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REPRESENTING THE DYSFUNCTIONAL FAMILY OF THE "OTHER" IN IRELAND: AN APPROACH TO LIMINALITY UNDER THE MULTICULTURAL AND TRANSCULTURAL PRISMS

For many cultural critics, how to approach today's Ireland is becoming more difficult as many of the old defining landmarks are disappearing. This is the case when identity markers such as family, ethnicity, language, citizenship and religion are being questioned in Ireland. This paper will analyse how new definitions of family in Ireland offer not only a discourse of multicultural and transcultural liminality but also transformative exchange and societal recreation and redefinition in Ireland. To all the other variant factors that are encapsulated within family dysfunction such as diaspora, displacement, abuse, discrimination, domestic violence, drinking problems, rejection, poverty and emigration, the multicultural and transcultural approaches to the Irish fiction of the last twenty years add new perspectives and modes to the concept of family in Ireland. The texts by Hugo Hamilton, Emer Martin, Colm Tóibín, Roddy Doyle, Cauvery Madhavan, Nena Bhandari, Mary O'Donnell, Margaret McCarthy and Marsha Mehran dealt with here portray not only new re-configurations of the notion of family in Ireland but also different "liminal" modes of dysfunction which can be approached through the lens of multiculturalism and even transculturalism. These narratives are not only the product of a global Ireland immersed in a rapid transformation into modernity; but, also exemplars of ongoing debates around Irish society. Through the approach to fictional representations of the somehow "new" Irish family – dysfunctional and luminal at times – this paper will show how the several traditional constructs of national, religious, political and even identitarian unity in the Republic of Ireland before and after the Celtic Tiger will be (re)configured in such a way that new forms of Irishness can be envisaged and even dreamt in the twenty-first century.

Danièle André - Estelle Epinoux
University of Rochelle-France

IRELAND AS A CULTURAL CROSSROAD: *THE GUARD* (JOHN McDONAGH, 2011) AS A CASE STUDY

Since the 1990s, Ireland has been at the centre of increasing world exchanges, becoming a cultural crossroad. Since then, and within a globalized world, a new pattern of cultural migration, from the US to Ireland, has emerged. That move and its impact are all the more symbolic in the west of Ireland, in that highly symbolic place, 'the cradle of Gaelic culture', which appears to have become the locus where both American and Irish cultures collude and intermingle one with the other. This is

significantly represented in popular culture as the analysis of *The Guard*, (2011, John McDonagh) will show, the film questioning both the deep-rooted and age-old out migration from Ireland to the US and the notion of liminality within the Irish economic and geopolitical framework. *The Guard* was made during the economic crisis, referring to the features of Irish society as well as underlining a new relationship between the US and Ireland. The main protagonists are the representatives of these new economic, social and cultural exchanges and of the transitory specificity of Irish society. The stereotype of the cop in both American and Irish movies is reworked within the context of the west of Ireland which has turned into an in-between place, a transitory place where insularity is being fathomed. In that process, the director also questions otherness and its representation, relying on past and present representations of both Irish and American figures. The film is also an example of a transitional process, with its hybrid genre, being imbued with various filmic influences: detective films, the burlesque genre, and popular American films where past and present are confronted. The very title of the movie alludes to that global move: Is the guard protecting any frontiers -and if so which ones?- or is he just the witness of an Ireland becoming a cultural transitory place?

Charles I. Armstrong
University of Agder

LIGHT AND SHADOW: INTERSEMIOTIC RELATIONSHIPS BETWEEN EDVARD MUNCH'S ART AND DEREK MAHON'S POETRY

This paper will have as its main focus Derek Mahon's two poems about the life and art of Edvard Munch: "The Studio" (originally titled «On a Photograph of Edvard Munch's room in Oslo») and "Girls on a Bridge". It will inspect to what degree Mahon integrates or alludes to techniques and horizons of understanding from Munch's artistic expression in his own literary works. Expressionism, as a common term for both an artistic and a literary movement, will be a central concern. Mahon's extensive revisions of these poems are also of interest, and how the ekphrastic interaction between original artwork and responding poem functions will be linked with what might be termed Mahon's poetics of revision. Both Munch and Mahon's work will be historically contextualized, and it will be discussed whether these poems open up for an implicit, cultural dialogue between Northern Ireland and Scandinavia (or, more specifically, Norway). In this respect, the precedent of Seamus Heaney's collection *North* and Mahon's poem on Knut Hamsun's life («Hunger», which originally was titled «Knut Hamsun in Old Age») will both provide relevant contextual evidence. The paper will enter into dialogue with important critical work on Mahon and/or ekphrasis, by for instance Hugh Haughton, Rui Carvalho Homem and Edna Longley.

Marie Arndt
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SEAN O'FAOLAIN'S MIMETIC ITALY

Sean O'Faolain, one of the most prolific Irish writers of the 20th century had, as we know, a complex relationship to his native country. O'Faolain's ambivalent and ambiguous stance on many matters Irish often made him reach for alternative ideals that worked as counterpoints to his views on Ireland of his own time. Several examples of O'Faolain's non-fiction work explores scenarios from Ireland's past, as well as from abroad, particularly Italy. For O'Faolain Italy epitomized not only the Greco-Roman cultural and intellectual heritage, but also a form of Catholicism that he preferred to, what he regarded as, the more austere and uncompromising Irish Catholicism. This paper aims to explore

Sean O'Faolain's imaginary view of Italy as an ideal, with particular focus on Sicily. Sean O'Faolain's agenda may seem simplistic in our troubled times, but his strategy of constructing a mimetic alternative to the reality in the Ireland of his day is still valid: Ireland was a country that needed to be dragged into the modern world; considering that even in 2015 abortion is still illegal in Ireland, O'Faolain's point still matters.

Nicoletta Asciuto
Durham University

GHOSTS AND BUTTERFLIES: SUPERNATURAL STORIES BETWEEN IRELAND AND JAPAN

Ireland and Japan, two islands, or better two countries detached from continents Europe and Asia by water respectively, both originally peasant cultures, and sharing a tradition of folk stories about ghosts and various spirits, passed on orally.

This paper will compare supernatural stories from William Butler Yeats's *Fairy and Folk Tales of Ireland* and *Mythologies (The Celtic Twilight)* with Lafcadio Hearn's *In Ghostly Japan* and *Kwaidan: Stories and Studies of Strange Things*, with particular focus on the common symbol of the butterfly as a representation of the soul. In Hearn's apparently "non-Irish" adaptations of Japanese stories especially, this becomes a way to bridge his much-felt divide between Ireland, his home country, and yet the country he decided to abandon and never to return to, and Japan, the country that brought him fame, reputation, family, and a home.

Foundation of most supernatural stories in all cultures is a lack of clear distinction between dream and reality: upon Lafcadio Hearn's arrival in Japan in 1890, his first impressions were of wonder and curiosity, as the country presented itself to him like a dream, and he found himself calling it "Elfish", a "fairy-land", and its people a "fairy-folk" — "a World of Elves". How much of the Yeatsian tradition of collecting

folk stories is still behind Hearn's Japanese ghost stories? How much of his focus on Japanese folklore actually betrays a typically Irish inclination for the supernatural, and, in fact, a preference for — Ireland?

Brigitte Bastiat
University of La Rochelle

QUIETLY (2012), A PLAY BY OWEN McCAFFERTY (NORTHERN IRELAND): TOWARDS A QUIET RECONCILIATION IN A POST-CONFLICT SOCIETY?

Quietly was published in 2012, performed at the Abbey Theatre in Dublin in 2012 and at the Edinburgh Fringe Festival in 2013 where it won several awards. In this play the Northern Irish playwright tackles the difficult subject of the reconciliation of antagonistic communities after a conflict. It also deals with remembering the past and trying to overcome trauma on a personal level.

In the absence of a formal 'truth and reconciliation' process in Northern Ireland – unlike in South Africa – a play like *Quietly* is definitely an attempt to fill a void. Other theatrical experiences based on real life stories, known as the 'Theatre of Witness', have been staged in Northern Ireland and are attempts to heal the wounds and reach catharsis too. However, Owen McCafferty chose to focus on fictional protagonists who are trying to come to terms with their individual trauma and fears by telling each other their own personal story which is, of course, fashioned by the violent History of their country. This 'confession', which takes place in a pub, is witnessed by the bartender, a Polish immigrant also trying to survive and fit into the Northern Irish society.

The aim of Brecht's *gestus* was to offer spectators performed actions for critical contemplation. So can theatre, by engaging actors and audiences in a communal activity, create a new level of awareness and compassion? Can it lead spectators to subsequently reflect on their situation and act differently in real life, thus contributing to a process of reconciliation of the victims of a conflict and transition to a multicultural society?

Daniel Becker
Bergische Universität Wuppertal

"HISTORY A VOLLEY OF BULLET POINTS": METAPHORIC REFLECTIONS ON THE PAST IN CONTEMPORARY IRISH POETRY

Dennis O'Driscoll's description of Irish national history as "a volley of bullet points" in his poem "Synopsis" can be seen as part of an ongoing cultural debate on the

status and function of (national) history in modern and globalized Ireland. In this debate, national history has often been seen as losing relevance and drifting towards the margins of culture (cf. e.g. Coulter 2005; Deane 2006). More and more often, contemporary national identity is rather located in the fixed present of a broad consumerist setting which offers a spatial *Ersatz* for a seemingly irrelevant temporal dimension.

Yet, Dennis O'Driscoll also belongs to a new poetic tradition that portrays a different picture of (national) history's condition in contemporary Ireland. In my paper I will analyze poems by a number of Irish poets with a special focus on how they employ metaphors in their construction of alternative approaches on history. These metaphors, as examples will show, are mostly taken from the semantic fields of spatial marginality, fragmentation, objects or even sickness (e.g. history as debris washed ashore, recurring tinnitus, or as neglected textures within modern cityscapes). With the help of Pierre Nora's memory concept *Lieux de Memoire* I will argue that the choice of such metaphors is a poetic reaction to a feeling of personal and social imprisonment in present routines. National history, by being 'outsourced' from a collective social practice to the area of abandoned objects, functions as the liberating 'Other' to everyday modern routines. As such, history is still present and relevant.

Debora Biancheri

National University of Ireland

SEAMUS HEANEY IN ITALIAN: A STUDY OF THE INTERACTION AND CONFRONTATION OF CULTURAL IDENTITIES THROUGH LITERARY TRANSLATION

This paper intends to examine the act of selection and translation of Seamus Heaney's poetry into Italian, so as to explore the Italian "construction" and reception of the Nobel Prize-winning author. Particular attention is paid to the way translation may foster connections with the target-language culture by emphasising resonances and instances of intertextuality between source and target language literary canons. The critical assessment of the linguistic re-elaboration of Heaney's poetry in Italian, and of the paratextual interventions of the Italian publishers and translators, will also stimulate important reflections about the international projection of Irish identity and in particular Northern Irish identity. The aim is to evaluate potential fluctuations between Irish and British discursive representations, and how pre-conceptions and stereotypes deriving from these alternative representations may impinge on the translation's strategy adopted or the readers' understanding of Heaney's work in Italy. This analytical perspective wilfully embraces a topical connection between Translation Studies and Imagology, as it sets out to investigate how translation can actively participate in constructing representations of the source culture in an international milieu, in this case the Italian receiving context. In

an increasingly global and mediatised environment, where both the terms of cultural encounters and the importance of literature have to be reassessed, this contribution aims at promoting greater awareness of the theoretical intricacies inherent in cultural translation, even for an apparently depoliticized context of exchange such as that of literary interactions between Ireland and Italy.

Antonio Bibbò
University of Manchester

PUBLISHING AND STAGING IRISH THEATRE IN FASCIST ITALY DURING WORLD WAR II

During fascism, "Italy published more translations than any other country in the world" (Rundle 2010) and English was the main source language. Anglo-Irish literature was widely translated and especially Irish playwrights were known to Italian audiences through the book market, periodicals and the staging of their plays.

In the late 1930s Irish literature was considered as alternative to both British and North-American literature (Bigazzi 2004), when the Italian publishing industry still felt the need for foreign products, but had to turn towards countries that were not officially considered enemies. This led to a rediscovery of Irish authors, and, rather surprisingly, to the translation of the works written by authors of Irish descent or whose names merely sounded Irish, such as Thornton Wilder and Eugene O'Neill, who could therefore see their works staged in Italian theatres (Verdone 1996), often by futurist artist Anton Giulio Bragaglia, alongside plays by Wilde, Shaw, O'Casey and Synge.

In my paper, I will first focus on the remarkable presence of Irish theatre in Italy during fascism, from Pirandello's staging of Lord Dunsany's *The Gods of the Mountain* (1925), which was a crucial source of inspiration for Pirandello's later works, to the wealth of translations of the late Thirties and early Forties. Secondly I will analyze how Irish plays, and particularly Sean O'Casey's, despite providing an anti-British narrative that aptly suited fascist politics, also *infiltrated* the Italian cultural field with potentially subversive ideas that were only partially tolerated by fascist censors.

Thanks to the study of archival material and employing Itamar Even-Zohar's theories of cultural exchange, I will illustrate to which extent the response of censors, critics and audience testified to an awareness of Ireland's cultural independence within Anglo-American literature and I will analyze the frequently contradictory responses of the regime's authorities to Irish theatrical literature with regard to the political values it conveyed.

Alessandra Boller
University of Siegen

SYMBOLS OF MOVEMENT AND PARALYSIS: CELTIC TIGER IRELAND AND THE CAR AS A LIMINAL SPACE IN GERARD DONOVAN'S *COUNTRY OF THE GRAND*

In his 2008 short story collection *Country of the Grand*, Irish émigré Gerard Donovan revisits his home country for the first time in his writing career. Celtic Tiger Ireland provides the setting and the atmosphere for the stories which portray Ireland and its inhabitants in a state of transition. Characters are lost, try to find their identity in the past or to construct it according to their image of a 'modern' Ireland. A sense of loss and of having gone too far too fast permeate the stories, the past is often still painfully present.

The collection shows characters running or driving across the country, most of the stories are set in cars (often driving to Galway); cars and streets are the leitmotifs that connect Donovan's stories. The car is presented as a liminal space and a heterotopia of crisis, either mirroring or juxtaposing their occupants' states of mind and Irish society as a whole. The reader witnesses instances of ambiguity and disorientation, the cars and their occupants are in an in-between-state; they do not only cross county boundaries but also boundaries between past and present without arriving anywhere safe – mostly, they only arrive at painful insights.

My paper focuses on a close reading of Donovan's leitmotifs while drawing on Foucault's (heterotopias) and Turner's (rites of passage) concepts and the historical and cultural context of Celtic Tiger Ireland. Donovan's cars symbolize modernity, transition and movement but remain ambiguous: There is a stark contrast between moving cars and their occupants who seem stuck in a state of paralysis, living in a society that develops (too) quickly - characters are as unsettled as their country, h(a)unted by their past and their own and others expectations.

John Braidwood
University of Oulu

MESSIN' WITH THE KID: RORY GALLAGHER, ROCK MUSIC'S TURLOUGH O'CAROLAN

This paper highlights the unique liminal space occupied by the rock guitarist and singer Rory Gallagher which signifies the once dormant cultural hybridity that exists between the two islands. Gallagher died in 1995 at the age of 47 and his reputation rests on a clutch of records released between 1969 and 1974; but it was for his mercurial live performances that Gallagher is best remembered. Gallagher is routinely mentioned in the same breath as Eric Clapton, Jimi Hendrix, Jeff Beck, Jimmy Page, Peter Green and Paul Kossoff, that blazing pantheon of 1960s and '70s pioneering 'British blues boom' guitarists. Hendrix was asked 'What's it like to be

the greatest guitarist in the world?' his answer: *Ask Rory Gallagher*. Rory Gallagher stands alone among Irish guitarists, a prolific composer and singer, a maverick 'guitar hero', by which term I mean that his trademark was undoubtedly his guitar playing, but he had other qualities which raised him above this banal categorization. Gallagher created the conditions for a pioneering, post-independence, hybrid Anglo-Irish cultural rite of passage for many thousands of young Irish and Brits in the '60s, '70s and into the '80s, triggering a hitherto barely acknowledged sense of cultural solidarity between those who participated in his music on both sides of the Irish Sea. Gallagher developed a collective liminality in complete opposition to the then polarizing effects of the Troubles in Ulster. He was a towering yet rather forlorn figure, and he was also, I will argue, a revenant of sorts, unearthing and rekindling the long lost spirit of the blind Irish harper Turlough O'Carolan (1670-1738).

Vito Carrassi
(Independent Researcher)

ORALITY, WRITING, PARODY: LIMINAL CONTEXTS AND HYBRID TEXTS IN IRISH FOLKLORE

What unites a *seanchaí* narrating his old stories by the fireside, an intellectual coming from the city to record these stories, and a writer so attached to these stories to mock a wrong approach to them? Indeed, everyone experiences a liminal situation, placing himself/herself on the threshold separating, respectively, past memories from their actual narration, "living" orality from its written "freezing", folklore (more or less transformed) from its literary exploitation. Accordingly, everyone creates a hybrid text, arising from the intersection of heterogeneous contexts: past vs. present, oral vs. written tradition, folk vs. scholarly culture, Gaelic vs. English. In Ireland more than elsewhere, folklore has been a major field of reflection, debate, controversy, owing to its objective value and its role in the building of the Irish identity. Storyteller, collector and parodist are key figures to understand the historical evolution of folklore – intended both as "cultural object" and "heuristic concept" – in the Ireland of nineteenth-twentieth century. In the transition from being a functional (and "unaware") element within an oral/popular context to become a traditional heritage consciously enhanced by the official culture, folklore changes, undertaking new forms and functions, especially in politics, education, literature, consistently with its innate dynamism, but often at the cost of a distortion and trivialization. This is the moment when literary parody comes into play, in particular that of Brian O'Nolan who, in his Gaelic novel *An Béal Bocht*, by few but memorable strokes reveals the funny but distressing truth of the Irish folklore misunderstood and betrayed by the Irish themselves.

José Carregal Romero
University of Vigo

TOWARDS AN ETHICS OF INCLUSION: AIDS, HOMOSEXUALITY AND THE IRISH FAMILY IN COLM TÓIBÍN'S *THE BLACKWATER LIGHTSHIP*

Set in 1990s rural Ireland, Colm Tóibín's *The Blackwater Lightship* (1999) concerns itself with three generations of women and their need to dismantle the obstacles to communication. The recent discovery of Declan's illness and impending death becomes the catalyst for the reunification of the family in the house of Cush, the very locus of familial breakdown in the past. They are also joined by Declan's gay friends, who acted as his surrogate family during his earlier stages of AIDS.

All the familiar themes in Tóibín's fiction are present here: the politics of the personal, the fractured family, homosexuality, the dichotomy between past and present, and the tensions between the new and old Ireland. As will be explained in this paper, *The Blackwater Lightship* also remakes received discourses on family, homosexuality and AIDS, advocating a more inclusive and tolerant society. The critic Eibhear Walshe, for instance, commends Tóibín for his inclusion of a sympathetic AIDS narrative within the Irish literary panorama: "Tóibín does achieve a cultural centrality for the discourse of AIDS, almost single-handedly in Irish fiction" (2013: 91). Though initially received with hostility, Declan's friends are also given their own voice in which to express the previously silenced experiences of homosexuals in the Republic. Hence, homophobic prejudices are also challenged by their personal accounts and family struggles. Their sincere attachment to their friend is also recognised, as well as their rightful place within Declan's family and, allegorically, within Irish society.

María José Carrera
University of Valladolid

TRANSITIONS BETWEEN LANGUAGES IN SAMUEL BECKETT'S MEXICAN TRANSLATIONS

This paper makes a comparative study of four sets of manuscript notes by Samuel Beckett in preparation for his translation of *Antología de la poesía mexicana* ca. 1949-1951, what the Irishman claimed was his 'worst literary experience'. The notes written down in an exercise notebook preserved at the Beckett Archive of the University of Reading [the 'Sam Francis' Notebook, which we discussed in a former EFACIS Conference] are here collated with those kept at the Harry Ransom Center of the University of Texas at Austin [namely, the annotated typescript with the Spanish versions of the poems, the annotated typescript of Beckett's English translation, and two pages with annotations]. The manuscript notes in the four sets overlap and differ in interesting ways that we will use as evidence on which to speculate about

their chronological ordering, one that we find revealing of Beckett's working methods and which, we suggest, encapsulates his lifelong progression from the young academic in love with hard words to the mature author who writes towards lessness.

David Clark
University of A Coruña

LIMINAL AND CRIMINAL: CREATING SPACES FOR IRISH CRIME FICTION

Irish crime fiction can be seen to be permanently – and temporarily - in a state of flux. The Celtic Tiger period appeared to sanction the new-found self-confidence in the “home-grown” with a large quantity of crime literature (fictional, factional and non-fictional) celebrating (or berating) Irish crime committed by Irish criminals and solved by Irish crime fighting entities, the last decade or so has seen a resurgence in the popularity of crime fiction which takes as its subject matter international crime and the detection of such crime. While prior to the Tiger period Irish writers had historically looked towards spaces such as the United Kingdom or the United States as the background for their fictions, Irish crime writes of the late nineteen nineties and early years of the third millennium largely redirected their attention to the mean streets of Dublin, Limerick, Belfast or Cork. New publishing trends, the growing importance of self-publication and the continual rise of e-publishing have contributed towards a new generation of writers who, without pressing financial restraints and with a readership which is often limited numerically if not geographically, once again look towards the global stage as the stage for their creations. While writers such as Alex Barclay, Michael Collins, John Connolly continue to explore the dark side of the American Dream, a new Irish Crime Fiction by authors like William Ryan, Conor Fitzgerald and Paul O'Brien delves into the criminal sub-strata of the Stalinist Soviet Union, contemporary Italy or the world of professional wrestling in 1970s in the USA.

Verena Commins
NUI Galway

'A STANDSTILL WEEK': (RE)NEGOTIATING THE LEGACY OF THE PAST THROUGH THE LIMINAL SPACES OF THE WILLIE CLANCY SUMMER SCHOOL

This paper discusses how the town of Miltown Malbay in west Clare is transformed into a liminal festive space during the Willie Clancy Summer School each year. It considers the development of this transformation over the lifetime of the School and

the resultant reorganisation, in a significant way, of the mundane spaces and activities of the town throughout its annual week-long duration. The enactment of the School suspends the rational and strategic order of the town as its prevailing functions are dislodged in order to facilitate a concentrated distillation of transmission and performance practices, embedding these practices and accompanying discourses into the social fabric of Miltown Malbay. What emerges is a key site for the transmission, performance, and commemoration of Irish traditional music. This paper traces how the legacy of an Irish traditional music past intersects with the present within the liminal spaces of the School, as an amalgam of identities, Irish and other, combine to discover, re-traditionalise, territorialise, invent, and perform an Irish traditional music identity.

Claire Connolly
University College Cork

'A LIVING THING': THE MAILBOAT IN SOMERVILLE AND ROSS'S *THE REAL CHARLOTTE*

The paper explores the cultural representation of colonial infrastructures. In *The Real Charlotte*, Somerville and Ross express the strange, vibrant, living realities of Irish connections with Britain via a striking chapter that focuses on the boat as it docks in Howth harbour. Where Joyce imagines the mailboat as a distant image at the edges of Stephen's vision in *Ulysses*, Somerville and Ross bring the vessel almost too close, allowing it to fill out and even overwhelm the narrative frame.

Mark Corcoran
NUI Galway

GERALD GRIFFIN'S STRUGGLE: RECONCILIATION, REACHING BEYOND NATION AND EMPIRE

This paper contributes analysis of the representation of Irish identity in Gerald Griffin's *The Collegians* (1829). The analysis is particularly focused on Griffin's use of characters from *The Odyssey* such as Ulysses/Odysseus. A chief interest of Irish fiction post-Catholic Emancipation was a satirical treatment of the political culture. Griffin's satire treats of the transnational and anti-transnational aspects of Irish identity. The spectre of Daniel O'Connell features heavily in Griffin's satirical characters. In turn, both Griffin and O'Connell are portrayed in a nationalist vein in the *Freeman's Journal*. The narratives of O'Connell's politics have a role in the political manufacturing of various authors' images in 19th century newspapers. The far-reaching transnational narratives of Daniel O'Connell, as O'Connell challenged Irish identity, reverberated throughout the nineteenth century. This resulted in a

reaction in fiction as the requirements of Irish identity changed. The transnational identity and narratives of Daniel O'Connell and his family is stressed throughout the paper to provide a context for the transnationalist narratives created by Griffin. In this manner Griffin reconfigured the Irish tenant and landlord character moulds.

Margu rite Corporaal
Radboud Universit Nijmegen

LIMINAL LANDSCAPES: (RE)CONSTRUCTING HOME IN FAMINE FICTION, 1847-1870

In remembering the social havoc wrought by the Great Hunger and the resettlement in the New World of those who escape from the Famine-stricken emerald isle, Irish and Irish diaspora fiction depicts 'home' as a liminal space in twofold ways. On one side of the Atlantic, the homeland is envisaged as a spectral country scarred by rottenness and – literal and figurative– ruin. As such, home marks a heterochronic transitional stage between a pre-famine pastoral and post-Famine apocalyptic Ireland, as well as between wasteland and the potential for future regeneration. On the other side, in North America, the new homes that the Famine emigrants establish are liminal in that they represent heterotopic 'New Irelands' that at the same time intersect with other ethnic contexts.

Discussing works by Irish and (Irish) North American writers such as David Power Conyngham's *Frank O'Donnell* (1861), Mary Anne Sadlier's *Elinor Preston* (1861), Dillon O'Brien's *The Dalys of Dalystown* (1866) and Anna Dorsey's *Nora Brady's Vow* (1869), this paper will demonstrate the ways in which home and land in these texts function as transitory spaces in which Irish identity is (re)negotiated in view of the social upheaval caused by the Famine and Famine emigration. Engaging with concepts such as multidirectional memory (Rothberg 2009), with recent reinterpretations of the uncanny (Trigg 2012) and with theories on nostalgia and the formation of diasporic identity (Huyssen 2003; Radstone 2007), I will examine the narrative dynamics between old and new homes as responses to colonial catastrophe, relocation and transcultural contact.

Elena Cotta Ramusino
University of Pavia

YEATS'S OTHER COUNTRIES

Yeats's 'idea of Italy' and his contacts with our country have been widely investigated, as well as the use the poet made of it, which changed over the years, mirroring both his personal growth and his changing preoccupations. His first visit

in 1907 and his discovery of Renaissance Italy helped him to create a noble model of a 'nation' which valued culture in opposition to what he saw as Irish philistinism and middle-class narrow-mindedness. It also proved a fruitful source for his poetry, as in the collections *Responsibilities* and *The Wild Swans at Coole*, and for his writing at large.

The poet travelled to Sicily in the winter of 1924-25, a year after the Nobel prize: his major biographies do not go into much detail about the time he spent there, although some studies give account of what he saw there and relate it to some of the masterpieces of Yeats's maturity, individuating sources for his imagery.

From his early production and throughout his career, Yeats made use of other countries, both known and imagined. His evolving cultural politics, as well as his lively intellectual curiosity, made him travel – imaginatively and creatively – beyond the boundaries of Ireland, in search of models or alternatives. India, Greece, Italy, Sweden, all proved, over the years, grist to his poetic mill.

The purpose of this paper is to reassess the role that Italy, Sicily in particular, played in the poet's indefatigable mind and to fathom the resulting textual outcomes in his oeuvre.

Seán Crosson
NUI Galway

CONFIGURING IRISHNESS: THE DEPICTION OF GAELIC GAMES IN GAE LINN'S *AMHARC ÉIREANN* NEWSREEL SERIES

This paper considers the depictions of Gaelic games in Gael Linn's *Amharc Éireann* newsreel series between 1959 and 1963, a crucial period in the development of modern Ireland. While there was undoubtedly a public interest in the sports and individuals featured in these episodes, more important still for the series producers was the distinctiveness of the sports depicted and their recognition as authentic aspects of Irish culture. As the title of Gael Linn indicates – a play on words between 'Irish pool' and 'Irish with us' – Irishness was a defining characteristic of Gael-Linn from its inception. Above all, for the organisation's founders, the Irish language, its preservation and promotion, was a central concern. However, the beginnings of Gael-Linn are also inseparable from Gaelic games; the organization began as a fund-raising project to support initiatives to promote the Irish language and culture, organizing a weekly 'pool' or a betting pool based on predicting the outcome of Gaelic games on the model set by the football pools in England. This paper will examine the depictions of Gaelic games in this series and their distinctive configuration of Irishness.

Christopher Cusack
Radboud University Nijmegen

SILENCE AND LIMINALITY IN IRISH FAMINE FICTION, 1892-1914

The notion of silence is one which is intimately associated with the Great Famine. Nevertheless, while scholars have demonstrated that the trope of silence is central to many texts on the Famine, in the case of Famine fiction one question remains underexplored: What is the narrative function of this discursive insistence on silence?

Scholars such as Chris Morash and Margaret Kelleher have read Famine writing and its awareness of absence as a stopgap measure to achieve control over the memory of the Famine and gain command of the gaps at the heart of the Famine narrative. As this paper will demonstrate, while many texts comment extensively on the disappearance of the people and, in later generations, the purported vanishing of the memory of the Famine from the public mind, such works are not simply mimetic renditions of the silence they observe. Instead, Famine writing – both historiographical and fictional – is littered with instances of textual emphasis on the condition of silence, which are undermined by their own example.

In this paper, I will consider the role of silence in works of Famine fiction by authors such as Emily Lawless, William Francis Barry and James Berry. In so doing, I will argue that in these texts silence is a liminal condition, as their overcompensating emphasis on absence is a way of pushing that very absence into the foreground as something which is always present in the narrative. As such, these texts can be used to critically interrogate the representation of famine.

Elke D'hoker
University of Leuven

TRANSNATIONALISM AND THE SHORT STORY: EMMA DONOGHUE'S *ASTRAY* (2012)

Emigration and exile are well-established themes in Irish short fiction. From George Moore over Séan O'Faolain and Liam O'Flaherty to Colm Toibín and Donal Ryan: many Irish writers have explored the pains and losses involved in migration, both for those who leave and for those who stay. Irish-American authors too have frequently explored this topic: think of the stories of Maeve Brennan, Colum McCann or Gerard Donovan. It came as no surprise then that the Irish-Canadian writer, Emma Donoghue, devoted an entire short story collection to the theme of emigration, focusing on "travels to, within, and occasionally from the United States and Canada", as she puts it in the "Afterword" to the collection.

As in her earlier short story collection, *The Woman Who Gave Birth to Rabbits* (2002), the stories are all inspired by historical evidence and imaginatively

reconstruct the lives of 'real' migrants in the 18th, 19th and early 20th century. This paper proposes to explore Donoghue's take on these transnational migrations against the background of the long tradition of representing emigration in the Irish short story. Unlike many of her predecessors, in fact, Donoghue does not so much focus on loss, nostalgia or the migrant's hyphenated existence, but rather on the way transnational border-crossing seems to involve the transgression of other boundaries, norms and codes as well: sometimes in a positive or liberating sense as when migration allows the protagonist in "Daddy's Girl" to subvert gender codes, at other times in a negative sense when the mercenaries brought over from Europe to fight in the American civil war commit the most horrific crimes.

The paper will also explore how Donoghue crosses generic boundaries in her own fiction: the stories present a mixture of fiction and fact (often uneasily grounded by the acknowledgements at the end of each story) and the book as a whole takes the hybrid form of a short story cycle, mid-way between the collection and the novel.

Aoife Dorney

Cork Institute of Technology

IRISH BUTTER WRAPPERS: THE DESIGN OF IDENTITY

Ireland is internationally famous for its butter – a seductive product closely associated with nature and literally the fat of the land. This paper focuses on the design of Irish butter wrappers from 1900 to 1955, a liminal time when Ireland embraced modernity and changing political identities. Through content analysis of the wrappers it links the visual manifestation of two key themes – localism and purity – to everyday considerations of a nation in flux. It argues that butter is an ambiguous, dangerous object of unfixed identity: capable of transformations and associated with borders. As such it was an object that had to be civilized and controlled. This paper suggests that the devices employed to control and contemplate the substance that is Irish butter – promotional, magical, cultural, practical – evidenced in the imagery and text of the wrappers exemplify the position and experience of Ireland and her people as other, as liminal, living on the borders of various possibilities. It suggests that butter wrappers thus acted as inconspicuous yet powerful icons in the everyday, continuously flagging and reproducing, daily, a version of the nation.

Paul Fagan
University of Vienna

GUILT TRIPS: THE LIMINAL SPACES OF DERMOT HEALY'S *SUDDEN TIMES*

Writing in 2010, Timothy O'Grady summarised that 'Dermot Healy has been writing and publishing in a number of different genres for over thirty years, is seen by many as one of, if not the most original, talented and accomplished writers in Ireland and is, nevertheless, little known outside of it'. Particularly in the aftermath of Healy's passing in 2014, this is a critical gap in contemporary Irish literature that demands to be addressed. In this talk, I propose to explore Healy's critically overlooked 1999 novel *Sudden Times* as a text that is particularly rich with regard to the conference's themes of mobility experience, liminality, and the coexistent, and mutually informing, forces of the past and present.

In his recent study *London Irish Fictions: Narrative, Diaspora and Identity*, Tony Murray writes that 'narrative both underpins and disrupts diasporic identities across a number of binary oppositions, such as exile and escape; leaving and arriving; staying and going; past and present; and perhaps most significantly of all, memory and imagination'. These tensions are at the heart of *Sudden Times*, a 'Ryanair Generation' tragedy of Irish migrant experience between Sligo pubs and London building sites. I will investigate Healy's novel as a formally innovative text that troubles these binaries in order not only to explore the liminal spaces between them, but also to unpack the broader philosophical stakes of these identities on, and experiences with, the border.

Thus while I will consider *Sudden Times* against recent work on space, the body and memory in contemporary Irish literature from Gerry Smyth's *Space and the Irish Cultural Imagination* to Susan Cahill's *Irish Literature in the Celtic Tiger Years 1990 to 2008: Gender, Bodies, Memory*, I will focus primarily on the novel's Deleuzian performance of time, in which the past and present are no longer sequential and discrete entities, but rather coexistent and mutually informing forces. Through its formal first-person strategies for foregrounding the ways in which the legacy of the past is always intersecting with the present, the novel explores the consequences of a time that is always 'sudden' for the interrelated concepts of free will, guilt, and the meaning of sin.

Alice Feldman
University College Dublin

DIASPORIC ENTANGLEMENTS: THE AFRICAN DIASPORA IN (OF?) IRELAND

Avtar Brah has observed that diasporas are composite and contested formations constituted by multiple journeys, narratives and positionalities, and the

particularities of the circumstances surrounding them. They arise through the entanglements of historically contingent genealogies of dispersion and 'staying put', whereby 'the native is as much a diasporian as the diasporian is the native'. Moreover, within the borders of the 'native' homeland of a given diaspora, 'other' diasporians intersect with received notions of identity, culture and society that underpin the nation, re-inscribing them in the process of settlement and home-making. The migrations of one diaspora are thus inextricably linked with those of others, yet are marked by configurations of power that situate them differentially in relation to one another.

Drawing on interview, creative writing and photographic data from research projects that focused on integration, heritage and cultural change, this paper explores these dynamics in the contexts of African migration to Ireland, and their implications for the critical scholarship on the Irish diaspora and migrant integration and belonging. I first discuss the ways African migrants in Ireland bring with them the wider histories of engagements with Irish diasporians that have become part of the cultures, identities and experiences that are, in turn, transforming the symbolic and material landscapes of Irish culture and society. I then consider the tensions between the ways these changes disrupt hegemonic notions of Irishness and otherness, and the exclusionary discursive and institutional dynamics that maintain a 'citizen'-'migrant' binary and the construction of African migrants as always-only problematically other.

Patrick Finbar Craig
University of Vienna

GLOBALISATION AND OTHERNESS IN THREE CONTEMPORARY IRISH NOVELS BY HUGO HAMILTON, CIARÁN COLLINS AND ANNE HAVERTY

My paper intends to explore how globalisation is affecting issues of multiculturalism and otherness in Ireland as represented in three contemporary Irish novels: Hugo Hamilton's *Hand in the Fire*, Ciarán Collins's *The Gamal* and Anne Haverty's *The Free and Easy*. Globalisation has the ability to undermine the certainties of imagined communities, which can be restricting or even oppressing for some of its members. However consequently, the issue of social exclusion can be intensified by globalisation rather than reduced. In each of these novels issues of otherness arise. These novels pose questions about who is entitled to claim Irishness and query whether Irish identity requires an ethnocultural base. Vid, the narrator of *Hand in the Fire*, is a tradesman from Serbia. He struggles to be accepted by his Irish peers, whereas Tom, an American investor and narrator of *The Free and Easy*, is more respected by Irish society even if he too has difficulties in integrating. Interestingly, characters from less economically developed countries tend to be depicted as blue-collar workers, while those from 'western' nations are portrayed more often as

professionals. Despite Ireland becoming increasingly secularised, we see in *The Gamal* that it is James's Protestant background that alienates him from the other men in the village. He is effectively stripped of his Irish identity and is viewed as British due to his heritage. My paper will explore which members of Ireland's multicultural society are accepted and which are rejected, as represented in the chosen novels. My approach lies in the combination of a sociologically founded theoretical framework with an in-depth textual analysis.

Eóin Flannery

Oxford Brookes University

'ILL FARES THE LAND': ECOLOGY, CAPITALISM AND LITERATURE IN (POST-) CELTIC TIGER IRELAND

Even in an era when capitalists went out of their way to destroy capitalism,' Michael Lewis argues, 'the Irish bankers had set some kind of record for destruction.' Such is Lewis's conclusion having traversed Europe in the wake of the serial, and interlocked, economic implosions since 2008. Lewis's book, *Boomerang*, has its origins in a series of extended articles published in *Vanity Fair*, a sequence covering the cases of Greece, Ireland and Iceland. As might be expected, the Irish state's catastrophic bank guarantee, and the country's property and housing crashes are two of Lewis's primary foci, as he meditates upon, and interrogates, the causes and effects of Ireland's financial and economic demise since 2008. Chiming with many of the critiques and appraisals of the end of the Celtic Tiger produced by scholars and commentators from within Ireland, Lewis underscores the 'abnormality' of Ireland's drive to become 'normal.' And it is precisely this period, this territory and this drive for a neo-liberal and sanctioned 'normality' in recent Irish history that will be the focus of my chapter. Reading a selection of literary responses to Ireland's fateful embrace of unfettered and de-regulated capitalist 'casino' economics, the discussion will draw upon both postcolonial and ecocritical methodologies, but will place a premium on materialist strains within, and across, each of these interconnected theoretical and critical resources. The discussion will be briefly prefaced by a reflection on some recent poetic responses to the ecological sundering of the Irish landscape on foot of the Celtic Tiger property and house building 'boom,' while the majority of the critical discussion will look at literary fictional representations of this trend. Specifically, the chapter will attend to Donal Ryan's two recent novels, *The Spinning Heart* (2012) and *The Thing About December* (2013)

The readings here will also be guided by recent work on 'world ecology' – see the publications of Jason Moore, in particular. This is a critical approach that reads the history of capitalism as a history of ecological exploitation, spoliation and social injustice.

Deborah Fleming
Ashland University

'ALL WE KNOW COMES FROM YOU': W. B. YEATS AND ECOCRITICISM

My thesis is that W. B. Yeats's poetic treatment of Irish landscape, what we now call bioregion, places him in the tradition of ecopoetics and ecocriticism.

W. B. Yeats found it necessary to place his poetry in a specific landscape, what Jonathan Bate describes as the Wordsworthian tradition of the spiritualized place and poet as conscious namer of the sacred places (*Romantic Ecology* 87-88): more a poet of the Lakeland than of England (85), Wordsworth showed that the soul draws nourishment from the way it abides in a location (92). Similarly, W. B. Yeats grounded his poetry in Irish landscape and tradition. Explaining his artistic choice in nationalistic terms, he wrote in 1888

You can no more have the greater poetry without a nation than religion without symbols. One can only reach out to the universe with a gloved hand—that glove is one's nation, the only thing one knows even a little of . . . (*Letters to the New Island* 103-4)

and in 1890

The first thing needful if an Irish literature more elaborate and intense than our fine but primitive ballads and novels is to come into being is that readers and writers alike should really know the imaginative periods of Irish history. (*Letters to the New Island* 107, 174).

In order to create this "elaborate and intense" Irish literature, Yeats knew that he needed to infuse his writing with the sense of place, the land from which the Irish ballads and mythologies had sprung. While embracing the symbolist mode of Romantic poetry, he nevertheless insisted that art be informed by place and tradition.

Although Yeats places many poems in different locations in Ireland (Dublin in "Easter, 1916" and "To a Shade"; the rock of Cashel [Tipperary] in "The Double Vision of Michael Robartes," Wicklow in "Stream and Sun at Glendalough"), when the poetic speaker identifies with place, it is inevitably Sligo ("The Lake Isle of Innisfree," "The Mountain Tomb," "The Man Who Dreamed of Faeryland," "The Hosting of the Sidhe," "To an Isle in the Water," "The Fiddler of Dooney," "In Memory of Eva Gore-Booth and Con Markievicz") or Galway ("In the Seven Woods," "Coole Park, 1929," "Coole and Ballylee, 1931," "The Wild Swans at Coole," "Upon a House shaken by the Land Agitation," "At Galway Races," "In Memory of Major Robert Gregory," "An Irish Airman foresees His Death," introductory verses to *The Shadowy Waters*, "The Tower" and the poems following it in *The Tower*). He is, moreover, not simply a poet of location: Yeats's landscapes remain far more important to his

aesthetic than the New England landscape does to Frost's. While Frost is associated with the New England landscape and Williams with Paterson, New Jersey, for example, they do not identify themselves with it, saying in effect, "I know what I know because of the traditions associated with these places." Frost does not attempt to make his own artistic persona synonymous with New England as Williams does not with New Jersey, Eliot does not with England, and Stevens does not with New Haven or Florida. Yeats on the other hand steps his poetry in the history, culture, mythology, and politics of the places he writes about. In "The Wild Swans at Coole," Yeats's speaker laments the passing of time and his separation from the natural world; while any landscape would be an appropriate setting for such a theme, he chooses not only Ireland but a specific place in Ireland to develop his vision.

I will use Oona Frawley, Jonathan Bate, Nathalie Schmidt, Raymond Williams, A. J. Cronin, and others to include Yeats's work in the ecocritical discussion.

Hedda Friberg-Harnesk
Mid Sweden University

BETWIXT AND BETWEEN IDEOLOGIES: LIMINALITY, TRAVEL, AND IDENTITY MIGRATION IN LIAM O'FLAHERTY'S AUTOBIOGRAPHIES

Liam O'Flaherty moved, linguistically, culturally, and geographically, in liminal spaces. Born into a linguistically dual state between the English and Irish languages, in Gort na gCappal on Inís Mór, O'Flaherty later made physical transitions between island and mainland cultures, between Ireland and England, Europe and the Americas. His extensive travelling was accompanied by concomitant inner journeys, during which further transitions were made. Ideologically, too, O'Flaherty was betwixt and between. Deeply influenced by his father's Fenian nationalism, O'Flaherty nevertheless searched for connections to other ideologies – particularly, to socialism. The question of whether he was 'a socialist' has intrigued critics. Thus, although Kiberd states that Liam O'Flaherty never was 'a systematic thinker' (Kiberd 2001, 499), and Zneimer considers O'Flaherty's art 'essentially personal, not social' (Zneimer 1970, 25), Sheeran astutely notes that the Aranman was 'a socialist, but an inconstant one' (Sheeran 1976, 206). None of this fully sorts out O'Flaherty's tangled ideological loyalties. To my mind, though, a theoretical screen of Eva Roa White's concept of 'identity migration' (Villar-Argáiz 2014, 96), loosely applied, helps here. When viewed through White's concept, O'Flaherty's autobiographies – *Two Years* (1930), *I Went to Russia* (1931), and *Shame the Devil* (1934) – together with his New York 'Town Hall lecture' of 1941, can be seen as revealing an inner landscape that has rearranged itself so as to, late in life, accommodate the Irish nationalism of his Aran 'state of origin' and the socialism of

his adopted ideological community. O'Flaherty is a bi-ideological inner migrant, as it were.

Luz Mar González-Arias
University of Oviedo

PHYSICAL AND SYMBOLIC (IM)MOBILITY: NON-NORMATIVE REPRESENTATIONS OF THE IRISH MATERNAL BODY

The representation of critical embodiments – disabled, disfigured, deformed, crippled or ageing bodies, to mention but a few – has proved problematic in the arts. Far from inscribing these corporealities in a naturalistic manner, i.e., as matter resulting from biological processes and/or external causes, the visual representation of non-normative bodies actively participates in the creation of their meaning, usually involving stigmatisation and social exclusion.

This paper looks at disability and ageing in two recent short films from Ireland: Evan Barry's *Walking Dreams* (2008) and Ken Wardrop's *Undressing My Mother* (2004). The pieces are starred by the film-makers' mothers and in both instances the maternal body – one of the most iconic presences in the Irish imagination – is re-configured to accommodate non-normative standards of physicality and/or ex-centric patterns of behaviour. Through their scripts and images both films address issues as urgent as mobility, disability, reification, exposed nudity, (lack of) shame and sexuality to make us reflect on the potential of corporeal subversiveness in the path towards social change.

However, the artistic approach is radically different in both cases: whereas Barry keeps the image of his disabled mother outside the screen – and only shows her as background voice for his piece – Wardrop's camera falls directly on the sexualised parts of her mother's body – with close-ups of her bottom and breasts – in an effective exposure of the ageing and overweight body of an Irish farmer's wife.

This essay will look at the ways in which these visual representations subvert the traditional social and artistic immobility of critical embodiments –disabled, non-normative corporealities– and of women suffocated by the powerful iconography of the Irish maternal body. The ex-centric corporealities of these mothers not only upset the canonical models of femininity –attachment to the house, the land and physical modesty– but also diminish the powerful female icons of a no longer idealised nation.

Breda Gray

University of Limerick, Ireland

LEAVING DUBLIN: RE-IMAGING IRISH EMIGRATION

Taking David Monaghan's 'Leaving Dublin' photographic project (2010-2014) of recording 'a moment' in the lives of over 100 people just before leaving, this paper examines the ways in which these images speak back to emigration narratives of exile and shame. The paper considers the ways in which the photographs enfold familiar narratives of emigration with more multicultural, 'normalised' yet queered images of contemporary mobility. It argues that this artistic project suggests new modes of connectivity through mobilities that are not based on notions of a shared homeland but on having lived in Dublin for a period in the life trajectory of flexible and mobile citizens. As such, the paper argues that this project has something to tell us about emergent logics of affiliation that move beyond the logics of kin and homeland and associated narratives of exile and shame.

Peter Gray

Queen's University Belfast

MABEL SHARMAN CRAWFORD'S *LIFE IN TUSCANY*: ULSTER RADICALISM IN A HOT CLIMATE

Mabel Sharman Crawford (1821-1912) was the daughter of the Ulster radical landlord and politician William Sharman Crawford of Crawfordsburn, Co. Down, and a committed radical and feminist writer and activist. Her Italian travelogue *Life in Tuscany*, dedicated to her father and published in 1859, although relating to her 10-month sojourn in Italy of ten years earlier, is unusual to the extent that it approaches Italy through a highly political and proto-feminist lens. This analysis will consider Mabel's construction of the 'Italian problem' through her writing, the extent to which she translated both the Irish agrarian reformism and democratic Chartism strongly associated with her father's parliamentary campaigns into her analysis, and the nature of her own feminist critique of Italian society in the post-revolutionary moment of 1848-9. The paper will consider the problems posed by utilising the genre of travel writing to convey a strongly political interpretation of and agenda for Italian reform, and relate this to Mabel's subsequent writings (including her ambivalent treatment of French colonialism in *Through Algeria* (1863) and her popular novels), and her activism both in the interest of Irish land reform and as a member of the Central Committee of the National Society for Women's Suffrage.

Anne Groutel

Université Paris 1 Panthéon-Sorbonne

WHEN IMAGE MATTERS: IRELAND'S FIRST DISAPPOINTING ATTEMPT TO WOO AMERICAN INVESTORS IN THE PRE-BRANDING ERA

1958 is usually considered as a pivotal year, a year which was marked by the decision of the Fianna Fáil administration to abandon protectionism and to open the national economy to the rest of world. But this change was not as sudden as it is usually portrayed. In fact, the 1950s were a period of transition which saw William Norton's efforts to organize, in conjunction with the Industrial Development Authority, a major campaign to attract foreign direct investment in the country as early as 1955.

But, despite Dublin's best endeavours, American investors did not initially rush to Ireland, contrary to Swedish, German, British and other European investors, who were immediately lured by the incentives actively promoted by the Irish authorities. This seems rather odd given that the American authorities were officially encouraging businesses to invest abroad and that capital was available.

American archival material reveals that even if, in 1955-56, the American authorities contributed to Ireland's campaign to attract direct foreign investment, behind the scenes, they had reservations about recommending it to potential investors as a suitable investment location. As a matter of fact, it appears that the country suffered from a bad image. Of course, the fact that, up until 1957, Fianna Fáil was a standard bearer of protectionism acted as a deterrent. There were also economic reasons. Even though the Irish authorities did their best to highlight the advantages of the country for potential investors, the study of the industrial potential of Ireland, carried out by American experts in the context of the Marshall Plan in 1952 was still used as a reference document by the American Department of Commerce. This study was particularly severe towards Irish economic policy, in general, and Irish entrepreneurs. In addition, some people in Washington and at the American embassy in Dublin still remembered that working with the Irish authorities, in the context of the implementation of the Marshall Plan, had been very cumbersome at times. Finally, the regular reports sent by the American Embassy in Dublin to Washington, which make fascinating reading, conveyed a poor image of the Irish and certainly contributed to undermining the Irish authorities' campaign to attract investors in the mid-1950s.

Marianna Gula
University of Debrecen

RE-MEMBERING THE PAST: THE REPUBLICAN HUNGER STRIKES IN GLENN PATTERSON'S FICTION

As Homi Bhabha has noted, "Remembering is never a quiet act of introspection and retrospection. It is a painful re-membering, a putting together of the dismembered past to make sense of the trauma of the present." The culminating event of the Republican Prison Protest in the H-Blocks, Belfast – the hunger strikes (March-October 1981) – one of the iconic events in the history of the Troubles in Northern Ireland, remembered by the Nationalist community North and South of the border as a moment of national trauma, has been commemorated – remembered and refigured – by the Nationalist community in the North through a variety of media and performative rituals. Since the beginning of the peace process in the mid-1990s, cinema has been particularly active in re-membering and refiguring this particular historical moment. Literary responses abound as well, more or less directly addressing the events. In this paper I will inquire into how Glenn Patterson's seminal novel *Fat Lad* (1992) and his most recent novel *The Rest Just Follows* (2014), not directly addressing the hunger strikes themselves but creating traumatic scenarios haunted by the events, function as powerful sites of counter-memory, where for traumatised characters remembering is never a quite act of introspection and retrospection but a painful re-membering of victims who have left but little trace in collective and cultural memory.

Pawel Hamera
University of Cracow

THE BRITISH PRESS AND TRAVELS TO IRELAND IN THE FIRST HALF OF THE NINETEENTH CENTURY

The Emerald Island was a popular tourist destination in the first half of the nineteenth century and was visited by many people from various countries, many of whom were British. Ireland attracted many tourists from Great Britain because of such factors as the Act of Union, the Napoleonic Wars or the introduction of cheaper and safer steamers. Some people also decided to visit Ireland in order to investigate and get a first-hand experience of the misery and abject poverty of the Irish peasantry. Due to the fact that the deplorable condition of Ireland drew interest of many people a great number of travelogues dealing with Eire were published. These books not only gave accounts of excursions through Ireland, but also propagated a certain image of the Emerald Isle, which was usually a negative of England. What is more, the travelogues regarding Ireland were commented upon and reviewed by

British newspapers and periodicals such as *The Times* or *The Illustrated London News*, which also extensively covered the Irish matters and played a pivotal role in forming opinions on Ireland. The aim of the paper is to show how British periodicals reviewed the books concerning the travels to Ireland and to attempt to show the role of such reviews in the discourse on nineteenth-century Ireland.

Frank Healy
University of La Rochelle

SURVEY OF A TRANSNATIONAL IRISH COMMUNITY USING A SOCIAL NETWORK

Despite becoming a major player in the global entertainment industry, football remains tribal in that fans often identify with the team that they support for reasons that transcend the limits of the sport itself. Geography, social class, politics and religion are all bound up in the identity of many of the more popular clubs around the world. One such club is Celtic FC.

Founded at the end of the 19th century in Glasgow, Scotland, its supporters are in the main drawn from the impoverished Irish who flooded into Glasgow during and after the potato famine, and their descendants. Until recently they could be easily identified as a working class, socialist and Catholic community that maintained strong links with Ireland. Indeed Celtic FC has always been considered as a standard-bearer for the Irish Catholic community in Scotland.

Toward the end of the 20th century there were signs that this monolithic identity was shifting, based on both research work and data obtained from the national census. In this paper, data will be presented from a survey I carried out on a large number of Celtic supporters that took advantage of the popularity of social networks, and in particular on-line blogs devoted to all things Celtic. A picture emerges of this community today that provides a clear insight into a transnational Irish Catholic community in transition, occupying a liminal space within Scottish society, and poses interesting questions about the future evolution of their identity.

Thomas Hennessey
University of Canterbury

THE DUP IN TRANSITION: FROM PROTEST TO POWER

This paper reveals, through detailed interviews with those involved, how the DUP clinched what, at the time, appeared an utterly startling deal at St Andrews in 2006. In addition to detailing the mechanics of change, the chapter assess the politics of the DUP's shift from consistent opposition to what it perceived as unjustified

republican (and Irish government) involvement in the political process towards an agreement justified by Ian Paisley as indicative that Sinn Féin had accepted 'the right of Britain to govern' Northern Ireland. The paper assesses the extent of support for the options taken by the DUP, representing movement from opposition to a) power sharing b) accepting republicans in government and c) endorsing an Irish dimension to political arrangements. It examines membership views on these issues, revealing support for the principles of power-sharing but indicating continuing very strong antipathy towards i) the 1998 Good Friday Agreement ii) Sinn Féin's automatic place in government iii) some of the principles of mandatory coalition. As such, the St Andrews Agreement was very much a 'top-down' deal constructed by the party leadership, with the base expected to fall in line. Since then, the DUP, with Sinn Féin, has been the dominant strand of government. How cordial or hostile are relations with Sinn Féin and is there much common ground with republicans?

Tim Heron
University of Reims Champagne-Ardenne

'CROSS THE LINE': PUNK AND CROSS-COMMUNITY INTERACTION DURING THE 'TROUBLES' IN NORTHERN IRELAND

In the mid-1970s, at a time when cross-community contact had become uncommon in Northern Ireland, many young people turned to punk rock. Although it was a highly exclusive subculture, it treated all of its participants alike. Young people ignored their political, religious and class differences and met up in streets and record shops during the day, and at night crowded into the few bars that allowed punk bands to play. In a society in which the reading of codes and symbols was a continual process in order to establish to which community belongs the 'other', punk's ambiguous nature and its tendency to de-articulate signs and re-accent them in novel ways blurred the boundaries between the two groups and interrupted the process of cultural reproduction, thus bridging the gap between young people with opposing group identities. Punk's 'DIY ethic' further loosened the hold of both communities' ideologies over young people's minds by equipping them with a set of tools that would help them construct their everyday life around a 'third' identity rooted in neither of Northern Ireland's two rival blocs. Throughout the 1970s and 1980s, the punk subculture in Northern Ireland not only encouraged young people to cross the borders of their neighbourhoods and venture into spaces perceived as belonging to the 'other side', it also helped them secure a space in the margins and create an 'Alternative Ulster' in which cross-community coexistence, cooperation and camaraderie was possible.

Laura Hope

Loyola University New Orleans

SAMUEL BECKETT'S CULTURAL TRANSFERENCE: *ENDGAME* AND *WAITING FOR GODOT* IN 21ST CENTURY NEW ORLEANS

The plays of Samuel Beckett, particularly, *Waiting for Godot* and *Endgame*, have emerged in the last decade as a medium to explore the absurdities of life along the U.S. Gulf Coast, particularly the city of New Orleans, giving the plays a new cultural resonance. This paper explores two productions of Samuel Beckett's *Waiting for Godot*: the first produced as a site-specific work in 2007 by producer Michael Chan as a response to the aftermath of Hurricane Katrina, and the second, produced in 2011, by Loyola University New Orleans, in response to the BP oil spill off the coast of southern Louisiana. Loyola's 2014 production of *Endgame*, set along a Gulf Coast remapped by climate change 75 years in the future, is also discussed.

Beckett is emerging, despite the machinations of the Beckett estate, as the premiere playwright of the U.S. Gulf Coast in the 21st century. The aftermath of levee failures following 2005's Hurricane Katrina, the spoiling of the Gulf Coast following 2010's BP Gulf Oil Spill, and grim predictions for the region's future due to global warming and rising sea levels, have left New Orleans perpetually "waiting for Godot," while facing a climate-induced endgame. While the region frantically tries to maintain the routines of its unique lifestyle and enshrine its cultural traditions, it largely ignores the question of its long-term geographic viability – a paradox ripe for exploration through Beckett's absurdist theatre.

How have Beckett's master plays from the early to mid-twentieth century become a rallying point to discuss ecological crisis and regional identity in the twenty-first century? How did a self-exiled Irish writer's exploration of existential crises become the medium to discuss the problems of New Orleans, Louisiana? Such questions are at the heart of this discussion.

Stephen Hopkins

University of Leicester

REPRESENTING IRISH REPUBLICAN POLITICS IN FRENCH FICTION: COMPARING SORJ CHALANDON AND MAURICE GOLDRING

This paper analyses the contrasting fashion in which two French authors have represented the Irish Republican movement in their imaginative fictional treatment of the Troubles in Northern Ireland. Maurice Goldring, a long-standing contemporary historian of Irish politics and society, with a number of important contributions to the broad understanding of the conflict (e.g. *Faith of our Fathers: A Study of Irish nationalism*, 1982; *Belfast: From Loyalty to Rebellion*, 1991), wrote a

récit entitled *Sean, soldat de l'IRA, Belfast 1969-1994* (1999). Sorj Chalandon, a journalist who had reported on the Northern Irish conflict for many years for *Libération*, has written two volumes of fiction, *Mon traître* (2007; translated as *My Traitor*, 2011) and *Retour à Killybegs* (2011; translated as *Return to Killybegs*, 2013). Both of these writers have utilised the device of interweaving fictional characters with both real-life developments and events, but also with protagonists drawn from the 'actually existing' republican movement. However, they engage in significantly diverse political projects, although both are post-IRA ceasefire writers. For Goldring, there is a subtle account of the 'resistance community', with a particular focus upon the question of gender relations in a Belfast republican community. For Chalandon, both his books are based upon his real-life friendship with a senior Sinn Féin figure, Denis Donaldson, who was exposed as an informer in 2005, and subsequently killed by unknown assailants in 2006. This paper will compare the similarities and variations in the depiction of the politics and social milieu of the republican movement, both during the course of the Troubles, but also in the new era of the 'peace process'. These works are important for what they reveal about the contemporary interpretation of the Northern Irish conflict in French cultural representations of these complex historical narratives.

Werner Huber
University of Vienna

'MONTY PYTHON IN THE VIENNESE WOODS': FLANN O'BRIEN IN AUSTRIA

While the plain people of Ireland and 'beyant' are still waiting for Brendan Gleeson's brainchild, an adaptation of Flann O'Brien's 1939 cult classic *At Swim-Two-Birds* for the big screen, to see the light of day, a timely reminder may be in order that *At Swim* has already been made into a movie, but perhaps not given the critical attention it would seem to deserve.

In 1997, the Austrian writer-critic-director-filmmaker Kurt Palm produced a version which, according to critic Jason O'Toole, was "reputedly (!) mesmerising in its awfulness." This verdict, however fanciful, did not prevent the film from becoming a cult classic of Austrian cinema.

Flann O'Brien's reception in Austria is firmly associated with the name of Kurt Palm, who sees himself as a propagator and populariser of canonical authors and cultural heroes (e.g. Mozart, Stifter, Joyce, Brecht, Kafka). Palm was the first to organise non-stop readings of *At Swim* (Vienna 1990, Dublin 1999); he also devised and directed the German-language premières of *At Swim* (1991) and *When the Saints Go Cycling In* (1995).

This paper will attempt to trace the creative and productive reception of Flann O'Brien in Austria as a wandering across cultural frontiers.

Florence Impens
University of Notre Dame

EAVAN BOLAND: A SUBVERSIVE REWRITING OF THE CLASSICS?

Educated in classics, Eavan Boland has throughout her career regularly drawn from Greek and Latin literatures to support her reflection on gender and on the place of women in literary canons, both as authors and as artistic subjects. Working in the subversive tradition of women writing, she has reworked and adapted famous classical texts such as Virgil's *Aeneid* and Ovid's *Metamorphoses*, either from a woman's perspective, or with a focus on female characters. Sappho for instance appears as her guide in 'The Journey' (1987), a poem modelled on Virgil's *Aeneid* and Dante's *Divine Comedy*. In other collections, rewritings of the myth of Ceres and Proserpina have enabled her to articulate her own relationship with her growing daughter over the years.

Reading Boland's classical poems helps us redefine her work within the context of Irish poetry in the second half of the twentieth century, not only in her differences as a woman writing on the edge of her national literary space, but also maybe more surprisingly considering her emphasis on her sense of marginality, as a product of a generation whose secondary classical education seems to have influenced their later poetic career. Drawing attention to key rewritings, the paper will read Boland's poems inspired by ancient Greece and Rome within the framework of classical reception in Ireland in the last fifty years, and highlight the limits of her 'subversive' aesthetic in her classical poetry.

Lindsay Janssen
Radboud University Nijmegen

INVOLUNTARY EXILES? REPRESENTATIONS OF THE GREAT FAMINE AND EMIGRATION IN IRISH AND IRISH DIASPORIC WORKS OF POPULAR FICTION, 1871-91

As scholars such as Kerby Miller and Christine Kinealy have shown, it is far from unusual to label the Irish diaspora a victim diaspora, a characterisation which comes with connotations of victimhood, involuntary expulsion and marginality in the host society. Many Irish narratives –works of fiction, historiographies, letters– published on both sides of the Atlantic engage with diaspora and exile as self-defining terms, an identification which has only gained ground since the Great Famine. Indeed, several Irish-North-American newspapers adopted this interpretation. Moreover, the term 'exile' also features in many works of popular fiction such as Sadlier's *Bessy Conway* (1862), Upton's *Uncle Pat's Cabin* (1882), and McDougall's *The Days of a Life* (1883).

David Lloyd has argued that although the label of diaspora is useful, it is also too reductionist in scope, for it collapses different forms, periods, reasons and sentiments into one term, with limited connotations. This paper, then, will consider representations of Irish emigration in narrative fiction which recollects the Great Famine. By looking at works written by Mary Francis Cusack, anonymous writer 'Ireland' and James Doran, to name a few, I will demonstrate that popular fiction written between 1871 and 1891 frequently shows a contrasting view to the Irish (Famine) emigrant's supposed exilic status. I will investigate how narrative strategies such as shifts in focalisation and following help shape the narrative disconnect between emigration and the Famine as its main motivator, whereby typical notions of the Famine as the diasporic origin myth and Irish exile and liminality become complicated.

Anne Karhio
University of Bergen

MEDIA TECHNOLOGY AND VISUAL REPRESENTATION IN CONTEMPORARY IRISH POETRY

This paper will focus on representations and uses of visual technology in recent Irish poetry. By examining examples ranging from Sinéad Morrissey's Victorian bioscopes to Peter Sirr's and Alan Gillis's computer screens, and examples of digitally disseminated poetry, the paper will discuss the changing relationship between verbal and visual representation in the age of digital media. Jessica Pressman has argued that many recent works of digital literature offer "immanent critiques of a society that privileges images, navigation, and interactivity over complex narrative and closer reading" (Pressman, *Digital Modernism*, 2). Such critiques, I suggest, is not characteristic of digital literature alone, as poets publishing in print are similarly recalibrating their poetics to engage with a new culture of visual aesthetics. How do poets respond to the possibilities and challenges posed by the changing media environment in their verbal representations of visual perception? And how do they explore continuities between the early 20th century emergence of electronic media, and the culture of 21st century digital online technology?

Benjamin Keatinge
New Europe College of Bucharest

BRIAN LYNCH: AN ECLECTIC ARTIST

Brian Lynch is a noted poet, novelist, art critic, scriptwriter and film-maker whose career has not received sufficient critical attention despite mid-career endorsement

by Samuel Beckett and membership of Aosdána since 1983. Lynch has produced a substantial body of poetry, including *New and Renewed: Poems 1967-2004* (New Island, 2004), a widely admired historical novel on poet William Cowper *The Winner of Sorrow* (New Island, 2005), a feature film *Love and Rage* (dir. Cathal Black, 1999) about the 19th century convict James Lynchhaun, a documentary series about German spies in Emergency Ireland, *Caught in a Free State* (1983) and significant art criticism, including a major study of Tony O'Malley (2004).

It is possible that this diversity of achievement has fragmented critical commentary; Lynch's work crosses boundaries and defies neat generic classification. His novel *The Winner of Sorrow* was originally planned as a screenplay for the BBC and as a novel, it reimagines the tortured life of the now almost forgotten poet William Cowper. He has collaborated with visual artists for publications such as *Easter Snow* (Salmon Press, 1992) and *Playtime* (New Island, 1997) and he has also written for the theatre and has taken an unpopular stance on the Northern Troubles and 'peace process' in the long poem *Pity for the Wicked* (2005).

This paper will offer a critical assessment of Brian Lynch's career in terms of his range of interests and eclectic achievement, including his second published novel *The Woman Not the Name* (2013). It will be argued that Lynch's extant work is truly 'betwixt and between' in the best possible way and is a significant contribution to modern Irish writing.

Michael Kenneally
Concordia University in Montreal

BREACHING NARRATIVE BOUNDARIES IN THE STORIES OF KEVIN BARRY

In the hands of recent young practitioners, the parameters of the Irish short story genre have been significantly expanded through transformations in form, narrative strategies, structural experimentation, and use of language. Facilitated by the publication of *The Stinging Fly*, encouraged by the appearance of short story anthologies such as *These Are Our Lives* (2008) and *Let's be alone together* (2008), and recognized by the Davy Byrnes Irish Writing Award, writers such as Colin Barrett, Kevin Barry, Claire Keegan, Mary Costello, Martin Malone, Molly McCloskey, Kathleen Murray, Philip Ó Ceallaigh, Nuala Ní Chonchúir and others, have signaled a significant transition in the development of the Irish short story tradition.

In this paper, I will focus on selected stories of Kevin Barry from his two collections, *There Are Little Kingdoms* (2007) and *Dark Lies the Island* (2012), to explore the degree to which his work is marked by fragmentation, elements of surrealism, narrative disruptions, and self-reflexivity. Such features combine to render a gallery of characters who are lost, marginalized, self-obsessed yet frequently self-unaware, but who nevertheless are indelibly defined and revealed by

the unique idiom and syntax of Barry's extraordinary language. In stories such as "See the Tree, How Big It's Grown", "Breakfast Wine", "Burn the Bad Lamp", and "Fjord of Killary", the protagonists seem mired in some inexplicable loss, and appear bereft of any of the traditional sustaining verities of Irish life, whether derived from history, religion, culture or community affiliation. Their lives are marked by ambiguous and uncertain attempts at existential knowledge and elemental survival, and their feeble struggles on the margins of society provide unique insight to Irish life in the pre- and post-Celtic Tiger periods.

Krisztina Kodó

Kodolányi University of Applied Sciences

BRIDGING THE PAST, PRESENT AND FUTURE THROUGH SEBASTIAN BARRY'S PLAYS AND NOVELS

The past is an important element of the present. This intrudes through memories and becomes a constant reminder of how "people and things used to be". Probing the diverse dimensions of time and going beyond the boundaries set by the creative imagination allows for a greater expanse of personal experience.

Sebastian Barry is a well known and acknowledged Irish playwright, novelist and poet. The material for his works is mostly taken from his own family history; the selected plays (*The Steward of Christendom*, *Prayers of Sherkin*) and novels (*Annie Dunne*, *On Canaan's Side*) to be dealt with for the present purpose of the paper introduce everyday people, anti-heroes, who stand exposed to the constant changes of history and time. They have no clear, single historical meaning and are able to escape history's relentless pressure to obliterate their memory. Thomas Dunne, Annie Dunne, Fanny Hawke and Lilly Bere are all footnotes and oddities of history. The relevance of being meaningless individuals is highlighted and simultaneously brought closer to the reader.

The major oppositions the paper endeavours to focus on are the ambiguities of belonging. How these figures, who obviously defy history are at once inhabitants and strangers, manage their placelessness and the dangers of being lost. The highly evocative technique of using memories as a means of flashbacks bridges the past with the present and unaccountably provides implications and suggestions for the future. But with Barry nothing is specific, the lyrical quality of his prose transcends the liminal boundaries of time and the future outcomes are given a new and open perspective, one that allows both doubt and hope.

Jessika Köhler
University of Hamburg

'WHERE THE BEST GO HOMELESS' – DISLOCATION AND EXILE IN PAUL DURCAN'S POETRY

Paul Durcan's poetry is characterized by constant movement, frequently in the form of travel, that locates the poetic subject within a heterotopian transitional space. As such, the poet seems to be always en route, in a prolonged state of dislocation, in a way that could be classified as escapist, but is anything but. Durcan's outspoken political engagement and active participation in the national discourse has always informed his poetry and his transgressive treatment of place serves as one of many forms of resistance to Irish cultural and national monoliths. Showing a clear disdain for any national concept of insularity, Durcan firmly places Ireland within the global world in a poetry that continually aligns Irish locales with far-flung exotic places.

Displacement, however, is more than a reflection of a contemporary Irish condition for Durcan, it relates a very personal sense of enstrangement and loneliness, as well as reflecting on the position of the poet as an outcast. His poetry, then, celebrates exile and is populated by marginalities, societal outsiders and, in particular, the homeless. This paper will look at the way homelessness, both figuratively and actual, informs Durcan's poetry and how the poet manoeuvres the intersecting realms of poetic, personal and political modes of expression in a body of work that addresses reality through surrealism and where instability of place becomes intimately connected with instability of mind. As Durcan states in contemplation of a homeless person in his latest collection, poetry qualifies as the only medium to address "the original, terminal isolation of his mortal soul." (25)

Thomas Korthals
(Independent Scholar)

'THE IRISH CHILDREN DON'T GO TO SCHOOL TOO EARLY': LOOKING AT IRELAND FROM GERMANY IN THE 1960S

Few people have shaped the German view of Ireland like Nobel-prize laureate Heinrich Böll. His travelogue 'Irish Journal', written in the 1950s, portrayed a peaceful island, unharmed by the second World War and full of lovable individuals, untouched by materialism or other evils of modern life at a time when a war-torn Germany began moving towards the economic miracle, a time full promises of new wealth, dedicated to materialism.

A few years after the publication of the 'Irish Journal', Böll wrote the script for 'Children of Eire' a documentary film on Ireland, and also later travelled to Ireland when the film was produced in the summer of 1960. In it, all of the topics are shown that made Ireland so lovable for Böll himself and which he wanted to get across to

his fellow countrymen. It is a very personal film, especially when taking the book it accompanied into account as well.

In my paper I will not only present Böll's film as an interesting historical document of Ireland in the early 1960s and take a closer look at the responses it received in both Germany and Ireland. I will also try and point out the specific point of view it presents which was Böll's own and which he managed to embed so deeply into the German collective imagination.

Joanna Kruczkowska

University of Athens/University of Lodz

DECADENT TOURISM IN DEREK MAHON'S *YELLOW BOOK*: IRELAND, GREECE, THE EARTH

In his carefully structured pre-millennial *Yellow Book* (1997), Derek Mahon diagnoses numerous manifestations of the modern world's decline including pollution by tourism. He enquires into places of worship turned into pseudo-places designed to entice tourists; tourists in Ireland as extraterrestrials; trading myth including Celtic folklore and Greek mythology; globalisation and standardisation of tourism as part of consumerist and technologised society; while the shadow of Yeatsian Byzantium looms high over the whole collection, marking the subtle border between the artifice, myth and reality.

The focal points of the collection are two poems evoking the image and spirit of the Cyclades. While mid-way through the volume "Aphrodite's Pool" apparently humorously depicts the Cycladic tourist paradise, the coda of the collection, "Christmas in Kinsale," evokes a transcendental concept of the Greek archipelago which counterbalances the chaos of Irish and global civilisation. Transgressive insularity and Mahon's paradoxical Greek homecoming have the power to resist dubious blessings of the global village.

"An Bonnán Buí," in turn, presents the invasion of Cavafian barbarians, i.e. tourists in Northern Ireland among the Ulster people wondering "Do we give up fighting so the tourists come / or fight the harder so that they stay at home?" While published a year before the ceasefire, this poem reprinted in Mahon's recent *New Collected Poems* (2011) interestingly ends up in an invocation for peace – "go with the tide" – which reflects the poet's later preoccupation with the issues of global ecology and natural flow.

Isabelle Le Corff
University of Western Brittany

IRISH WOMEN IN FILM

The emergence of history in European thought being coterminous with the rise of modern colonialism, Ireland has been in the paradoxical situation of being part of the annexing European world and an annexed culture itself. The independence of the nation and the subsequent relationship between representation and identity have given rise to a complex decolonizing of Irish culture, with a desire for true Irishness, expressed in Irish cinema and its academic theorization alike. What was considered an Irish film from a purist notion of identity has progressively evolved in a global and post-national context, and there has been an explosion of genre-focused Irish productions. Yet the position of women in the cinematic representations as well as as filmmakers has remained minimal. We will therefore explore the role of Irish women behind and in front of the camera. We will inquire whether women have been relegated to the position of “Other” in film as a consequence of the politics of oppression and repression in post-colonial Ireland, and whether the legacy of the past still intersects with the present. Finally, we will explore the evolution of the processes of inclusion and exclusion of women in Irish Film in the last two decades and see how new migrants have contributed to original cinematographic forms.

Adele Lee
University of Greenwich

NEW NARRATIVES FOR A DIVIDED CITY?: THE ROLE OF ETHNIC MINORITIES IN POST-CONFLICT BELFAST

This paper examines the representation and (potential) contribution of immigrants - Ireland's internal Others - to twenty-first century Northern Irish film and literature. It will reflect on the rapidly-changing demography of Belfast, in particular, and the potential role of ethnic minorities in facilitating the city's move to a more progressive and pluralistic society in the post-conflict period. Focusing specifically on the works of Lab Ky Mo and Stephen Don, it assesses the extent to which increased cultural diversity and alternative identities are complicating the dominant image of Belfast as a paradigmatic 'divided city' (between Catholics and Protestants). Ethnic minorities, I argue, can play a vital part in the construction of a new, modern and cosmopolitan Northern Ireland and undo its negative international image. This is hindered by the city's alarming problem with racism, however - the number of racially motivated attacks increased by 30% from 2013-2014 (PSNI 2014) - which this paper also explores, and xenophobic racism is overtaking sectarian hatred in the region. Suggesting some reasons for the current

backlash against migrants and the problems this presents for the imaginative reconstruction of the city, this paper also reflects on continued sectarian tensions and the impact this has on new arrivals, who are often forced to align themselves with one side or the other, serving to highlight the ways in which the formerly-oppressed have now become the oppressors.

Giuseppe Leone
University of Palermo

BLAKE READS THE *ENQUIRY*: MAGNIFICENCE AND HORROR, THE SUBLIME CELEBRATION OF THE POWER OF GOD

The categories of the sublime described by Edmund Burke in his *Enquiry into the Origin of Our Ideas of the Sublime and Beautiful* offered a new interpretation of the concepts of space and light. Notions like grandiosity, infinity, darkness were related to a sensation of astonishing awfulness able to overwhelm the mind.

This paper aims to investigate the influence of Burke's treatise on English romantic writers and painters such as William Blake or John Martin bringing to the fore how the aesthetic intuitions of the Irish thinker deeply, sometimes indirectly, affected works meant to describe the divine power, shown either in the terrible passion of anger or in the appalling infliction of a scourge: when the holy gesture is imbued of magnificence and horror and the idea of the sublime identifies and celebrates the sense of the majesty of heaven.

Ben Levitas
Goldsmiths College

THE SAXONS HAVE STOLEN MY ...'? BRENDAN BEHAN, JOAN LITTLEWOOD AND THE STAGING OF THE HOSTAGE

Brendan Behan and Joan Littlewood's collaboration on *The Hostage* in 1959 marked a timely metatheatrical critique of political identity and performativity. This paper seeks to explore the processes of production and reception *The Hostage* occasioned, re-contextualising the play within a comparative study of the shifting perceptions of theatrical licence in Dublin and London.

Fabio Luppi

Guglielmo Marconi University

W. B. YEATS AND EUGENIO MONTALE: COMMON IMAGES FOR DIFFERENT POETICS

The relationship between W. B. Yeats and Eugenio Montale have been explored in different contributions. However most of them focus on Montale's translations into Italian of Yeats' poems rather than on the analogies between their works. The present paper investigates upon similar images used by both poets and which led Montale's and Yeats' poetry in opposite, or at least different directions. Keeping in mind the date of composition of each poem I will argue on (sometimes reciprocal) influences, cultural transfers, common sensibilities or rather similar perceptions of reality in order to understand why the images used have been considered particularly suitable and appropriate both for the moral or prophetic tones of the old Irish poet, and for the intimate and existentialist attitudes of the younger Italian artist. Among these similarities and possible cross references are Montale's 'cocchi di bottiglia' and Yeats' "Old kettles, old bottles, and a broken can", the spiral images present in several poems of both artists and the far different images of gods or supernatural creatures such as Montale's 'qualche disturbata Divinità' and Yeats' scary beast of the 'Second Coming'. The works taken into account are those written before WW2 by Montale—'Merigiare pallido e assorto' (1926) 'I limoni' (1925), 'Cigola la carrucola nel pozzo' (1925) and 'La casa dei doganieri' (1930)—and a choice among Yeats' production, privileging his last poems—'A coat' (1914), 'The Second Coming' (1919), 'An Acre of Grass' (1938), 'The Circus' Animal Desertion' (1937-1938). The similar or different functions attributed to these common images may provide the reason why Montale did not write much about Yeats, or at least not as much as he did about Eliot or Pound.

Catherine Mignant

Université de Lille

IRELAND AND THE RELIGIONS OF THE INTERNET: LIMINALITY AND ANIMA MUNDI

Ireland is considered by international adepts of new religious movements and Celtic Christians alike as a liminal space where the sacred is more easily accessible than elsewhere in the world. Many of those who claim Irish roots seek to redefine their religious identity in such a way that they may reconnect with their ancestors' homeland. Some travel to Ireland to take part in Celtic pilgrimages or other such activities, whose purpose is precisely to experience liminality and be reborn to a new identity. Others choose to reinvent Ireland as a liminal space on the internet. The proposed paper will explore the different approaches to this re-invented Ireland (cybercommunities, international internet "religions" based in Ireland etc.)

and comment on the internet as a medium through which new religious or semi-religious communities may be created. It will argue that the nature of the medium leads to the necessary redefinition of conceptions of the other world, which can be accessed beyond the screen.

Shahriyar Mansouri
Shahid Beheshti University

INDIVIDUALISM, MODERNISM AND BEYOND: TOWARDS A MODERN IRISH DIALECTICS OF FORMATION IN FRANCIS STUARTS'S *BLACK LIST, SECTION H*

As Declan Kiberd argues, while the 1920s and the 1930s were about introspection, and the 1940s and the 1950s about socio-cultural introversion, the 1960s, and especially 1965 onwards, witnessed a re-awakening in the nation's perception of individual and national identity. Rebellious voices channelled through the critical discourse of the novel of formation, and critiqued a State-sponsored voice of internal Othering and narratives of decolonization. In the former rebellion and non-conformity were under-represented while in the latter such voices could only join to repeat the history. It was when "the Irish subject", Gerry Smyth notes, split between such conservative extremes, therefore, "functioned as an effect of this or that narrative, placed here or there depending on where the commentator started, the direction he took, and his imagined destination".

In this paper, by examining Francis Stuart's *Black List, Section H* (1971), I will firstly identify modern voices that challenged and subverted the socio-political, and educational boundaries that were established by the State and legitimized by the Constitution. These are the boundaries which either led the Irish towards compliance or banished them into a psycho-social exile. Secondly, I shall explore the dividing line that appeared between such non-conformist voices, splitting them into rebels who sought a liberated definition of Irishness rooted in the revolutionary principles of the men of 1916, and those who distanced their principles of formation from, for instance, the State only to gain recognition and commercial success. It is the latter group that instead of enhancing the Kiberdian concept of life in Ireland became a threat to its very foundation, embodied by extremists and opportunists such as the separatist rebels in Stuart's *Black List, Section H*.

Emily Mark-FitzGerald
University College Dublin

**IRISH MIGRATION, DIASPORIC MEMORY AND THE MUSEUM: HISTORIES OF PUBLIC HISTORY-
MAKING**

Few nations bear a history so marked by migration as Ireland, and perhaps few countries have so enthusiastically embraced the opportunity to publicly commemorate and mediate diasporic memory in recent years. Diaspora outreach initiatives (including 'The Gathering' of 2013 and the appointment of the first Minister for the Diaspora this year) have attracted huge investment by the state, underpinned by instrumental objectives and economic imperatives (or what the actor Gabriel Byrne more cynically described as a diaspora 'shakedown').

However the proliferation of 'diaspora engagement initiatives' and the 'cherishing' of Ireland's immigration history on a national stage must also be situated within a global trend that has seen phenomenal acceleration in the last decade: the ascendancy of migration heritage within museum and public history settings, and the close entanglement of these public projects with broader social and political agendas. What characterizes many such international engagements with past and present histories of migration is a more fluid understanding of migration as social experience, and the use of interpretative technologies and collections to problematize (rather than declare) a relationship to national and personal identities. Yet how have Irish museums and historic sites of migration (past, present and future) constructed cultural citizenship of an imagined Irish nation?

This paper will draw from my current research project ('Migration and the Museum: Ireland, Diaspora and the Politics of Culture') and offer both a historical overview of how migration has (and has not) been narrated within Irish national cultural institutions; and a discussion of how recent plans to develop a national Diaspora centre may be mapped against comparable initiatives in the diaspora and trends in 'diaspora engagement' strategies. It will contextualize past and present narrations of Irish migration within transnational cultural politics, and the contemporary praxes of public migration history-making.

Cahal McLaughlin
Queens University Belfast

THE PRISONS MEMORY ARCHIVE: REPRESENTING MEMORY FROM CONFLICT

The Prisons Memory Archive is investigating ways that narratives of a conflicted past are negotiated in a contested present in Ireland. The Hass, Eames-Bradley and the Bloomfield Reports all recommended storytelling as a way of engaging with this issue that is both politically and psychically sensitive. The Prisons Memory Archive

is one such project, whose aim is to research the possibilities of engaging with the story of the 'other' in a society that is emerging from decades of political violence.

The Prisons Memory Archive (PMA) filmed interviews back inside the prison those who passed through the Maze and Long Kesh Prison, which was both touchstone and tinderbox during the 30 years of violent conflict in the North of Ireland. Using protocols of co-ownership, inclusivity and life-story telling, we filmed a range of participants including prison staff, prisoners, visitors, teachers, chaplains and probation officers.

In 2013, we published online 24 interviews, totalling approximately 50 hours (<http://prisonmemoryarchive.com/archive-maze>). This material can be navigated in two ways: either via the full interviews, or through 15 conceptual categories, such as Culture, Education and Place. With these signposts, we offer users the opportunity to navigate their way around the site, both physically and emotionally, and to compare and contrast what is remembered and to consider the impact on the legacy of violence in contemporary society.

Erika Mihálycsa
Babes-Bolyai University

**ON THE WHATNESS OF POTS AND KNOTTY POLICEMEN: THE METAMORPHIC LANGUAGES OF
WATT AND *THE THIRD POLICEMAN***

Written approximately in the same years in wartime France and neutral Ireland, Samuel Beckett's *Watt* and Flann O'Brien's *The Third Policeman* share perhaps even more in common than the two authors' first, somewhat sunnier Menippean satires, *At Swim-Two-Birds* and *Murphy*. This paper wishes to address the similarities and poignant differences between the linguistic conditioning of their respective fictional worlds. Both novels propose weird worlds; the texture of both extends into vast, plotless adventures of worlds, combinations and permutations, unending chains of logical deductions, excesses of explanation and (meta)commentary. Both represent a rigorously Cartesian universe as a system of discourse within language. If in *Watt* the revelation of the "madness" of language causes the contingent "madness" of world, *The Third Policeman* similarly points at the impossibility of language to account for the experience of its world; both reify the "real" into nonsense. With both the instability of signified and signifier becomes a prime strategy: *Watt* is taken for a disconcerting variety of objects at the train station, while the narrator of *The Third Policeman* has to solve intricate conundrums as to the meaning of names and words. Finally, both novels expose themselves as linguistic artefacts grounded upon the void. The multi-faceted English of both is a radically defamiliarized idiom. *Watt*, abounding in Gallicisms, shows bilingual tension at its most acute in Beckett's whole oeuvre; *The Third Policeman* operates with a language of extreme pedantry, treating English almost as a dead language. Both novels force the reader to a fresh

reconceptualization of language and foreground reading-as-translation where the creation of meaning is conditioned by the processes of delayed supplementing and correction in hindsight.

Sylvie Mikowski

Université de Reims Champagne-Ardenne

IRISH AMERICA: INTERCONNECTEDNESS AS ANTI-NATIONALIST DISCOURSE IN SEBASTIAN BARRY'S *ON CANAAN'S SIDE*, COLM TÓIBÍN'S *BROOKLYN* AND COLUM MCCANN'S *TRANSATLANTIC*

Irish literature and culture have for a long time recorded the intimate relationship established through history between the United States and Ireland, to such a point that America, rather than a distant "Other", has come to represent an aggrandized mirror-image of Ireland, as suggested by Seamus Heaney's poem "Bogland". This interconnectedness between the two nations, due to the long tradition of Irish migration to the US, has been explored again by three recent Irish novels, Colm Tóibín's *Brooklyn*, Sebastian Barry's *On Canaan's Side* and Colum McCann's *Transatlantic*. Each novel in its own way relies on the principle of interconnectedness: first regarding the structure of the narrative, especially in the case of *Transatlantic* which is based on the interweaving of several story-lines, also intermingling history and fiction, as McCann did before in *Let the Great World Spin*. Likewise, Barry has linked *On Canaan's Side* to his previous novels, as he has been wont to do throughout his writings, picking up one of the fictitious members of the same family to follow up on his or her destiny. Moreover, he too has established close connections between Irish history and his characters' stories. Toibin's novel also resorts to intertextuality, in the sense that it borrows from a long-established tradition of the "migrant's novel" or the "returned emigrant's novel" which was quite popular in the late 19th and early 20th centuries.

But perhaps more significant than these forms of interconnectedness in their modes of telling is the way the three novels foreground the encounter between Irish identity and other ethnic and racial groups. Whether they are driven out of their homeland by political violence or economic deprivation, and whether this happens in 1845, 1921, or 1950, Lily Duggan in *Transatlantic*, Lilly Bere in *On Canaan's Side* and Eilis Lacey in *Brooklyn*, are casualties of the violent Irish nationalist struggle, which was supported by claims of the singularity and separatedness of Irish identity. This claim still stirred violent agitation in Northern Ireland until late in the 20th century as recorded by McCann's novel. Transported to a world where they meet and ally themselves with Afro-Americans, Italians or Scandinavians, and where they are confronted with other forms of racial and ethnic discrimination, other forms of violence, and participate to other wars, the novels' protagonists are brought to realize the falsity of such discourses and to face the challenges of a

multiethnic, multiracial and multicultural environment. America thus becomes the fictional background against which the failures and deceptions of Irish nationalism can be exposed and revised.

María Jesús Lorenzo Modia
University of A Coruña

RESISTANCE AND MOBILITY IN NORTHERN IRELAND POETRY (MEDBH MCGUCKIAN)

Exile to the Republic, to the United Kingdom, to other English-speaking countries, or all over the world was the constant for inhabitants of Northern Ireland in different centuries due to political and colonial crises, including the nineteenth-century famine. In the twentieth-century, mobility was particularly important during the Troubles. Self-imposed or forced expatriation was felt as the only way out of an unbearable situation for the people in general, and for citizens involved in thinking and speaking for the community, including teachers, intellectuals, artists and writers. Most of these writers went on with their intellectual activities abroad, and the subject matter of their texts continued to be Ireland and Northern Ireland, being quite often 'neither here nor there'. However, some Northern Ireland writers - namely the poet Medbh McGuckian- decided not to leave Belfast, conceiving this position both as a private decision, and as that of the bard who cannot live far from the people and the land who made her poems possible. Thus, mobility -or rather lack of it- becomes a symbol of resistance. This paper will delve into the traces of trauma in this community and into their oblique representation in the literary production of a poet widely recognized as obscure and intertextual. These two features of McGuckian's poetry are an emblem of intellectual mobility through allusions to other writers and realities while resisting in a territory in which ethnic and political barriers are still present, not only physically, but most importantly in the minds of many of the inhabitants of the North.

Ruben Moi
UiT - The Arctic University of Norway

POST-GOOD FRIDAY POSITIONS AND PARALLAXES IN SINÉAD MORRISEY'S POETRY

What is the legacy in today's Northern Ireland of the Good Friday Agreement (GFA) in 1998? How do we know? What might be envisioned for the future? This paper discusses some answers to these questions in the poetry of Sinéad Morrissey. In the processes of recording the on-going transformations in people, culture and society in the recent history of this previously troubled region, Sinéad Morrissey's five

volumes of poetry from *There Was Fire in Vancouver* (1996), *Between Here and There* (2002), *The State of the Prisons* (2005), *Through the Square Window* (2009) to the T.S. Eliot prize-winning *Parallax* (2013) offer one possibility of meditating upon the passages of people, society and culture from the mid-nineties until today in the *oeuvre* of one particular artist. Morrissey's poetry, in this respect, captures by artistic creativity the emotional and spiritual changes that complement the statistics, surveys and many socio-political discourses that represent and attempt to move forward the current condition. Her poetry, while still recording old debates of history, nationality, identity and politics, observes emerging individual attitudes and social concerns, and intimates current contours of culture and possible formations of future.

Brenda Murphy
University of Malta

GUINNESS AND THE DIASPORIC PUB: RACISM, AUTHENTICITY AND HYBRIDITY *INCLUSIONS AND EXCLUSION IN THE PUB SPACE: LIVED EXPERIENCES OF IRISH MIGRANTS*

In general the pub is a complex and hard-working space. It functions as a place for social, cultural, economic, and political discourses to coalesce. Indeed McGovern (2002) notes that "ethnographic studies have suggested that (particularly in rural areas) the pub plays a pivotal role in the network of kinship and social ties that constitute local communities in Ireland (Arensberg and Kimball 1940; Brody 1973; Curtin and Ryan 1987)" (2002: 90). Sitting in a pub may be a readable sign of ethnicity, or migrancy or outside-ness, and at the same time it may be the migrant's lived experience of being an other in another place. And so the pub plays a huge role in the lives of Irish migrants, providing compatible company, job opportunities and even a meal, but it is also a space where respondents described moments of exclusion.

I explore issues around race as they impinge on the Irish and members of Irish diaspora and I spotlight and tease out the paradoxes that surround the issues of hybridity, authenticity, inclusion and exclusion by telling the stories of Irish migrants' interactions with one another and with 'others'.

In doing so, I refer to the pub as a trope or generalised space, but when I speak to respondents they are often referring to particular pubs in their lived experiences. In a series of stories told by first and later generations of Irish men, they talk about moments of exclusion that they have experienced, and in this chapter I examine the complexities of whiteness, hybridity and miscegenation, and authenticity, discussing the voice of the diasporic Irish and exploring the power of points of origin (Bhabha 1995; Brah 2000; Gilroy 1993; Mac an Ghaill 1999, 2000, 2003; Mac an Ghaill & Haywood 2010; Roediger 1991, 2005; Spivak 1986; Walter 2001).

From data emerging out of ethnographic research in pubs and with Irish migrants

in London and New York, this paper is informed by conversations in the pub and in the stories recounted. Migrants described their own encounters with exclusion and enabled me to spotlight three diverse varieties of exclusion that Irish migrants have experienced in London and New York. I outline these under the headings: i) The Irish as the excluded Other; ii) Them and Us—We, the Irish; You, the Other; and iii) Us versus Us—We, the Irish; Us, the Irish, which draws on Bronwyn Walter (2001) work around white-on-white racism, and the constructed binary of ‘us against us’—in this case, Irish man against Irish man.

The pub is functioning to inscribe social meaning (drinking, social exchange, information exchange, emotional support, location of employment), and it provides a space for the performance of various discourses—boundaried discourses around gender, race and ethnicity—and most interestingly in this case, around inclusion and exclusion - which became articulated through drinking practices. The evidence of inclusion and exclusion becomes more profound when the ultimate ‘them’ and ‘us’ are explored. The ultimate ‘them’ and ‘us’ within the pub space are found under the umbrella of national identity; for the pub to successfully offer community to the migrant, it has to operate within this binary opposition. The Irish pub’s capacity to uphold meanings of national identity would be lost if the act of inclusion/exclusion did not occur. This is particularly observable in New York, where respondents repeatedly describe their and others’ attitudes towards other ethnic groups.

In conclusion I argue that exclusion is necessary if communities are to exist and perform their task, and for Bell and Valentine (1997: 91) “communities are about exclusion as well as inclusion.” This binary is especially pertinent in pub spaces which contain ethnic minority communities, because these spaces do not only support membership groups, they also sustain ethnic identity, and subsequently they support the migrants’ core identity.

Anne O’Connor
NUI Galway

FROM *ITALIA MIA* TO *PROSTRATE IRELAND*: TRANSLATION AND THE IMPORTATION OF PATRIOTISM IN NINETEENTH-CENTURY IRELAND

This paper will look at translation practice in nineteenth-century Ireland as an important moment of cultural transfer and exchange. The importation of European models through translation by those involved in Irish nationalist practices led to the circulation of ideas and motifs which were important to the emerging Irish nationalist discourse. European patriotic poetry was seen as exemplary and inspirational and it was translated into English for circulation amongst the Irish population in the expectation that it would inspire and educate. By considering the translation of Italian poets such as Petrarch and Filicaia by Irish writers, this paper will demonstrate the cultural transfer that occurred in Ireland in the nineteenth

century and the effect that this importation had on local developments. The active participation of important figures of Irish cultural nationalism in translation has never been examined in a cohesive manner and in this paper I wish to highlight the translation activities of an important nationalist cohort. With a few notable exceptions (O'Neill 1985, Cronin 1996, Milan 2012), studies of translation in Ireland have largely been restricted to transfers between Irish and English (e.g. Welch 1988 and Tymoczko 1999). In my research I have widened this inquiry to look at the interaction between Irish and European trends in the nineteenth century and how cultural mediators imported ideas, forms and motifs from Europe, in turn influencing and challenging native trends and traditions.

Juan Ignacio Oliva
University La Laguna

'CHIPS OFF THE OLD BLOCKS': DYSFUNCTIONAL MASCULINITIES IN IRISH-CANADIAN BRIAN MOORE'S DIASPORA WRITING

This paper aims at analysing the portraits of dysfunctional male characters in Irish-Canadian Brian Moore's novels. Especially relevant for this proves the conflicting concept of authority represented by the paternal figure in family circles and other governmental and religious institutions, moulding these characters' tormented personalities. To name but a few of them, in characters such as Pierre Brossard and Father Laforge (the protagonists of Moore's *The Statement*, 1995, and *Black Robe*, 1985, respectively), although clearly not bearing evidence of Irish lineage, it can be argued that they resemble, in terms of existential urges, other Irish characters of Moore's novels, such as Father Kinsella (in *Catholics*, 1972) or Diarmuid Devine (in *The Feast of Luperca*, 1957). Thus, a study of the intimate relationship existing between the author's rebellion against his own education and the response of his characters towards political and personal matters will be undergone, to see whether writing from the physical distance (like in Joyce's 'exile') affects the narrative telling of inner conflicts and traumas. In this sense, misrepresented remembrances of living episodes suffered by the male characters will be paid attention to, to show that the process of memory is intrinsically linked to the level of traumatic experiences and absence of affections suffered in the family circle. Finally, a look at the way in which masculinity is challenged by external domestic and social biases, reducing or enhancing it, will also be made to demonstrate that those distortions are but the product of national systemic dysfunction caused by historical and political reasons.

Ciaran O'Neill
Trinity College Dublin

STATE POWER AND ELITE CIRCULATION IN UNION IRELAND

In the second half of the nineteenth century Ireland and Britain experienced a greater integration of political, social, and cultural power networks, facilitated by enhanced transport and communications infrastructure. This paper discusses this integration in relation to concerted military strategy, communication between the administrative elites in Dublin Castle and London, and the circulation of gentry families in this period.

Manuela Palacios
University of Santiago de Compostela

PHOTO-GRAPHS: IRISH WOMEN AND MIGRATION

This paper discusses a number of descriptions, by Irish writers, of photographs of migrating women. Ireland has experienced several periods of massive emigration in the last two centuries, but the role of women in these flows of migration remains under-examined, especially from a comparative perspective (photography and literature). Apart from the sociological value of photographs as records of both personal and collective experience, I am particularly interested in the intersection of creative writing and visual representation: the confluence of fact and fiction, objective visual recording and subjective interpretation, verbal and visual accounts of migration and the role of women in it, past experience and present recreation through memory and writing. The writers' depictions of photographs are analysed to find out their most relevant features with regard to women's mobility.

Ondrej Pilný
Charles University

IRELAND, DEATH, AND THE GROTESQUE WORLD IN ENDA WALSH'S *BALLYTURK*

Ballyturk (2014), the latest play by Enda Walsh concerns two men – simply labelled 1 and 2 – sharing a box-like room and spending their days creating the world of a fictitious Irish village through a re-enactment of the stories of its invented inhabitants. Their only contact with the outside world consists in occasionally overhearing voices which might belong to neighbours, until the moment when they receive an unexpected visitor. Despite an air of mystery that surrounds his identity and action, he evidently is an embodiment of death. This paper examines the play as

a development of its author's consistent engagement with the grotesque in his previous major dramas (*The Walworth Farce*, *The New Electric Ballroom*, and *Penelope*), focusing on the role of clichés pertaining to rural Ireland, of storytelling, and of the slapstick gag in the face of the universal concern with death.

Anna Pilz
University College Cork

HAUNTED FORESTS: THE GOTHIC LANDSCAPE IN SHERIDAN LE FANU'S WRITING

Sheridan Le Fanu's 1864 Gothic novel *Uncle Silas: A Tale of Bertram-Haugh* is considered his most popular work. With its country house setting in England (but identifiable allusions to the landed class in Ireland), the novel is saturated with references to trees and woodland. Only four years after its publication, William Gladstone labelled a central problem to land reforms in Ireland as 'the tree of what is called Protestant ascendancy' (*The Times*, 1868), thus neatly linking trees, class, and politics.

This paper illustrates Le Fanu's representation of a politicised landscape by comparing arboreal references in his early story 'The Fortunes of Sir Robert Ardagh', published in 1838 in the *Dublin University Magazine*, with his later work. In doing so, I seek to explore the symbolic and metaphoric associations of trees and woodland in his texts in relation to the wider political debates regarding the Land Question in Ireland.

Alexandra Poulain
University of Lille

ANOTHER IRELAND? BEHAN'S *THE HOSTAGE* AS PASSION PLAY

This paper looks at Brendan Behan's 1958 play *The Hostage* as a parodic rewriting of the Passion of Christ. At one level, the Passion of Leslie, the eponymous English hostage, allows the community of outcasts gathered in the liminal space of the brothel-cum-IRA hideout to construct an alternative, all-inclusive version of the Irish nation which refuses to be bound by the IRA officer's absurdly narrow, sclerotic definition of Irishness. Yet the utopian potential of the play is undermined by the fact that, while all emancipatory discourses are caricatured, no voice emerges to articulate an alternative vision. The former idealists who fought for Ireland in 1916 have become entirely disillusioned with politics, and the new generation of republican activists are depicted as clowns; as for Leslie, the sacrificial host(age), contrary to the logic of the Passion play, he is ideologically inept, and his comic

resurrection is little more than a final sardonic joke. John Brannigan has convincingly argued that the English version of the play, by appropriating the specifically English codes of music-hall and combining them with the Irish tradition of cross-national melodrama (Irish girl meets English boy), “writes back” to the English metropolitan centre. This paper attempts to clarify the nature of the message which is being “written back” to England, and asks whether some of the utopian promise inherent in the form of the Passion play survives the satirical bursting of all ideological bubbles.

Monica Randaccio
University of Trieste

TRANSLATING IRISH DRAMA: MCCAFFERTY’S *QUIETLY* IN ITALIAN

The aim of this paper is to establish whether the Italian translation and staging of Owen McCafferty’s *Quietly* can be considered as a successful dramatic and theatrical transfer. My contention is that McCafferty’s play on the Italian stage accomplishes a twofold achievement in the reception of Irish culture in Italy. First, the play, perhaps for its adaptability as drama translation, does not fall into the trap of offering a stereotypical depiction of Ireland, which has often accompanied the success of Irish literature in many European countries. This image of Ireland became popular at the time of the economic boom of the ‘Celtic Tiger’, and played a crucial role in the commodification of Irish culture. Italy represented no exception in the promotion of this image. In the 1990s, in fact, for the ‘constructed consumer’ of Ireland - a superordinate, I would say rather provocatively, of the ‘distracted reader’ - anything Irish become fashionable. Second, *Quietly* overcomes another stereotypical image of Ireland, that of the Northern Irish conflict. Although McCafferty exploits the iconography of the Troubles, he writes a ‘burning balaclava’ play, which, like McGuinness’s *Carthaginians*, becomes a site of subversion and transforms it into a place of hope and reconciliation.

McCafferty’s *Quietly* was first staged in Italy at the Teatro Belli in Rome late in 2014 in a production for the theatre festival “Trend”, dedicated to the new British dramaturgy. The translation of the play will be analysed in the light of the most recent drama translation theories (Pavis 1992; Pavis 1996; Aaltonen 2000; David Johnston 2000; Espasa 2000; Perteghella 2004; Bassnett 2012; Marinetti 2013a; Marinetti 2013b); of the relationship between translation and globalisation (Cronin 2003), and of Irish theatre and globalisation (Lonergan 2010). In order to make the analysis comprehensive, I will make use of the unpublished script of the Italian version, which helps to identify the changes made to the script in performance, the video of the play and, finally, its paratextual apparatus, consisting of the reviews in the Italian press.

Malika Rebai Maamri

National Postgraduate School in Political Science of Algiers

THE QUESTION OF IRISH-NESS IN JAMES JOYCE'S *DUBLINERS* AND W.B. YEATS'S POETRY

Centuries of conflict between Ireland and Britain have produced some of the most complex cultural identities possible. The greater the disruption of the traditional society under the impact of intruding colonial forces, the speedier the assertion of nationalism was to be. Although the valorisation of Irish culture was an important component of nationalist representations, instead of the harmony the leaders of the Revival aimed at, there developed a Protestant side and a Catholic side to it. While the Protestants focused on the literary revival, the Catholics dominated the Gaelic League and developed a rigorous form of cultural nationalism known as 'Irish-Irelandism.' The Irish-Irelanders' basic creed was that to be truly Irish one had to be Gaelic as well. And for many Irish people, as Catholicism became also identified with Irish nationalism, to be Gaelic also meant to be Catholic. Accordingly, instead of attacking racial constructions, each of the two Irelands posited its own form of Irishness. Writers such as W.B. Yeats, (George Russel and Kiberd Declan) put the peasants at the vanguard of the revolution. Hence, the authentic culture and ethos of the Irish could only be found in the rural, primitive countryside of an Aran or a Connemara. For James Joyce however, Celticism had little to offer in terms of a modern notion of Irishness. For him, Dublin, as a modern city space, is both all too Irish and at the same time a cosmopolitan space in which hybrid Irish identities could be created. This paper explores the troubled conjunction of Irish identity in some of W.B. Yeats's poems and James Joyce's *Dubliners* and examines the questions of identity posed by their works.

Enrico Reggiani

Catholic University of the Sacred Heart

'A MORE AMPLE METHOD'. TEXTUAL SOUNDSCAPES AND IRISH LIMINALITY IN YEATS'S *COUNTESS KATHLEEN* (1892)

In Irish literature in English, textual soundscapes can be considered one of the most important and fascinating manifestations of "the state of Ireland as a stepping stone, a land 'betwixt and between', which implies such concepts as identity and difference and conveys feelings of separation, marginality and (re)assimilation".

Yeats experienced, practiced and elaborated on complementarity and liminality in this (textual, literary, cultural, etc.) domain as well, since his soundscapes - both those elaborated in the precious shrine of Ireland's mythological traditions and those conceived in the sweeping flux of its tormented and passionate historical events -

“constantly cross and re-cross boundaries between the material and the immaterial, the historical and the transhistorical, the national and transnational world”.

My paper will examine Yeats’s textual soundscapes and their exploitation as a lyrical and dramatic resource in the original 1892 version of his *Countess Kathleen*. Yeats’s play will be seen as a “moving” *song* inspired by “a more ample method” (1892 *Preface* to *CK*, 8) – i.e., as a poem as song in a dramatic vehicle, complementarily based on the updated union between a more comprehensively rational (i.e. Arnoldian) design and its emotional (i.e. Moorean) counterpart, and characterized by personally innovated “national”, “Celtic” and “distinctive” features that, according to Yeats, were worthy of the same (political, ethnic and identitarian) respect as their nineteenth-century (Young Ireland) predecessors.

Katharina Rennhak
University of Wuppertal

SEBASTIAN BARRY’S LIMINAL IRELAND: RENEGOTIATING IRISH SPACE

In a famous interview Sebastian Barry explained that when he returned to Dublin after a couple of years abroad in 1991 he felt that “none of the available identities of Irishness seemed to fit.” As a consequence, he decided that “Since I was now to be an Irishman, it seemed I would have to make myself up as I went along.” Ever since, his poetry, his plays and his fiction are dedicated to the ongoing process of reconceptualising Irish identity.

In my paper I will demonstrate that a decisive aspect of Barry’s project is the renegotiation of space and the construction of ‘Irishness’ as defined by/as liminality. Drawing on different socio-cultural theories of ‘home’ and ‘space’ (by e.g. Avtar Brah; Peter Saunders and Peter Williams; Henri Lefebvre; J. Lotman), I will analyse concrete settings and spatial tropes as well as their literary representation in Barry’s work. Special attention will be paid to poems, plays and novels which focus on characters that willingly or unwillingly leave Ireland and roam the world as political exiles or migrants and become part of the global Irish diaspora – like e.g. *White Woman Street* (1992), *The Whereabouts of Eneas McNulty* (1998), *On Canaan's Side* (2011) or *The Temporary Gentleman* (2014). The analysis of such texts will be contextualized by a brief look at plays and novels by Sebastian Barry that concentrate on liminal spaces within Ireland.

Barbara Gabriella Renzi
Rome Tre University

WHAT DOES IT MEAN TO BE IRISH IN NORTHERN IRELAND?

This paper explores what means to be Irish in Northern Ireland during this latest period of reconciliation. Reconciliation presupposes confrontation and my paper explores the meaning of the term “Irishness “ in this difficult period, where difficult talks are supposed to happened.

The paper will start differentiating between passive peace-making and active peace-making, negative peace and positive peace and see how conflict transformation influences the vision of what Irishness is.

Some contemporary poetry and interviews will be used to paint the picture of the new Irishness in Northern Ireland.

Rhona Richman Kenneally
Concordia University

COOKBOOKS AS LUMINAL PRACTICE: MAURA LAVERTY’S FOOD WRITING IN MID-TWENTIETH-CENTURY IRELAND

While Italy in general, and Sicily in particular, are well recognized as vibrant foodscapes, Ireland's food-related identity has until recently been focused mainly on famine. This paper supports Irish food studies as an emerging field by helping to demonstrate how ideas and performances related to cooking, eating, and writing about food can expand boundaries and open new perspectives on Irish culture and everyday life, especially women's lives. The expansion and rewriting of Irish food history of the mid-twentieth century, for example – when projects to bring electricity and running water into the home, and new kitchen technologies, were transforming the domestic built environment and hence individuals' routine engagement with food – necessarily complements research that underscores the economic hardship and high emigration rates, especially in rural areas, that characterized Ireland during the 1950s. This study advocates the investigation of Irish cookbooks as genre-crossing works, taking the position held by Sian Supski, for example, that “cookbooks and recipes have epistemological value; they are not just didactic.” Maura Laverty was an Irish journalist, novelist, playwright television scriptwriter, and media personality who authored five cookbooks from the 1940s to the 1960s. Through these works, Laverty tellingly reflects vital aspects of women's experience in the domestic sphere and beyond, including their resourcefulness in the face of evolving economic circumstances and incursions of modernity. By underscoring the sense of accomplishment that could come with house-work, and

especially cooking, if conceptualizes as a means of agency not oppression, Laverty offered her own template for a path of empowerment for Irish women.

Cliona Ní Ríordáin

Université Sorbonne Nouvelle-Paris 3

FROM *AN GIALL* TO *THE HOSTAGE*: TRANSLATION AS TRANSITION IN THE WORK OF BRENDAN BEHAN

This paper proposes to reconsider the passage from Irish to English in the history of Brendan Behan's Play *An Giall/ The Hostage*. Earlier research, notably by Declan Kiberd and Richard Wall, examines the circumstances of the English language production of *An Giall/The Hostage*. By employing translation theory, and examining the work through the prism of current thinking on oralisation and the sensorial experience as part of the process of theatrical adaptation, new light will be shed on the passage from one language and one cultural context to the other.

Thierry Robin

University of Brittany, Brest

IRELAND: NEW PERCEPTIONS, OLD STEREOTYPES? FROM MYLES NA gCOPALEEN'S "CATECHISM OF CLICHÉS" TO *THE SAVAGE EYE*

"Explain what it feels like to be Irish. State at what age you first realized that you were an Irish person."
(*Flann O'Brien at War*, p. 105)

"Why are the Irish so influential in the world of Arts?"
(*The Savage Eye*, Season 1, Episode 1, Nov. 2009)

Brian O'Nolan *aka* Myles na gCopaleen or Flann O'Brien managed to capture the ambiguous *Zeitgeist* characterizing the emergence of a postcolonial Ireland. He did so in a whole variety of manners and genres through his column entitled "An Cruiskeen Lawn" in *The Irish Times*, from 1940 to 1966, some of his plays (such as *Faustus Kelly* in 1943) or even his novels such as *An Béal Bocht* (1941) or *The Hard Life* (1962), not to mention his posthumous masterpiece *The Third Policeman*, (1968) locating Ireland at the baroque crossroads between post-quantum physics and enduring parochialism. Two constant features loom large in his work: satire and –the deconstruction of–stereotypes about Irishness. Over 40 years after Brian O'Nolan died in April 1966, satire and stereotypes bearing on the "intriguing little land" that is Ireland are once again resorted to, recycled, deconstructed this time on

TV, in a show entitled *The Savage Eye* created by and featuring David Andrews Jr aka David McSavage, broadcast on RTE2. While the mere comparison of the tone observable in these two satirical corpuses is already *per se* quite revealing of the moral, cultural (r-)evolution in the country and its perception of itself, strangely enough, it also proves quite telling in terms of enduring or totally reversed stereotypes in a globalized world, beyond Ireland. Resorting to Susan Fiske's Stereotype Content Model (SCM) Theory, my paper will focus on the elements of rupture or permanence feeding the comical satirical vein in Myles' and McSavage's caustic treatment of the Irish identity, from a land of emigration to a land of immigration, from the Gaeligores' artificial enthusiasm towards the revival of the Gaelic tongue to its mock obituary on Irish TV, from rigid taboos concerning sex to new aspects of censorship as regards the treatment of the body and religion, from Father Kurt Fahrt to the child-snatching paedophile priests featured by McSavage, from the "plain people of Ireland" in Myles' column to the Bull Mick... This analysis aims to demonstrate Ireland's status as a paradoxical crossroads in terms of global trends and identities.

Audrey Robitailié

Queen's University Belfast & Université de Caen Basse-Normandie

CHANGELING GEOGRAPHIES. LIMINAL PLACES IN THE FICTION OF THE IRISH DIASPORA

This study will analyse how the liminality inherent to the folk motif of the changeling, a fairy substitute for a person stolen by the fairies, is reflected in the geography of works of fiction by writers of the Irish diaspora using this folkloric character.

To do so, it will focus particularly on Colum McCann's short story "Stolen Child" from his collection *Fishing the Sloe-Black River* (1994), Jane Urquhart's novel *Away* (1993) and Keith Donohue's novel *The Stolen Child* (2007).

These literary works explore themes of liminality, otherness and belonging, which were already present in the Irish folk-tales, decades earlier. Like the changelings of folklore, the characters are on the threshold of worlds, geographically or metaphorically. The landscapes and cityscapes of these works mirror the situation of the changeling, half-human and half-fairy.

In their intertextual explorations of exile and identity, the changeling figure appears as the embodiment of the writers' relationship to Ireland. The authors' approach to the folk motif will be studied under the light of Deleuze and Guattari's concept of "deterritorialisation." Indeed, the motif of a fairy inhabiting the body of a stolen human has been de-contextualised in an uprooting paralleling the Irish diaspora, only to be reterritorialised in the contemporary literature of these Irish-American/Irish-Canadian writers.

Loredana Salis
University of Sassari

SHAKESPERARE'S OTHER EDEN: *RICHARD II* BY OUROBOROS THEATRE COMPANY (2013)

Among Shakespeare's History Plays (1590-1599), *Richard II* is arguably the one that has been produced the less. There are versions of it which take liberties with its dense plot and which reflect the spirit of the age that conceived them. Notably, for instance, the fall of the anointed king was shown to English audiences with the interesting omission of the abdication scene in Act IV; while in Ireland the play has been considered to be a tragic reminder of the Island's colonial past.

The relationship between Shakespeare and Ireland has always been ambivalent: for some, Shakespeare was (and is) a paladin of imperialism, who portrayed the superiority of the English over the infidel Jews and Turks, as well as the Irish "rebels". Accordingly, Gaunt's eulogy in *Richard II* (Act II, sc. I) can easily represent an example of the playwright's patriotic convictions. However, the notion that Shakespeare was critical of England's vocabularies of race is legitimated by those representations, and indeed his plays have contributed to the development of much postcolonial theatre as well as postcolonial scholarship. Looking at the history plays, it may be said that Shakespeare's theatre did what King Richard seeks to do when he wants his audience to "sit upon the ground, and tell sad stories of the death of kings". The narrative quality of Shakespeare's drama, the always renewing ritual of story-telling in it are indicative of its translatability and its relevance to new and culturally diverse contexts.

Interestingly, in an essay entitled 'At Stratford on Avon' (1901), WB Yeats looked at *Richard II* as a model for the kind of theatre that he aspired to, and he also shared his master's view that the deposed English sovereign is a model of our human nature and of the modern condition of man. Yeats's words are consonant with the view of Denis Convay, Ouroboros Theatre Company's artistic director, for whom we need to "return to Shakespeare to find the kind of play we [in Ireland] should be staging to make sense of the here and now ... at a time when so few of our writers dare to deal with the slow suffocation of the body politic". His reworking of *Richard II* for Dublin's Ouroboros was staged at the Abbey Theatre in 2013 and followed a production by the Dublin Shakespeare Society (1996, dir. David O'Brien), a version by the Belfast Lyric Players (1957), and Michael Mac Liammóir's *Richard II* at the Gate theatre in 1951.

My work looks at Oubouros's relocation of *Richard II* in Ireland and the way in which Shakespeare's play is used creatively to travel across a century of Irish history and reflect upon the making of the country that it is today.

Stephanie Schwerter
University of Valenciennes

POLITICAL VIOLENCE BEYOND IRELAND CINEMATOGRAPHIC REPRESENTATIONS OF BELFAST AND BEIRUT

As epicentres of political conflicts, Belfast and Beirut are popular settings for films belonging to a variety of genres. Their fragmented urban space, as well as their internal ethno-religious boundaries, have inspired a great number of action films featuring spies, criminals, paramilitaries, shootings and bomb explosions.

In this paper, I shall focus on two films depicting the experience of political violence from a youth perspective. Set in the early 70ies, at the beginning of the respective conflict, Rodger Mitchel's *Titanic Town* (1998) and Ziad Douri's *West Beirut* (1998) illustrate the influence of civil war on the development of young people. In *Titanic Town*, the adolescent girl Annie McPhelimy attempts to lead a "normal" life in Republican West-Belfast, torn between her A-level exams and her first boyfriend. Increasingly, she becomes aware of Belfast's psychological and territorial divisions. In *West-Beirut*, Tarek and his friend Omar, try to navigate the city of Beirut, which is deeply split into Muslim and Christian sectors. When the French school they attend closes down due to repeated bombing explosions, they are delighted about their new freedom. However, the two boys are soon confronted with the horrors of a full-scale war.

Despite the serious topic of their films, Mitchel and Douri make use of parody, humour and irony in order to illustrate political violence from an alternative angle. Thus, they attempt to undermine traditional power structures dominating Northern Irish and Lebanese society. In line with Bakhtin, who argues that laughter is vital in order to see the world realistically, they aim at the derision of established authorities and tackle received explanations of the respective conflict. Focussing on *Titanic Town and West Beirut*, I set out to analyse the contrasting cinematographic approaches followed by the two filmmakers in order to mock existing political and moral value systems responsible for the perpetuation of civil war.

Nathalie Sebbane
Université Paris 3 Sorbonne Nouvelle

TRANSITIONAL NARRATIVES ON INSTITUTIONAL ABUSE IN IRELAND: STORIES, MEMORY AND HISTORY

The recent revelations about the burials of babies and infants on the grounds of Mother and Baby Homes in Ireland have, once again, questioned the obliteration of whole aspects of Irish history.

The whole process of institutionalization of generations of women to a large extent, and children to a lesser but nonetheless important extent, is becoming the focus of major media and academic interest. From *Magdalen Laudries* to *Mother and Baby Homes*, through *Industrial Schools* and orphanages, the country is discovering that scores of individuals were hidden and silenced in religious-run institutions for nearly a century. However, their story remains at a liminal stage between experiences past, stories just told, media and academic representations and potential 'historicization'.

In this paper, I would like to examine the possible bridges and transitions between the 'then' of experiences lived, the 'now' of stories told and the 'after' of memory politics. I would also like to probe into the transitional nature of narratives on the issue due to the use of new media and cyber culture. How will testimonies be transferred and transformed? Will they become permanent memories of a historical past or will they be transient and forgotten? How is the silencing of voices being replaced by a flow of words? How is the transition being operated?

These are some of the questions I propose to tackle in my presentation.

Katherine Side

Memorial University

"UNGENEROUS, THOUGH NOT MEAN": ASSESSING THE SCHEME FOR THE PURCHASE OF EVACUATED DWELLINGS IN NORTHERN IRELAND

Beginning in August, 1969, inter-community conflict in Belfast led to unprecedented, involuntary mobility. On an intermittent basis, families residing in interface areas and those caught up in rapidly shifting population movement, were forced to leave their homes because of threats, intimidation and violence. Displaced families moved in with relatives, squatted in vacated premises, and crossed transnational borders. Some families acquired new houses in Belfast and elsewhere in Northern Ireland, with assistance from government programmes. This presentation examines one such government programme, the Scheme for the Purchase of Evacuated Dwellings, also referred to as SPED. Established in 1981, SPED was to operate for a six-month duration; it continues to operate today.

I argue that SPED has facilitated housing reassignment; however, its operation has also led to unanticipated consequences, such as squatting and paramilitary vigilantism, which have prolonged and widened the breadth of the conflict. Importantly, I argue that SPED's narrow programmatic conceptualization of conflict has facilitated emergent forms of social marginalization and liminality in Northern Ireland (Jarman 2009).

As evidence, I draw on analyzes of primary and secondary documents held in the Public Records Office of Northern Ireland including intra-governmental written correspondence, programmatic and policy documents and, printed materials (i.e.,

guidelines for displaced families). Demonstrating its efficacy as a targeted, compensatory scheme for rehousing, personal safety and security, I also demonstrate its structural inability to address long-term goals, including shared spaces, inter-community cohesion and integration (OFMDFM 2010). Devised as a restrictive scheme which, in the words of one its principal architects was intentionally “ungenerous, but not mean,” I illustrate its key, structural shortcomings including, but not limited to its narrow conceptualizations of conflict and unrealistic expectations about its duration (Kidd 1973).

I demonstrate that the inability of SPED to alleviate the realities of housing segregation and housing stress and, to address inter-community distrust. I argue that goals for conflict transformation could be addressed more fully through broader conceptualizations of conflict and recognition of its transnational dimensions.

Anne Thompson
Trinity College Dublin

SURVIVING THE SECOND WORLD WAR IN IRELAND: T. H. WHITE'S CHANGING INTERPRETATIONS OF EMERGENCY-ERA IRELAND

The British author T. H. White – best known for his Arthurian novel, *The Once and Future King* (1958) – arrived in Ireland in February 1939, and although he apparently intended the visit to be a short fishing trip, he remained for over six years, experiencing the entire course of ‘the Emergency’ before leaving in September 1945. It is evident from his archives, held at the Harry Ransom Center in Austin, Texas, that White was initially infatuated with his neutral refuge at the edge of the European conflict, calling himself a Gaelic bard, conducting amateur archaeological investigations and even learning Irish, but as the war progressed he became disenchanted. His efforts to assimilate ceased, and his portrayals of the Irish in his letters and his fiction became virulently negative.

During these six years, White produced two books about his experiences in Ireland. One, *The Godstone and the Blackymor* (written in 1939-40 and published in 1959), identified with a deeper Gaelic past that White wished, during the first years of his stay, to appropriate for himself. The other, *The Elephant and the Kangaroo* (written in 1943-44 and published in 1947), relied so heavily on offensive stereotypes that it destroyed White’s relationships with his Irish hosts. Other scholars have labeled the war years as creatively empty for White because he published very little, but his two Irish books and the wealth of archive material demonstrate the great richness of this time for the author. During a time of international upheaval, White tried to find a creative refuge in Ireland. He initially attempted to assimilate, felt frustrated by the rejection and failure of these attempts, rebelled against the society that he felt had refused to incorporate him, and

dramatized all these internal upheavals in two extremely different accounts of his time there.

Jon Tonge
University of Liverpool

FOR GOD AND WORKING-CLASS LOYALISM? RELIGION, SECULARISM AND WORKING CLASS DUP SUPPORT

Historically, the DUP was strongly associated with the Free Presbyterian Church, given the position of Ian Paisley as leader of both organisations. Yet the party has always also relied heavily upon support from more secular working-class loyalists sympathetic to its politicised Protestantism. This paper shows how Free Presbyterians remain the largest single denominational category of member, but their rate of entrance to the DUP is in marked decline. The party nonetheless retains religiously conservative attitudes, including strong opposition to homosexuality and abortion. Most party members believe that 'Faith and Church' *should* play a substantial role in the party and many believe that there is a significant level of prejudice against Protestants in Northern Ireland.

This paper assesses the extent to which the DUP offers a cross-denomination and cross-class appeals. How far has it moved towards becoming a 'normal' secular party, no longer necessarily conditioned by a religious outlook? To what extent do its members view politics in class terms relative to religious values? How does the party intend to continue fuse religiosity with an appeal to those whose Protestantism is far more lax?

Antonella Trombatore
University of Lille3 / Roma Tre University

DEMATERIALIZING NATURE AND FEMALE IDENTITIES IN EDNA O'BRIEN'S *DOWN BY THE RIVER*

Nature and women share a parallel history of subordination and marginality: women are "a symbol of something that every culture devalues [...] and that is 'nature'" (Ortner 1972: 10). Irish literature investigates the nature-woman nexus extensively and often posits it at the centre of crucial social debates. Edna O'Brien's *Down by the River* (1996), which fictionalizes the notorious 1992 X-case (a fourteen-year-old Irish girl tried to get an abortion in the United Kingdom after a family friend had raped her), narrates the incestuous story of a countryman who abuses and impregnates his young daughter. The rape is depicted as taking place in the open natural fields surrounding the father's property. Therefore, the novel inscribes

the violation of both nature and the female protagonist into, on the one hand, the logic of a rigid patriarchal society and, on the other hand, in the religious and political debate on abortion.

Drawing abundantly on ecofeminist theories and conceptualization of maternal corporeality, I will show how the Irish patriarchal society controls representations of femininity and tries to force liminal and unconventional identities into conformity. As Perez Vides suggests, the rape allows a “materialization” of the analogy between male control over both land and woman (2003: 253). I will argue that the materialization of male power is paralleled by a dematerialization of the woman-nature figure by means of a negative rhetoric that gives the man something which is simultaneously removed from the woman.

Ruud van den Beuken

Radboud University Nijmegen

‘PARTLY PIRATE AND WHOLLY PATRIOT’: THE LIMINAL IDENTITY OF QUEEN GRACE O’MALLEY IN DAVID SEARS’S *GRAINE OF THE SHIPS* (1933)

The 1933 play *Graine of the Ships* by David Sears, who had previously seen his Anglo-Irish War play *Juggernaut* (1929) produced at the Gate Theatre, depicts the sixteenth-century Irish queen Grace O’Malley and her affair with Richard Burke, a Norman soldier who has been washed ashore after a sea battle. Despite killing one of her clansmen, he quickly wins the Queen’s affections, but their fledgling relationship is undermined by various love triangles that exist in her court. Sears’s largely fictitious depiction of Grace O’Malley, whom one reviewer from *The Irish Independent* described as “[p]artly pirate and wholly patriot”, is rife with political, historical, and mnemonic tensions, for although the Gate Theatre might hardly seem to be an appropriate venue for the production of pieces featuring legendary heroines, Sears also drew heavily from the mythological tale of Diarmuid and Gráinne in shaping his main character.

In this paper, I will argue that Sears’s representation of politically problematic marriages as postcolonial conundrums that might be resolved through rebellion are reinforced through modes of remembrance and self-assertion that might retrospectively be interpreted as liminal identity strategies. Sears’s play does not simply depict a series of dramatic events and characters that are temporally encapsulated; instead, it problematizes the concepts of memory and identity to create a historically ambiguous theatrical space in which Grace O’Malley functions as a liminal character: she is explicitly endowed with – and burdened by – the characteristics of her mythological namesake, while she is simultaneously presented as a Sean-Bhean Bhocht for future generations.

Tim Wenzell

Virginia Union University in Richmond

TREE OF DEATH, TREE OF LIFE: FORGETTING NATURE IN BECKETT

I am currently following up on my ecocritical analysis of Irish literature that I examined in my book *Emerald Green: An Ecocritical Study of Irish Literature* with ecocritical research on postmodernism and Samuel Beckett's works.

For this proposal, I would like to write a paper that focuses on an ecocritical analysis of the role of the tree in *Waiting for Godot*. I will discuss the absence of ecology in postmodern studies in both Ireland and Europe in this transition from postcolonial to ecocritical concerns. From an eco-psychological perspective, emphasized in the writing of Theodore Rozak's *The Voice of the Earth*, inattention to the value of nature is a primary source of all ills in the modern world. The themes of loss and alienation that literature explores are really symptoms of a lack of nature, and the postmodern absurd stems from human life without nature.

Clov in "Endgame" proclaims "There's no more nature." His paralysis derives from his unnatural condition of living and his inability to observe nature. This is especially true in *Waiting for Godot*, where the tree becomes a significant presence that stands for nature itself, yet its presence on stage has not garnered much attention, from both the characters on stage and from critics. From an ecocritical perspective, the characters forget the presence of nature; they are waiting for the memories that connect them to the natural world. The tree becomes a matter of perception, where it is perceived as the Biblical Tree of Knowledge that divides man into a conscious post-modern state of individual alienation rather than a state embodied by the Biblical *Tree of Life*, where everything is connected and has meaning in that interconnectedness. Indeed, as the tree moves from barren branches in Act I to foliating in Act II, it represents the life cycle inherent in all things—yet its presence is virtually ignored.

Though my 20 minute presentation will focus mainly on *Waiting for Godot*, I will develop a much longer paper for publication to include an ecocritical analysis of *Endgame*, Beckett's novella *The End*, and his short fiction "Ghost Trio," "Lessness" and "Imagination Dead Imagine," all of which require the reader to understand the fundamental division of conscious and unconscious through the act of interpreting the environments in which the characters and their narratives play out.

Sophie Whiting
University of Liverpool

'THERE IS NO POINT JUST HAVING A TOKEN WOMAN.' BARRIERS TO FEMALE POLITICAL REPRESENTATION IN THE DEMOCRATIC UNIONIST PARTY

The number of women in political life in Northern Ireland has increased considerably in the past decade. Women now represent 19 per cent of MLAs in the Northern Irish Assembly and 23.5 per cent of local councillors are now female. However, in relation to other devolved institutions, where female representation is 44 and 35 per cent in the Welsh Assembly and Scottish Parliament respectively, progress seems to have stalled. Northern Irish politics maintains a significant gender deficit, where it is blamed that the cleavages of nationality and religion tend to eclipse a cross cutting gender cleavage.

This paper firstly explores the under-representation of women in the Northern Irish Assembly, especially in relation to the devolved institutions in Scotland and Wales. Secondly, evidence is drawn from extensive survey data of members from Northern Ireland's largest party, the Democratic Unionist Party (DUP) and over 100 semi-structured interviews from the party's elected representatives.

The shortfall of female representatives in the DUP is often blamed on the reluctance of women to stand for election, as opposed to the existence of any barriers to participating in the political arena. This paper challenges this assumption and explores how supply (family commitments, self-confidence) and demand factors (party selection procedures, voting system) help explain the constraints on women entering politics. Drawing upon in-depth interviews and party survey data this chapter examines the role and opinion of women at various levels of the DUP to gain their perspectives on whether there is discrimination against women in public life, the position of women in the party and how they feel female representation could be improved. The DUP primarily encourages a 'gender neutral' position, which emphasises the principle of merit as a method of selection, as opposed to the implementation of gender quotas.

Clair Wills
Queen Mary University of London

'CLAY IS THE FLESH': LOOKING AT IRISH MANUAL LABOUR IN 60S BRITAIN

The journey by rail and ship which punctuates Philip Donnellan's 1965 film 'The Irishmen: An Impression of Exile' is structured around a nostalgic narrative of loss and a broadly 'revivalist' construction of the authenticity of the Gaeltacht as opposed to urban Ireland or industrial Britain. This paper discusses the post-war migrant journey as a means of both consolidating and questioning the idea of the

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West, and the status of manual labour, in fiction and drama produced in Britain during the 1960s.
