Contents

Acknowledgements

INTRODUCTION

Positioning the Black Irish: Theoretical, Historical and Visual Contexts

CHAPTER ONE

'No Blacks, No Dogs, No Irish': Being Black and Irish in Neil Jordan's *The Crying Game* (1992) and *Breakfast on Pluto* (2005)

CHAPTER TWO

Gendering the Other: Raced Women in Irish Television (*Prosperity* (RTE, 2007), *Love is The Drug* (RTE, 2004) and *Fair City* (RTE, 1989–present))

CHAPTER THREE

New Identities in the Irish Horror Film: *Isolation* (O'Brien, 2005) and *Boy Eats Girl* (Bradley, 2005)

CHAPTER FOUR

Black and Mixed Masculinities in Irish Cinema: *The Nephew* (Brady, 1998), *Irish Jam* (Eyres, 2006) and *The Front Line* (Gleeson, 2006)

CHAPTER FIVE

Thrill Me, Kiss Me, Kill Me: *Trafficked* (O'Connor, 2010) and the Multicultural Irish Thriller

ix

τ

4I

85

65

IOI

123

viii

CHAPTER SIX

The Raced Stranger in Contemporary Cinema: Between theCanals (O'Connor, 2011), Sensation (Hall, 2010), The Good Man(Harrison, 2012) and The Guard (McDonagh, 2011)141

CONCLUSION

Framing the Future of the Black Irish Onscreen

Bibliography

171

195

187