

LIST OF CONTRIBUTORS

Jochen Achilles is Emeritus Professor of American Studies at the University of Würzburg and Adjunct Professor at the University of Mainz. His authored book publications include studies on the development of Sean O'Casey's plays and on the interface between the gothic tradition and psychological fiction, focusing on Joseph Sheridan Le Fanu. He has co-edited books on Irish drama, global challenges and regional responses in modern drama, representations of evil in fiction and film, and on liminality and the short story. His research interests and numerous articles focus on cultural identities, African American and Irish drama, and the American short story.

Rachel Andrews is a writer, journalist and creative-critical PhD candidate at the University of Galway. Her doctoral dissertation, "Landscapes of Memory and Forgetting: The Psychogeography of Unmarked Burial Sites in Contemporary Ireland", examines the effects of unmarked burial sites in Irish memory and culture. It also employs a creative non-fiction response to explore the meaning of such sites in contemporary Ireland.

Alessandra Boller is currently working as a post-doctoral researcher and lecturer at the University of Siegen, Germany. She is the author of *Rethinking 'the Human' in Dystopian Times* (2018) and co-editor of two collective volumes: *Dystopia, Science Fiction, Post-Apocalypse: Classics – New Tendencies – Model Interpretations* (2016) and *Canadian Ecologies Beyond Environmentalism – Culture, Media, Art, Ethnicities* (2020). She has published many articles and book chapters on her different research interests, which include feminist and new materialist approaches to speculative fiction, bioethics, science and technology studies, as well as Irish literature. She is especially interested in Irish short fiction, with a particular focus on gender and narratives of community and on short narratives published in early nineteenth-century magazines.

Marion Bourdeau, agrégée in English studies, teaches literature, stylistics, translation, and grammar at the University of Lyon 3, France. She completed a PhD in Irish Studies at the University of Caen Normandy under the supervision of Professor Bertrand Cardin. Her research focuses on contemporary Irish literature and stylistics, and in particular on the writing of space and ethics in Colum McCann's novels and short stories.

Jessica Bundschuh is a Lecturer in English Literatures and Cultures at the Universität Stuttgart. She has a PhD in English Literature and Creative Writing from the University of Houston and an MFA in Creative Writing from the University of Maryland. Her publications have appeared in *Review of Irish Studies in Europe*, *Ecozon@: European Journal of Literature, Culture and Environment*, *Poetics Today*, *The Paris Review*, *Columbia Review*, *The Los Angeles Review*, *The Honest Ulsterman*,

Long Poem Magazine, *The Moth Magazine*, and *Poem Unlimited: New Perspectives on Poetry & Genre*. She has a forthcoming chapter on Irish poetry in performance in a volume on *Poetic Forms* and an article forthcoming in *Literary Matters*. In the past year, she has participated in three different podcasts: *The Poetry Pod*, *The Irish Itinerary Podcast*, and *Made in Science*. Her current project is on the Irish prose poem.

Seán Crosson is Associate Professor of Film in the Huston School of Film & Digital Media, Leader of the Sport & Exercise Research Group, and Co-Director of the BA Performance and Screen Studies programme at the University of Galway. His research interests include Irish cinema and literature, and the relationship between film, the media, and sport. His publications include the monograph *Gaelic Games On Film* (Cork UP, 2019), the edited volume *Sport, Film, and National Culture* (Routledge, 2021), and the co-edited collections *Towards 2016: 1916 and Irish Literature, Culture & Society* (Irish Studies in Europe, Vol. 7; WVT, 2015), *Crisis and Contemporary Poetry* (Palgrave, 2011), *Contemporary Irish Film: New Perspectives on a National Cinema* (Braumüller, 2011), and *The Quiet Man ... and beyond: Reflections on a Classic Film, John Ford and Ireland* (Liffey Press, 2009). He is a past President of EFACIS and current General Editor of *Review of Irish Studies in Europe* (RISE) journal.

Susan Curley Meyer graduated with a first-class honours BA in Art History and Archaeology from University College Dublin (2016), and was awarded the Françoise Henry Memorial medal in Art History. She received a scholarship from the National College of Art and Design Dublin (2016), from which she graduated with a first-class honours MA in Design History and Material Culture (2018). Susan's MA thesis focused on the development of Dublin's flower trade, from street flower selling to the establishment of accredited floristry training, recognized on the National Framework of Qualifications. In 2019 Susan was awarded an advanced UCD fellowship under the supervision of Dr Emily Mark-Fitzgerald to complete her current PhD research, which examines the visual and material culture of Dublin street trading (1871-1926). Susan's long-standing experience as both a florist and art gallery manager inspired her MA and current PhD research.

Anna Falkenau is a recipient of a Freyer-Hardiman scholarship from NUI Galway (now University of Galway), currently conducting doctoral research on micro and macro flows in the development of Irish traditional music in Galway city between 1961 and 1981. She previously received her Master of Arts in Music from Wesleyan University, Connecticut (2004) and graduated from University College Cork (BMus, 2002). She is a contributor to the forthcoming book *Hardiman & Beyond: Arts and Culture in Galway, 1820-2020* with a core chapter entitled "It was in the Air": Irish Traditional Music in Galway, 1960-1979", edited by John Cunningham and Ciaran McDonough.

Vojtěch Halama is a PhD candidate at the Department of World History, Charles University, Prague. He has also studied with Erasmus+ programme at various Irish

universities: NUI Galway (2015 and 2018), Maynooth University (2016), and University College Dublin (2019). His academic interests lie in modern and contemporary history of the island of Ireland, with particular focus on commemoration of the Irish revolutionary decade. His dissertation analyzes the shift in official commemoration of the Easter Rising between the fiftieth anniversary in 1966 and the centenary in 2016. He teaches and co-teaches modules on modern Irish history.

James Little is a Postdoctoral Researcher on the European Regional Development Fund Project “Creativity and Adaptability as Conditions of the Success of Europe in an Interrelated World” at Charles University, Prague, and a Marie Skłodowska-Curie Postdoctoral Fellow at University College Dublin, where his research maps Ireland’s literatures of coercive confinement from the mid-nineteenth century to the present. He is the author of *Samuel Beckett in Confinement: The Politics of Closed Space* (Bloomsbury Academic, 2020) and *The Making of Samuel Beckett’s Not I / Pas moi, That Time / Cette fois and Footfalls / Pas* (UP Antwerp and Bloomsbury, 2021), for which he co-edited the online genetic edition (see www.beckettarchive.org). Together with Christina Morin and Cólín Parsons, he co-edits the Bloomsbury Academic series Global Perspectives in Irish Literary Studies.

Michael Lydon is a Lecturer in Popular Music Studies and Gender and Irish Music at the Centre for Irish Studies at the University of Galway. He is also the current Reviews Editor for *Ethnomusicology Ireland* and a Research Associate for the Contemporary Music Centre (Ireland) and Sounding the Feminists. Dr Lydon is a former Communications Officer and Student Representative for the European Federation of Associations and Centres of Irish Studies (EFACIS). His research areas include popular music studies, contemporary music, popular culture studies, sound studies, and Irish studies.

Radvan Markus is Senior Lecturer in the Irish language and literature at Charles University, Prague. He is the author of *Echoes of the Rebellion: The Year 1798 in Twentieth-Century Irish Fiction and Drama* (2015). He has published numerous articles and essays on Czech–Irish relations and various Irish-language authors of the twentieth century, including Pádraic Ó Conaire, Flann O’Brien, Micheál Mac Liammóir, Máirtín Ó Cadhain, and Breandán Ó hEithir. His new monograph on Máirtín Ó Cadhain, *Carnabhal na Marbh: Cré na Cille agus Litríocht an Domhain* (The Carnival of the Dead: *Cré na Cille* and World Literature) is to be published by Leabhar Breac in 2022. Markus’s Czech translation of Ó Cadhain’s *Cré na Cille* (2017) received the prestigious Magnesia Litera award; his other translations from Irish include Ó Cadhain’s novella “An Eochair” (2021) and the novel *L’Attaque* by Eoghan Ó Tuairisc (2007). He is a Junior Researcher in the European Regional Development Fund Project “Creativity and Adaptability as Conditions of the Success of Europe in an Interrelated World”, and the current Secretary of EFACIS.

Mary McAuliffe is a historian and Director of Gender Studies at UCD. Her latest publications include, as co-editor with Miriam Haughton and Emilie Pine, *Legacies of the Magdalen Laundries: Commemoration, Gender, and the Postcolonial Carceral State* (Manchester UP, 2021), and as sole author, *Margaret Skinnider: A Biography* (UCD Press, 2020). She is currently researching and writing on gendered and sexual violence during the Irish revolutionary period, 1919-1923, for publication in 2023.

Laoighseach Ní Choistealbha is a PhD researcher in the University of Galway. Her doctoral research focuses on modern Irish-language poetry and the era of the Anthropocene. Other research interests include poetry that engages with issues of human rights and of nuclear disaster, such as Chernobyl. Previously, she worked as Irish Research Council Laureate Scholar on the *Republic of Conscience: Human Rights and Modern Irish Poetry* project from 2018-2021.

Ondřej Pilný is Professor of English and American Literature and Director of the Centre for Irish Studies at Charles University, Prague. His publications include *The Grotesque in Contemporary Anglophone Drama* (Palgrave, 2016), *Cultural Convergence: The Dublin Gate Theatre, 1928-1960* (ed. with Ruud van den Beuken and Ian R. Walsh; Palgrave, 2021), and a chapter on "Irish Theatre in Europe" in the *Oxford Handbook of Irish Theatre* (Oxford UP, 2016). He is the translator into Czech of works by J.M. Synge, Flann O'Brien, Samuel Beckett, Brian Friel, Martin McDonagh, Enda Walsh, Mark O'Rowe, and others. Ondřej Pilný is a Key Researcher in the European Regional Development Fund Project "Creativity and Adaptability as Conditions of the Success of Europe in an Interrelated World", a former Chairperson of IASIL (2016-2022) and past Vice-President of EFACIS (2013-2019).

Daniela Theinová is Senior Lecturer in the Department of Anglophone Literatures and Cultures and a member of the Centre for Irish Studies at Charles University in Prague. She is the author of *Limits and Languages in Contemporary Irish Women's Poetry* (Palgrave Macmillan, 2020) and has contributed to several edited volumes, including *A History of Irish Women's Poetry* (Cambridge UP, 2021), *Post-Ireland? Essays on Contemporary Irish Poetry* (Wake Forest UP, 2017), and *Bone and Marrow: Poems from the Irish* (Wake Forest UP, 2022). Since 2021 she has been member of the editorial board of *RISE (Review of Irish Studies in Europe)*, and has recently edited a special issue of the journal dedicated to the poetry of Medbh McGuckian.

Gavan Titley is Senior Lecturer in Media Studies in Maynooth University, and a Docent in Media and Communications in the Swedish School of Social Science, University of Helsinki. His books include *The Crises of Multiculturalism: Racism in a Neoliberal Age* (with Alana Lentin, 2011, Zed Books), *After Charlie Hebdo: Terror, Racism and Free Speech* (ed., Zed Books, 2017), *Racism and Media* (Sage, 2019), and *Is Free Speech Racist?* (Polity, 2020). He is currently working on a new book on freedom of speech in the digital media environment. He has written for and contributed to numerous media, including *The Guardian* and *LA Times*.

Clare Wallace is Associate Professor at the Department of Anglophone Literatures and Cultures, Charles University in Prague. She is currently a Key Researcher in the European Regional Development Fund Project “Creativity and Adaptability as Conditions of the Success of Europe in an Interrelated World”. She has written widely on Irish and British theatre. Among her recent publications are a chapter on Stella Feehily in *The Golden Thread: Irish Women Playwrights, 1716-2016*, eds. David Clare, Fiona McDonagh, and Justine Nakase (2021); “Ambivalent Attachments, Catharsis and Commemoration: David Ireland’s *Cyprus Avenue* at the Abbey Theatre in 2016” in *Scene* 8.1&2 (2020); and “Marina Carr’s *Hecuba*: Agency, Anger and Correcting Euripides” in *Irish Studies Review* 27.4 (2019). Her latest project is a volume of essays titled *Crisis, Representation and Resilience: Perspectives on Contemporary British Theatre*, co-edited with Clara Escoda, Enric Monforte, and José Ramón Prado-Pérez (Bloomsbury, 2022).

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