) – all with Dalkey Archive Press, USA. His book-length study on John Banville will be published by Bucknell University Press in 2018.

Ondřej Pilný is a Professor of English and American Literature and Director of the Centre for Irish Studies at Charles University, Prague. He is the author of *The Grotesque in Contemporary Anglophone Drama* (2016) and *Irony and Identity in Modern Irish Drama* (2006), and editor of collections of essays and journal issues on subjects ranging from Anglophone drama and Irish literature to cultural memory and structuralist theory. His translations include works by J. M. Synge, Flann O'Brien, Samuel Beckett, Brian Friel, Enda Walsh, and Martin McDonagh's *The Cripple of Inishmaan* and *Hangmen*. He is the current Chairperson of the International Association for the Study of Irish Literatures and Vice-President of the European Federation of Associations and Centres of Irish Studies.

Having completed a three-year uni:docs fellowship and received her PhD in English and American Studies from the University of Vienna, **Tamara Radak** is currently preparing a monograph on "endgames" and anti-closural narratives in the novels of James Joyce, Flann O'Brien, Virginia Woolf, and Ernest Hemingway titled *No(n)Sense of an Ending? Modernist Aporias of Closure*. Radak has been an invited lecturer at the Trieste James Joyce Summer School and the Vienna Irish Studies and Cultural Theories Summer School. She has published essays in *James Joyce Quarterly*, *European Joyce Studies*, *James Joyce Literary Supplement*, and the Flann O'Brien-themed *The Parish Review*. She is currently working on the edited volume *Irish Modernisms: Gaps, Conjectures, Possibilities* with Paul Fagan and John Greaney.

Hedwig Schwall is Director of the Leuven Centre for Irish Studies (LCIS) at the University of Leuven (<http://www.arts.kuleuven.be/lcis>) and Project Director of EFACIS. In this capacity she organized the translation project Yeats Reborn (2013-2015) (<http://www.yeatsreborn.eu>) now followed by a John Banville website combining translations with new academic material (<http://www.johnbanville.eu/>). Her research focuses on psychoanalytic approaches of contemporary Irish literature (Banville, Trevor, Ryan, Enright, Madden, Groarke et al.). She is on the editorial board of several journals of Irish literature and is now editing an issue on Irish text(ile)s for *RISE* (<http://www.imageandnarrative.be/index.php/rise>). She is working on a book about Affect in European art and literature.

Stephanie Schwerter is Professor of Anglophone literature at the University of Valenciennes. Previously, she taught Comparative Literature and Translation Studies at the École des Hautes Etudes en Sciences Sociales in Paris. Before moving to France, she spent six years in Northern Ireland, working at the University of Ulster and at Queen's University Belfast. Her research interest lies in Northern Irish Film and Fiction as well as in the intertextual links between Irish, French, German and Russian poetry. Among her publications count *Northern Irish Poetry and The Russian Turn* (2012) as well as *Literarisierung einer gespaltenen Stadt. Belfast in der nord-irischen Troubles Fiction vom Realismus zur Karnevalisierung* (2007), a monograph on the literary representations of Belfast in Northern Irish fiction.

Katherine Side is Professor at the Department of Gender Studies of the Memorial University of Newfoundland, Canada. She is the author of *Patching Peace: Women's Civil Society Organizing in Northern Ireland* (ISER 2015). Her current research project is titled *Visualising Nationalisms: Re-Imagining Republican Photographs in Post-Conflict Northern Ireland*. It examines the production, reproduction and circulation of iconic images associated with the conflict and the post-ceasefire period in Northern Ireland. Her research is published in the *Canadian Journal of Irish Studies*, *Irish Political Studies*, *Irish Studies Review*, and *Irish Journal of Sociology*.

Gerry Smyth is Professor of Irish Cultural History at Liverpool John Moores University. He has published widely on various aspects of Irish literature and music. He is currently working on a book entitled *Joyces Noyses: Music in the Life and Literature of James Joyce*. Professor Smyth is also a musician, actor and playwright. In 2017 his play *Nora and Jim* had a ten-night run at the Edinburgh International Fringe Festival, and he is currently working on a new play on the life and work of Brendan Behan.

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