

About the Contributors

CHARLES I. ARMSTRONG is a Professor of British Literature and Head of the Department of Foreign Languages and Translation at the University of Agder, in Norway. He is the author of *Romantic Organicism: From Idealist Origins to Ambivalent Afterlife* (Palgrave Macmillan, 2003), *Figures of Memory: Poetry, Space and the Past* (Palgrave Macmillan, 2009) and *Reframing Yeats: Genre, Allusion and History* (Bloomsbury, 2013). He is also the co-editor of two essay collections, a Visiting Fellow at Wolfson College in Cambridge, and was Chair of the Nordic Irish Studies Network from 2010 to 2014.

ANNELISE BROX LARSEN is Associate Professor at UiT—The Arctic University of Norway. She is a member of the LIFT research group and the international PEP network and has recently published an article in *Coolabah Publication* on ethnicity and identity in the novel of formation. Her earlier publications include articles on narrative writing and the cognitive processes in writing and especially the *Bildung* aspect of writing. She has also translated several modern Norwegian poems from Norwegian to English in the circumpolar poetry anthology, *Ice-Floe*, and is vice-president of the Norwegian Association of Researchers.

MICHELLE CARROLL is a native of Ireland where she graduated with a Bachelor of Arts from the National University of Ireland, Maynooth. She has also completed a Masters in Irish Literature with Dalarna University in Sweden and is currently living in Norway where she teaches English.

IRENE GILSENAN NORDIN is Professor of English and Founder/Director of DUCIS (Dalarna University Centre for Irish Studies), Sweden. Her books include *Crediting Marvels in Seamus Heaney's Seeing Things*, *Reading Eiléan Ní Chuilleanáin*, and *The Body and Desire in Contemporary Irish Poetry*. She is co-editor of numerous

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collections, and co-founder and former literary editor of *Nordic Irish Studies*, from 2002-13. She was Chair of the Nordic Irish Studies Network, from 2006 to 2010, and treasurer of EFACIS (European Federation of Associations and Centres of Irish Studies) 2003-07. She is currently president of SWESSE (Swedish Society for English Studies).

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, Irish women's literature and northern studies. Among her works on Irish topics are a full-length examination of the nineteenth-century writer Emily Lawless, *Emily Lawless 1845–1913: Writing the Interspace* (2007), the edited collection *New Contexts: Re-Framing Nineteenth-Century Irish Women's Prose* (2008) and *Fictions of the Irish Land War* (2014), edited together with Professor James H. Murphy.

ANNE KARHIO currently works as Associate Professor in English at the University of Stavanger, Norway. She has published a number of critical essays on contemporary Irish Poetry and is a co-editor of *Crisis and Contemporary Poetry* (Palgrave MacMillan, 2011). She holds a PhD from The National University of Ireland, Galway, and her doctoral dissertation discussed the relationship between poetic discourse and the formation of place in the poetry of Paul Muldoon. Her current research focuses on the relationship between landscape and new media technologies in recent Irish poetry. She is also the secretary of the Nordic Irish Studies Network.

JOHN LYNCH is co-author of the book *After Bloody Sunday: Representation, Ethics, Justice*, published by Cork University Press. He has held teaching positions at a number of UK and Swedish Universities.

RUBEN MOI is Associate Professor at UiT—The Arctic University of Norway, where he is also a member of the Border Aesthetics research

group. His most recent book is *The Crossings of Art in Ireland* (2014) and forthcoming publications include *The Language of Paul Muldoon's Poetry*. He has also published widely on work of writers such as Seamus Heaney, Derek Mahon, Ciaran Carson, T. S. Eliot, Samuel Beckett, Martin MacDonagh and Irvine Welsh. He holds positions as treasurer of the Nordic Irish Studies Network, vice-chairman of the Norwegian Academic Council for English and chairman of Ordskalotten—Tromsø's International Literature Festival.

MARY O'DONNELL has published six volumes of poetry. *Those April Fevers*, her latest, will appear from Arc UK in early 2015. Her most recent novel, *Where They Lie*, was published in May 2014. She is a cross-genre writer of fiction, poetry and short story, and is interested in poetry in translation. www.maryodonnell.com; Twitter: [maryodonnell03](https://twitter.com/maryodonnell03); Blog: medea999.Wordpress.com.

BRITTA OLINDER, University of Gothenburg, has taught English literatures for over thirty years, has edited collections on postcolonial, especially Canadian and Irish literature and has published books and articles on Restoration literary theory and drama, particularly John Dryden, on African and Australian writing but also on Irish authors such as John Hewitt, Anne Devlin, Christina Reid, Deirdre Madden, Eavan Boland, Paula Mehan, James Joyce, Canadian writers like Aritha van Herk, Janice Kulyk Keefer, Marian Engel, Gloria Sawai and Indian ones, notably R.K.Narayan, Anita Desai and Sashi Deshpande.

CHARLOTTA PALMSTIERNA EINARSSON received her PhD in 2012, at Stockholm University. Her research interests include modernist literature, drama and dance studies, aesthetics, reception theory, philosophy and phenomenology and she is currently working on a monograph, provisionally entitled "Modernism and Kinaesthesia"; a project that is seeking to trace the aesthetic and philosophical construction of the kinaesthetic body in modernism, across art forms and in its various representations and modalities. She also has a degree in dance from the Ballet Academy, Stockholm, and a degree in dance

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pedagogy, with a specialty in classical ballet, from the University College of Dance, Stockholm.

TYLER POST holds a BA and BEd from the University of British Columbia, Okanagan (Canada), and recently obtained his MA with a specialisation in Irish Literature from Dalarna University (Sweden). His graduate research was primarily focused on the fiction of Colm Tóibín, specifically with the way in which the psychoanalytic landscape consistently is evoked throughout his oeuvre. Currently Tyler Post lives in the People's Republic of China, and serves as a vice principal in the field of international education at a Canadian offshore school.

SISSEL ROSLAND is Associate Professor at the Faculty of Education, Bergen University College where she teaches courses in modern history, historiography and historical theory. Her research and publications have in particular focused on the conflict in Northern Ireland, counter terrorism, historical theory and historiography.

BENT SØRENSEN has a PhD in American Literature from Aalborg University, Denmark, where he is Associate Professor of English. He teaches creative writing and twentieth and twenty first century literature and cultural studies in Department of Culture and Global Studies. He has published books on Edgar Allen Poe and on American literary generations. Major articles on T. S. Eliot, Nella Larsen, Jack Kerouac and other Beats, Bret Easton Ellis, Cormac McCarthy, Jonathan Lethem, and Raymond Federman have appeared in *The Explicator*, *Orbis Litterarum*, *The Nordic Journal of English Studies*, *Literary Research* and *Contemporary Critical Studies* and many international volumes and conference monographs.

DARA WALDRON is Lecturer in Critical and Contextual Studies in Limerick School of Art and Design, Limerick, Ireland. His area of expertise is the relationship between ethics, social trauma and film. He is author of *Cinema and Evil: Moral Complexities and the "Dangerous"*

Film (2013), which explores the relationship between film, evil and social trauma, emphasising the methods used by filmmakers to respond to morally challenging events. His most recent research explores the relationship between documentary and art from the perspective of trauma, focusing on British and Irish filmmakers who use documentary methods in films more readily classified as fiction.