## Contents

Acknowledgements		vii
Timeline		ix
Introduction:	Irish Literature in the Celtic Tiger Years: Gender, Bodies, Memory	1
	Contemporary Enough?	6
	Time, Memory, and the Body	9
	Gender and the Celtic Tiger	13
	Bodies	22
Chapter 1:	Submerged Histories: Éilís Ní Dhuibhne's	
	The Bray House and The Dancers Dancing	27
	The Bray House	29
	Histories and Temporalities	33
	Fairies and Histories	37
	Apocalypse	42
	The Dancers Dancing	43
	Mapping	45
	Temporality	47
	The Burn	49
	Conclusion	54
Chapter 2:	Corporeal Genealogies: Colum McCann's Songdogs	
	and This Side of Brightness	55
	Songdogs	57
	Landscape and the Body	59
	Photography	62
	The Photographed Body	65
	This Side of Brightness	74
	The Subway	76
	Body Image	85
	Mapping and Touch	88
	Conclusion	94

Contents
----------

Chapter 3:	Doubles and Dislocations: Anne Enright's	
I	The Wig My Father Wore and What Are You Like?	96
	The Wig My Father Wore	99
	Twins and Doubles: or, 'The Difference Between	
	One and Two'	100
	Maternal Genealogies	108
	Domestic Spaces and the Body	109
	What Are You Like?	114
	Twins: Self and Other	116
	Maternal Mirrors?	119
	Return of the Mummy	123
	Conclusion	127
Chapter 4:	Embodied Histories: Colum McCann's Dancer and	
•	Anne Enright's The Pleasure of Eliza Lynch	129
	Dancer	129
	Derrida's Choreographies	133
	Memory	136
	Doubles, or the Otherness of Bodies	139
	Body and History	142
	Dance: Arresting the Flow of Time	145
	The Pleasure of Eliza Lynch	147
	Pregnant Embodiment	151
	'A Greedy Girl': Food and Consumption	155
	Conclusion	160
Chapter 5:	Celtic Tiger Bodies: Éilís Ní Dhuibhne's Fox, Swallow,	
-	Scarecrow and Anne Enright's The Gathering	162
	Introduction	162
	Fox, Swallow, Scarecrow	163
	Travelling in Celtic Tiger Ireland	165
	The Glass Tiger	169
	The Gathering	174
	The Problem of Distance	175
	Do Not Touch Me	178
	Embodying History	180
Conclusion		185
	Pasts, Presents, Futures	185
	Generosity	187
<b>N</b> 7. 4.		
Notes Works Cited		190
Works Cited		197
Index		207