

CONTENTS

ACKNOWLEDGMENTS	IX
<i>Paul Fagan, Dieter Fuchs, Tamara Radak</i> (University of Vienna/Salzburg University)	
INTRODUCTION: TRANSCULTURAL REFRACTIONS AND RECEPTIONS OF IRISHNESS ON PAGE, STAGE, AND SCREEN	1
WHAT ISH MY NATION? CONSTRUCTING IRISHNESS FROM ROMANTICISM TO MODERNISM	
<i>Paul Fagan</i> (Salzburg University) GROVES OF BLARNEY: FAKE SONGS, MOCK-HOAXES, AND STAGE IRISH IDENTITY IN WILLIAM MAGINN AND FRANCIS SYLVESTER MAHONY	25
<i>Marguérite Corporaal</i> (Radboud University) STAGING IRISHNESS IN THE TRANSNATIONAL MARKETING OF LOCAL COLOUR FICTION	45
<i>Elke D'hoker</i> (KU Leuven) STAGING IRISHNESS IN ETHEL COLBURN MAYNE'S "THE HAPPY DAY"	61
<i>Richard Barlow</i> (Nanyang Technological University, Singapore) DION BOUCICAULT, <i>ARRAH-NA-POGUE</i> , AND STAGE IRISHRY IN <i>FINNEGANS WAKE</i>	73
SPECIAL FORUM (CO-EDITED WITH IGOR MAVER) EXPATRIATE PERSPECTIVES: STAGING IRISHNESS IN VIENNA, TRIESTE, AND LJUBLJANA	
<i>Dieter Fuchs</i> (University of Vienna) AUSTRIA AND THE IRISH PADDY: SEÁN O'CASEY'S <i>JUNO AND THE PAYCOCK</i> STAGED IN 1930 AND 1934 VIENNA	89
<i>Elisabetta d'Erme</i> (Trieste) "AND TRIESTE, AH TRIESTE...": STAGE ASCENDANCY AND CHARLES LEVER'S IRISH CHARACTERS	107
<i>Igor Maver</i> (University of Ljubljana) JAMES JOYCE AND THE SLOVENIANS: AUTO- AND HETERO-Stereotypes	123

POPULAR PADDIES: PARADING IRISHNESS ON THE SCREEN AND IN THE STREETS

- Michael Connerty* (National Film School at IADT Dublin)
“BEGUILING SHENANIGANS”: IRELAND AND HOLLYWOOD ANIMATION 1947-1959 135

- Michelle Witen* (University of Flensburg)
OBJECT LESSONS AND STAGED IRISHNESS
IN *DARBY O'GILL AND THE LITTLE PEOPLE* 149

- Eimer Murphy* (Abbey Theatre)
'WEAR SOMETHING GREEN':
THE RE-INVENTION OF THE ST. PATRICK'S DAY PARADE 171

- COLOUR SUPPLEMENT 187

- Verónica Membrive* (University of Almería)
DECONSTRUCTING STEREOTYPES AND OTHERING THROUGH HUMOUR
IN LISA McGEE'S *DERRY GIRLS* 193

POLITICAL THEATRE: RENEGOTIATING IRISHNESS ON THE TWENTY-FIRST-CENTURY STAGE

- Anne Fogarty* (University College Dublin)
RECONFIGURATIONS OF GENDER IN CONTEMPORARY IRISH STAGE ADAPTATIONS,
2019-2020: DEIRDRE KINAHAN'S *THE UNMANAGEABLE SISTERS*,
EDNA O'BRIEN'S *THE COUNTRY GIRLS*, MARINA CARR'S *HECUBA*,
AND MICHAEL WEST'S *SOLAR BONES* 209

- Clare Wallace* (Charles University Prague)
SET PIECE, SET PEACE? NEGATIVE EMOTIONS AND THE POSSIBILITY
OF CHANGE IN RECENT STAGE IMAGES OF THE NORTH 227

- Natasha Remoundou* (Deree, The American College of Greece)
REGARDING THE RIGHTS OF OTHERS: SPECTRES OF THE MIDDLE EAST
IN CONALL MORRISON'S *THE BACCHAE OF BAGHDAD* 241

- LIST OF CONTRIBUTORS 267