

## Contents

<i>Ruben Moi</i> Introduction: The Island and the Arts	1
<i>Michael Parker</i> “Air from another time and place”: The Island’s Arts	7
<i>Anne Karhio</i> Seamus Heaney, Paul Durcan and Hugo Simberg’s “Wounded Angel”	27
<i>Ruben Moi</i> Maggots and Language in Paul Muldoon’s <i>Maggot</i>	39
<i>Gerald Porter</i> Locks and Bolts: Incest Trauma and the Elliptical Oral Narrative in Ireland	51
<i>Martin Shaw</i> Warning Signs: Hybridity and Violence in Nan Joyce’s <i>Traveller</i> and <i>My Life on the Road</i>	63
<i>Chiara Rustici</i> Brendan Behan: “The Scene of Writing” as a Search for Identity	79
<i>Gerd Bjørhovde</i> From <i>Discords</i> to <i>Dubliners</i> : George Egerton, James Joyce and Norway	93
<i>John Braidwood</i> Cultural Quietism in Ireland: The Case of Maurice Walsh	107
<i>Joakim Wrethed</i> No Immanence for Old Men: The Art of Acting in John Banville’s <i>Eclipse</i> and Philip Roth’s <i>The Humbling</i>	121
<i>Timothy Saunders</i> Classical Antiquity in Brian Friel’s <i>Translations</i>	133
<i>Ondřej Pilný</i> This is Not a Green Wave: Issues of Representation in Jack B. Yeats’s Play <i>In Sand</i>	153
<i>Alexandra Slaby</i> The Insularity Paradigm in Irish Cultural Discourse and its Effectiveness in Recessionary Times	161
<i>Charles I. Armstrong</i> Ghost Memories: Yeats on Individual and Collective Pasts	175
<b>Contributors</b>	185