Notes on Contributors

Neal Alexander is a Lecturer in English at Trinity College Carmarthen, University of Wales. He co-edited (with Shane Murphy and Anne Oakman) *The Other Shore: Cross-currents in Irish and Scottish Studies* (2004) and has published essays on literary representations of Belfast, Northern Irish fiction and poetry, and the autobiographies of W.B. Yeats and R.S. Thomas. He is currently working on a book-length critical study of Ciaran Carson.

Scott Brewster is Director of English at the University of Salford. He co-edited *Ireland in Proximity: History, Gender, Space* (1999), and has published widely on Northern Irish poetry, the Gothic, deconstruction and psychoanalysis. *Lyric* will appear in the Routledge Critical Idiom series in 2009. He is currently President of EFACIS (European Federation of Associations and Centres for Irish Studies).

Lucy Collins is a Lecturer at the University of Cumbria and was a research associate at Boston College Ireland in 2007–8. She has published widely on modern Irish poets including Austin Clarke, Thomas Kinsella and Eiléán Ní Chuilleanáin, as well as on American poetry from the 1950s onwards. She is currently completing a monograph on contemporary women's poetry from Ireland.

Joanna Cowper studied English Literature at the University of Durham, where she developed an interest in twentieth-century Irish and American poetry. Following her graduation, she embarked upon a career in marketing in the publishing industry, completing the CIM Professional Diploma in Marketing before returning to academic study at Oxford University. She is currently working as Marketing Manager for two Oxford-based companies, and frequently contributes material to a range of historical publications.

Heidi Hansson is Professor of English Literature at Umeå University, Sweden. Her main research interest is women's literature, and she has previously published in the fields of postmodern romance, nineteenth-century women's cross-gendered writing, and Irish women's literature. She has recently completed a full-length examination of the nineteenth-century writer Emily Lawless, *Emily Lawless 1845–1913: Writing the Interspace* (Cork University Press, 2007) and the edited collection *New Contexts and Readings: Re-Framing Irish Nineteenth-Century Women's Prose* (Cork University Press, 2008). She is also the leader of an interdisciplinary project about foreign travellers to northern Scandinavia in the nineteenth century, and is working on a study of gendered writing about the region.

Liam Harte lectures in Irish and Modern Literature at the University of Manchester. His books include *The Literature of the Irish in Britain: Autobiography and Memoir, 1725–2001* (2009), *Modern Irish Autobiography: Self, Nation and Society* (2007), *Ireland Beyond Boundaries: Mapping Irish Studies in the Twenty-First Century* (co-edited with Yvonne Whelan, 2007) and *Contemporary Irish Fiction: Themes, Theories, Theories* (co-edited with Michael Parker, 2000).

Jennifer Jeffers is Professor and Director of Graduate Studies in English at Cleveland State University. In addition to numerous articles, she is the author of *Britain Colonized: Hollywood's Appropriation of British Literature* (Palgrave Macmillan, 2006), *The Irish Novel at the End of the Twentieth Century: Gender, Bodies, and Power* (Palgrave Macmillan, 2002) and *Uncharted Space: The End of Narrative* (Peter Lang, 2001), the editor of *Samuel Beckett* (Garland, 1998), and co-editor of *Contextualizing Aesthetics: From Plato to Lyotard* (Wadsworth, 1998). Her new book, *Beckett's Masculinity*, is forthcoming.

Jerzy Jarniewicz is a Polish poet, translator and literary critic, who lectures in English at the universities of Łódź and Warsaw. He has published nine volumes of poetry, six critical books on contemporary British, Irish and American literature (most recently studies of Seamus Heaney and Philip Larkin), and has written extensively for various journals, including *Poetry Review*, *Irish Review*, *Cambridge Review*. His poetry has been translated into many languages and presented in international magazines and anthologies. He is editor of the literary monthly *Literatura na Świecie* (Warsaw) and has translated the work of many novelists and poets, including James Joyce, John Banville, Philip

Roth, Edmund White, Seamus Heaney and Craig Raine. In 1999 he attended International Writers Program in Iowa, and in 2006 was writer-in-residence at Farmleigh, Dublin.

Mária Kurdi is a Professor in the Department of English Literatures and Cultures at the University of Pécs, Hungary. Her principal fields of research 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 a collection of interviews made with Irish playwrights (2004). In 1999 she guest-edited the Brian Friel special issue of the *Hungarian Journal of English and American Studies*, several essays from which form the core of the book *Brian Friel's Dramatic Artistry: "The Work Has Value"* (Carysfort Press, 2006), which she co-edited with Donald E. Morse and Csilla Bertha. In 2005 she guest-edited another special issue of *HJEAS*, in memory of the work of Arthur Miller. She is also the author of scholarly articles and editor of an anthology of critical material on Irish literature.

Vivian Valvano Lynch is Professor of English at St. John's University, New York. She holds a doctorate from State University of New York at Stony Brook (SUNY Stony Brook). She has published essays on James Joyce and on contemporary Irish and Irish-American authors, including Rona Munro, Sebastian Barry, Seamus Deane, Jennifer C. Cornell, and William Kennedy, and is the author of *Portraits of Artists: Warriors in the Novels of William Kennedy* (Rowman and Littlefield, 1999). She regularly reviews for *The Irish Literary Supplement*, of which she is a co-editor, and for *The James Joyce Literary Supplement*.

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Michael Parker is Professor of English at the University of Central Lancashire. His publications include *Seamus Heaney: The Making of the Poet* (Macmillan, 1993), *The Hurt World: Short Stories of the Troubles* (Blackstaff, 1995), *Contemporary Irish Fiction: Themes, Tropes, Theories* co-ed. with Liam Harte (Macmillan, 2000). His latest book, *Northern Irish Literature: The Imprint of History 1956–2006* (Palgrave Macmillan, 2007), is an interdisciplinary study exploring literary texts and the political, historical and cultural contexts that shaped them. He is currently working on *Seamus Heaney: Legacies, Afterlives* (Palgrave Macmillan, 2011), a major new study of the poet's writing to date.

Martine Pelletier lectures in English and Irish studies at the University of Tours, France. She has published widely on Brian Friel, Field Day and on contemporary Irish and Northern Irish theatre. Among her recent contributions are articles for *The Book in Ireland*, edited by Fabienne Garcier, Jacqueline Genêt & Sylvie Mikowski, published by Cambridge Scholars Press in 2006 and in *The Cambridge Companion to Brian Friel*, edited by Anthony Roche (2007).

Ondrej Pilný is Director of the Centre for Irish Studies at Charles University, Prague. He is the author of *Irony and Identity in Modern Irish Drama* (2006) and editor of *Global Ireland: Irish Literatures in the New Millennium* (with Clare Wallace, 2005), *Time Refigured: Myths, Foundation Texts and Imagined Communities* (with Martin Procházka, 2005), and an annotated volume of J.M. Synge's works in Czech translation (2006). Most recently, he has co-edited a special journal issue on *Samuel Beckett: Textual Genesis and Reception* (with Louis Armand, *Litteraria Pragensia* 17.33, 2007). His translations include plays by Brian Friel, Martin McDonagh and J.M. Synge, and Flann O'Brien's *The Third Policeman*.