ABSTRACTS

papers scheduled for

IASIL 2009

University of Glasgow

27th to 31st July 2009

IASIL 2009

GLASGOW

ABSTRACTS

papers scheduled for

IASIL 2009

These abstracts run in alphabetical sequence by author's name.

Times, topics and groupings are set out on the separate schedule of sessions.

University of Glasgow 27th to 31st July 2009

IASIL 2009

GLASGOW

Frances Sheridan (1724-1766) in Spain

Begoña Lasa Álvarez (University da Coruña, Spain)

The aim of this paper is to analyse the reception of Frances Sheridan's literary works in Spain, notably, *Memoirs of Miss Sidney Bidulph, Extracted from Her Own Journal* (1761) and *The History of Nourjahad* (1767). The first text is one of the numerous works of foreign writers which was published in Spain in the last decades of the eighteenth century. The great majority of these texts were from French authors, since Spain has traditionally regarded France as the principal guide to follow in literature, and in other diverse realms such as fashion or politics, because of geographical as well as cultural and linguistic reasons. However, given the great publishing development which took place in Europe during this period, there was room in Spain for English writers' works, which were translated into Spanish from French intermediary texts and which were extensively read. *Memoirs of Miss Sidney Bidulph* appeared anonymously in Spain in 1792 and it was entitled *Memorias para la historia de la virtud*, following the French translation by the Abbé Prévost. This text is the first English novel to be published in Spain and heads a series of English works, which were released in the Peninsula during the last decade of the eighteenth century, such as the novels by Richardson or Swift. This novel was also adapted to the stage in France and then translated into Spanish by Gaspar Zavala y Zamora as *El amante honrado* in 1793. The other narrative text, *The History of Nourjahad* was translated and published in Spain much later, in 1838, under the title *Historia de Nurchahad, el persa*, in the Romantic period when the exotic atmosphere and settings were in full bloom.

Irish Exile and Diaspora in Eighteenth-century Galician Society

Mónica Amenedo-Costa (University of A Coruña, Spain)

In the past, the displacement of a significant number of Irish Catholic citizens from their country of origin had an important effect on their host communities, and led to the spread of an Irish diaspora across Europe. These immigrant individuals contributed to enrich European culture and society through their involvement in a variety of activities in different economic sectors. A large number of Irish men enlisted in European armies, including Spain's. In the eighteenth century, several Irish regiments, such as "Hibernia" and "Ultonia", were part of the Spanish forces. Additionally, Irish soldiers and officers served in the Spanish army. They saw service in various parts of the country. Galicia was one of the areas where they stationed in order to protect the interests of the monarchy.

The aim of this paper is to provide information about the Irish regiments and military men who participated in different operations and missions in Galicia during the second half of the eighteenth century. With this in mind, an analysis of data from primary source materials will be undertaken in order to deepen the knowledge about the presence of these immigrants in the Galician society and to provide details on these military personnel such as their full name, place of origin, indicators of their rank or the name of the regiment in which they served. This analysis is particularly useful as it will also allow us to gain an understanding of the cultural and historic ties that existed between Ireland and Galicia during that period of time.

Between Here and There: Lyricism and Zen in Sinéad Morrissey's Japanese poems

Pascale Amiot-Jouenne (Université de Perpignan, France)

This paper is devoted to the second section of Sinéad Morrissey's *Between Here and There* (2002) which gathers fourteen poems composed during the writer's two year stay in Japan. The title of the collection aptly describes the poet's position, poised between her discovery and exploration of Japanese Zen culture and the Western lyrical tradition she was steeped in during her Irish youth. In the light of recent French studies on lyricism and a selection of international essays on the art of Zen, my aim is to explore the complex relation between both traditions, and the way in which their coming together generates an exceptional body of poems, as "two worlds split open to each other, stars spilling from each." Between attachment and detachment, Sinéad Morrissey's "Japan" sequence cultivates what the poet terms "the tolerance of transitions" — the art of in-betweenness.

What's it about? A pedagogical strategy for approaching *Dubliners* in a multicultural context.

Marie Arndt (Thames Valley University, UK)

This paper is very much a work in progress, and aspires to link teaching and research. There are several reasons why I started thinking about this project. Firstly, in the institution where I teach the student population is ethnically very mixed, including students with roots in many cultures including non-European; combined with the fact that students, disregarding their ethnic origin, generally have a poor standard of general knowledge. These circumstances repeatedly present obstacles for the students' ability to contextualise and thereby analyse literary texts on a critically well-informed level, historically as well as linguistically. This dilemma is evident for lecturers involved at both A-level and HE-provision, and I'm sure Britain is not the only example. This project aims to present a strategy to encourage students to improve their analytical skills through inquiry-based learning of relevant contextual aspects in order to apply a rounded and holistic approach for close readings of literary texts, and my example will focus on *Dubliners*.

My theoretical framework originates in the active learning approach, as set out in *Institutional Strategies to Link Teaching and Research* by Alan Jenkins and Mick Healey (2005). One fundamental aspiration in their argument is "emphasising the construction of knowledge by students rather than the imparting of knowledge by instructors…." (Hattie and Marsh (1996) The relationship between research and teaching: a meta-analysis, Review of Educational Research. 66(4), 533, quoted in Jenkins and Healey, 13.). This statement encourages a student-centred pedagogical stance and where the lecturer is a, to use a horrible word, "facilitator" of the students' search for learning, rather than an instructor who conveys "ready-made" learning for students to regurgitate in exams. The increased student-centred approach is aided by e-learning tools, such as Blackboard, which allows for posting of material by the lecturer for the students to consider, as well as communication between students and between lecturer and students, outside the classroom in real-time.

World Perspectives in the Periodicals: Irish, Scottish and Welsh case studies from the 1930s and 40s

Malcolm Ballin, (Cardiff University. UK)

The turbulent 1930s witnessed Soviet Communism, European Fascism, the Spanish Civil War, problems in Manchuria, and the Italian invasion of Abyssinia. Europe and America experienced economic depression. The Second World War and the 'Emergency' in Ireland were followed in the 1940s by post-war reconstruction, the Cold War and the dismantling of Empire. Culturally, European modernism was a dominant theme.

This paper will examine three specific periodicals: *Ireland To-Day* (1936-8) edited by James L. Donovan in Dublin; *The Freeman* (1932-35), edited in Glasgow by Robert Black, and *Wales: The National Magazine* (1937-59) produced in Cardiff and Carmarthenshire, first edited by Keidrych Rhys. All these publications negotiated between nationalist, domestic and international preoccupations.

Ireland To-Day published a challenging series under the heading 'Foreign Commentaries', initially by Owen Sheehy Skeffington. This republican periodical contested the Catholic view of the international scene, which informed the attitudes of de Valera's government. It encountered official disapproval, amounting sometimes to censorship. Eventually it was forced to close.

The Freeman was more prone to see the world through the prism of Scottish nationalism, and gave substantial space to economic questions and to cultural issues. Hugh MacDiarmid, a major contributor, was influenced by Nietzche, had a special interest in cultural developments and deeply distrusted the British imperial agenda.

Wales initially chose to concentrate on creative writing, introducing modernist material, much preoccupied with the status of 'Anglo-Welsh' writing. It was 'progressive' and 'with the people.' In time, however, the magazine extended its interest in social, political and international subjects, developing a substantial overseas readership.

The paper will consider the different ways in which international perspectives developed in these national contexts.

Playboys, Princesses and Potions: post-Civil War Ireland in George Fitzmaurice's *The King of the Barna Men*.

Fiona Brennan (University College Cork, Ireland)

An absurdist drama of excess and spectacle, I will argue how a textual re-examination of the available archival material demonstrate this play as a definitive post-Civil War drama. Furthermore, I will interpret Fitzmaurice's play as a caustic commentary on the political, theatrical and cultural pursuit of Irish identity in 1920s' Ireland.

Reading Beckett through Beckett

Arthur Broomfield (Co. Offaly V.E.C., Ireland)

My paper will stress that reading the works of Samuel Beckett in their own right, without referring to other philosophers - for Beckett, too, is a philosopher - and refusing to be constrained by 'helpful' interpretations, and assumed references, will reveal the extent of his genius. To read Beckett through the works of others is to reduce him a level that is undeserved. Beckett exceeds all philosophers from Berkley to Derrida. Attempts to constrain the transformative and creative process in his works to imposed, arid points of reference have no validity in their reading. The paper will argue for a new approach to Beckett that sees him as optimistic when we consider his ontological approach.

Narrative Devices in *The Dialogue of the Ancients of Ireland*, a new translation by Maurice Harmon of *Accalam na Senórach*

Barbara Brown (Marshall University, Huntington, WV, US)

One of Ireland's greatest collections of stories and poems, the *Accalam na Senórach* is an early thirteenth-century, medieval Irish text retold in a modern idiom in poet Maurice Harmon's new translation. It belongs to the tradition of place-lore. Its narrator anticipates what became a convention in Boccaccio and Chaucer - the device of the frame story within which other stories are told. In the *Dialogue* the 5th century St Patrick and Caílte, one of the few surviving members of the 3rd century Fian, meet and travel round the four provinces of Ireland. Within this peripatetic framework are more than 200 stories and poems. The stories identify particular places by explaining their origin in Fian history or memory. The entire work is integrated through different kinds of stories and poems, formulaic patterns, the complementary interaction between prose narratives and poetic comment or illustration, the contrast between Christian and pagan values, and between heroic adventure and romance. The story-cycle form itself ensures creative interaction between the various narrative levels, between the pagan, oral world of the Fian and the literate Christian world of Patrick and between an historical context and figures and events in Irish sagas such as the *Táin* and the legend of Mad Sweeney. Storytelling is everywhere an important value, and many of the stories compiled and shaped by the nameless author belong to the oral tradition. A highly allusive text, the *Dialogue* deploys an impressive set of narrative devices.

Gender and the Decorative Arts: Evelyn Gleeson and the Irish Cultural Revival

Karen E. Brown (University College Dublin, Ireland)

Recent scholarship on art and gender has confronted the role of the decorative arts in the art-historical canon, contextualizing the cultural production of women within the social, cultural and institutional environments in which they worked. This paper focuses on the contribution of the English-born woman of Irish descent, Evelyn Gleeson (1855-1944), to the Irish Cultural Revival.

Established histories of the Dun Emer Industries (1903-08) have suppressed Gleeson's invaluable contribution to the Revival. As the driving force behind the foundation of the Industries, Gleeson brought together her vision for women's suffrage, Irish nationalism and humanitarian ideals. Uncovering papers from her archive in Trinity College Dublin unfolds a hidden history of this dynamic and professional woman artist. In particular, her lesser-known feminist writings from 1890s London, including lectures presented to the Irish Literary Society, portray an ardent campaigner for women's rights. They also evidence her original research into indigenous arts and crafts of various European countries including England, Hungary, Russia and Italy, through which she consolidated her ideas. The conception and reception of Gleeson's Irish-made clothing, hand-tufted carpets and other household goods, prove that she made an invaluable contribution to Revival ideologies in what is predominantly understood to be a Literary Revival in early twentieth-century Ireland.

Searching for Order: The Examination of Christian Rituals in Thomas Kinsella's Early Poetry.

Andrew Browne (NUI Galway, Ireland):

In 2007, Thomas Kinsella was presented with the Freedom of Dublin City as well as various other honours, including the Ulysses Medal from University College Dublin, a plaque commemorating his birthplace at 38 Phoenix Street and a special evening during the Dublin Writers Festival. The attention being paid to Kinsella's work is long overdue since he has been writing world class poetry for over fifty years and continues to publish top quality work. Kinsella's unrelenting examination of his chosen themes, consummate formal experimentation and precise attention to language highlights a significant poetic intelligence.

A crucial development in Kinsella's early poetry is a critique of the Christian morality system which he enacts within several of his poems as part of an attempt to find a system of representation for human experience. His analysis significantly finds the Christian moral system lacking, and a process begins in which it will be effectively marginalised and replaced. Kinsella looks to a variety of differing traditions and theoretical systems for a way to represent the chaos of existence including Jungian psychology and alchemical / numerical reference systems.

By examining his own spirituality against larger philosophical issues Kinsella highlights the problematic tendency for Christianity to sunder the human being's unity of body and spirit by stigmatising corporeality. This paper examines some of the poetry from the 1958 collection *Another September* as well as the 1962 collection *Downstream*. By looking at these earlier poems I will show how Kinsella begins a process of disassociation from Christian systems of representation and how he finds them unable to successfully represent experience.

"'Write for Ireland and the world'": *The Salmon,* 1981-1991

Megan Buckley, M.A., Department of English, NUI, Galway

The Salmon, the Galway-based literary magazine that ran for a decade from 1981-1991, is one of the longest-lived "little magazines" that appeared in the second half of the twentieth century in Ireland. To date, minimal attention has been paid to this unusual publication, which staunchly refused to be labelled a "regional magazine", consistently published authors in translation as well as non-Irish poets writing in English, and refused to agree that the writing and reading of poetry was reserved for the elite. This paper, which will be part of a dissertation that focuses on Salmon Publishing, Ltd. and four of its authors, will briefly examine *The Salmon*'s publication history, and will meditate on the ways in which *The Salmon* – which became Salmon Publishing, Ltd. in 1985 and is still thriving in 2009 – began to change the structures for the publication and reception of poetry in late-twentieth-century Ireland.

I am a Doctoral Teaching Fellow in the Department of English at NUI, Galway, and have presented my research at conferences in the Ireland, the United States, and the UK. My work has appeared in publications such as *Emerging Voices: Gender & Sexuality in Irish Criticism*, and the *European English Messenger*, and I teach seminars on Victorian women's poetry. I was the inaugural winner of the Oliver St John Gogarty Scholarship, and the 2008 winner of the IASIL Student Scholarship.

The Sublime Language: On Ciaran Carson's Translations of Rimbaud and Baudelaire

Viviane Carvalho da Annunciação (Universidade de São Paulo, Brazil)

In Walter Benjamin's words once a work of art is translated, its original meaning, which is from its moment of conception something already mysterious and obscured by the artistic form in itself, is transformed into something else. However, what is commonly conceived of as loss and infidelity, to the critic, should be regarded as gain and creativity, since new connotations and implications could be envisioned through the eyes of other cultures (2000). In the light of the remarks made by the German philosopher, this paper is concerned with the analysis of the ways in which the Northern Irish poet Ciaran Carson translates the French poets Arthur Rimbaud and Charles Baudelaire in the volume *First Language* (1993). Known for his strict formalism and deep commitment to history, Carson, through the appropriation of two remarkable French poets, reconfigured the Northern Irish poetic tradition and invigorated its sources with new literary paradigms. Thus, we seek to understand precisely how a foreign poetic structure enabled him to make better sense of the world in which his subjective voice inhabited, and more specifically, which were the main reasons and motivations for his choice.

Starr, Sand, school & slum: Secret stories of childhood and consumer culture in late nineteenth century Ireland.

Lauren Clark (University of Sunderland, UK)

"The Flashes, mother and daughter were specimens of the lowest type of Dublin fisher woman […] Their lives are set forth in all their ugliness amid the filth and squalor of their environment." (Brown, Stephen, James Meredith, *Ireland in fiction : a guide to Irish novels, tales, romances and folk-lore*, Dublin; London: Maunsel, 1916: 626.)

'Slum,' fiction in nineteenth century Ireland seems to offer representations of family life, children and social models which contradict middle class, consumerist ideologies of nineteenth century Dublin. In this paper, the predicament of the child in 'slum' and banlieu environments (consumerist dystopias) will be examined through an analysis of the child-orientated literature of lesser known Irish female authors of the period such as May Laffan Hartley and Fannie Gallaher as well as the infamous George Sand.

As well as literature, lesser known late nineteenth Irish journals such as Zozimus, The Gael and The Irish Diamond will be considered for their satirical sketches, articles and advertisements involving children in contradictory consumerist discourses both in Ireland and in Europe. The secretive aspect of this, I will argue, is that anonymous and marginalised Irish authoresses who have escaped (and continue to shirk from) the critical spotlight may be only partly accountable for this predicament. These authors could have equally been under examined and treated scathingly because of their controversial representations of family life, representations which actively resist 'imperial curiosity,' and their depictions of the slum as an urban space de-cluttered of the objects of empire and hence, a modest alternative to bejeweled cosmopolitan consumerist Dublin or Paris.

Moreover, the Irish 'slum,' as depicted in advertising, journals and literature, will also be compared with the status of the fin de siècle French banlieu. Such comparison provokes many questions which the paper will seek to address. Were these urban spaces sanctuaries for poorer classes and seeming dissidents, settling in the periphery of a city from which they felt outcast? Did writing against the grain on the topic of consumer culture and social organisation mean writing against the reign? How was it possible to develop national and individual identity when extricated from the commodities and the infectious advertising of a burgeoning consumer capital? Why and in what ways were children inculcated into support or denial of consumer ideology from out with or within the slum? And, ultimately, why was the child continually and unashamedly used by some in late nineteenth century Ireland's consumerist and social discourses?

Four Nations Feminism: Una Troy and Menna Gallie

Claire Connolly (Cardiff University, Wales; UK)

This paper considers the relevance and meaning of the four nations context for Irish and Welsh women's writing in the years round 1960. I identify archipelagic relationships as reimagined by two writers in particular: Fermoy-born and Clonmel-based Una Troy in her *Esmond* and the South Wales writer Menna Gallie. Both wrote novels that deploy plots of female friendship to interrogate the relationship between gender and national affiliation in a four nations context. The novels I discuss are unusual in their refusal and interrogation of the endogamous forms of family-oriented realist fictions, the dominant mode of women's writing in this period in both Ireland and Wales. Troy and Gallie imagine forms of national relationality that are based in individual, even isolated, bodily experiences; specifically the experiences of sexually or socially vulnerable women in their forties, whose predicaments in turn speak to the forms of political community that they inhabit.

A Land of Milk and Honey? Imagining America in Irish Literature on the Famine, 1850-1900.

Marguérite Corporaal (Radboud University of Nijmegen, Netherlands)

Images of wastelands are prominent "figures of memory" in the literature that remembers the trials of starvation, eviction and migration of the dark 1840s. Prose fiction narratives, both set and written in the homeland, Ireland, not only depict an afflicted people and nation, but also present characters who leave Erin in order to seek their fortunes elsewhere, thus commenting on the mass emigration in retrospect. This paper will examine the representations of North America in the following Famine novels: David Power Conyngham's *Frank O'Donnell* (1861), Julia and Edmund O'Ryan's *In re Garland* (1870) and Margaret Brew's *The Chronicles of Castle Cloyne* (1885). Presenting my findings against a framework of cultural memory theory, I will explore the various ways in which America is envisioned in these texts: from promised land to corrupt world; and from site of community to place of exile. Moreover, I will investigate the ways in which motherland and the New World are compared and contrasted as well as point out transformations in these imaginings of the New World over the decades

Distant Irelands and Modes of Return: Exile and Imagined Homelands in Second-Generation Irish-American Literature, 1850-1875.

Christopher Cusack (University College London, UK)

Much of the literature written by and for Famine immigrants in North America engages in retrogressive idealisation of the homeland, Ireland. Juxtaposing the image of Ireland as a pastoral idyll with the idea of America as a dangerous urban Protestant and sin-ridden space, these works bespeak a nostalgic longing typical for emigrants' narratives and incite immigrants to be virtuous Catholics and not lose their Irish identity. In my paper, I shall study the portrayal of Ireland on the one hand and America on the other in Charles Cannon's *Bickerton; or, The Immigrant's Daughter* (1855), Mary Anne Sadlier's *Elinor Preston* (1861), and John McElgun's *Annie Reilly* (1873). At the centre of these works is the desire for return: characters who observe their religious duties and conform to the model of Irishness promoted by the authors are granted the right to go home. Interestingly, however, this return is often symbolical: rather than retracing their steps to Ireland, the characters construct imagined homelands in America which are firmly grounded in ideals of family and community, piety, and often nature. As such, these works demonstrate a peculiar tension between images of Ireland and America, undermining an apparent binary opposition between Ireland and America by locating metaphorical homelands in America. Supporting my findings with theories of cultural trauma and memory, I shall address the question of homeland, analysing the novels' portrayals of Ireland vis-à-vis America and the modes of return they offer.

Form and Deformation: the Visual and the Verbal in Bacon and Beckett

Ulf Dantanus, (University of Gothenburg at Sussex University; Sweden/UK)

Form and deformation imprint radically different images on the nervous system. As modernists and postmodernists, Francis Bacon and Samuel Beckett self-consciously challenged and offended conventional artistic forms and expectations. The initial response to their art took the form of walkouts from galleries and theatres. Bacon's *Three Studies for Figures at the Base of a Crucifixion* (1944) and Beckett's *Waiting for Godot* (1953) perform a direct assault on the nervous system of spectator/audience in an attempt to access the sensation without, as Bacon described it, “the boredom of the conveyance.” This shortcut is effected in the discrepancy between the sensation unlocked by their art and the formal space in which it appears. Worn-out patterns and static shapes like realistic representation, linear narrative and drawing room decor were deformed into a new appearance. Bacon and Beckett believed that the only way of revitalising the form lay in distorting it.

The focus of their art is in the modernistic conflict between time and motion, as illustrated by the relationship between the camera and the human eye, or between the stills and the movies. The frozen detail of the photograph made any painterly attempt at naturalistic illustration redundant, and new artistic techniques were invented to capture the fleeting movement of life. The solution lay in a new relationship between the artistic product of painting or play and the medium that moves it; that is, paint or language. Bacon uses paint to deform the human shape into greater expression, and Beckett's very short story “Ping” dispenses with traditional syntax and takes the form a painting in words.

Another crux of their art appears when the eternity of the straight line breaks into the more complex and expressive shape of the cruciform. Despite their atheistic or agnostic inclinations, the cross acts as recurrent theme and image in their work. In Bacon and Beckett, the religious concept of crucifixion is put under considerable stress by modern processes of signification without losing its original shape.

World enough and time – the northern gay narrative in contemporary Northern Irish fiction and the natural environment

Maeve Davey (University of Ulster, Coleraine; UK)

Shelly Saguaro argues that the 'notion of a neutral space, a natural sanctuary or a politics-free zone' is 'naïve'. Therefore it is hardly surprising that attitudes towards the land itself are a key feature of much contemporary writing from the north of Ireland, and this is particularly apparent in men's writing. This paper will explore the masculine relationship to place, the connection to the land and the gay narrative in novels by authors such as Danny Morrison and David Park, using Jane Jacobs' declaration that 'the politics of identity is undeniably…a politics of place' as a starting point.

Despite important steps that have been taken in the direction of tolerance, openmindedness and respect for the diversity in sexual practice in Northern Ireland, as a society it remains predominantly conservative, occasionally judgemental, and all too often prejudiced. While this lack of tolerance applies to all practices which deviate from the perceived norm, whether this involves distinctive dress, tattoos, piercings or, in fact, an affiliation to any identity outside of the usual Catholic-Protestant dichotomy, one of the most obvious targets for conservative backlash has traditionally been the gay community in the north.

While things have certainly improved for the gay community in twenty-first century urban Northern Ireland, these improvements have been very recent developments. Kathryn Conrad argues: 'Subjects need space in which to exist; bodies occupy space', and it is certainly plausible that the lack of physical and mental space offered to the gay community in the north in the past has led to rural space being imbued with the characteristics of an unlikely Arcadia. This paper will focus predominantly on the motif of the island as a symbol of superficial sexual freedom, the limitations of nature as a source of solace and the exploration of transgressive identity that results from the depiction of queer relationships that cross boundaries of both age and race.

McDonagh's *In Bruges* at Home

Joan FitzPatrick Dean (University of Missouri-Kansas City, US)

This paper looks at the reception of Martin McDonagh's first feature-length film and uses the lens of British gangster films of his generation, some times described as "New Laddism." Although McDonagh has said that he did not set out to make an Irish film, the screenplay, casting, and storyline produced a work that was widely identified as Irish. Examining the international reception of *In Bruges* (and of McDonagh) and locating the film in reaction against contemporary British gangster films also addresses the question of the Irish dimension of McDonagh's work.

With six murders and three of the film's six principal characters dead, *In Bruges* has the hyperbolic violence (found in all of McDonagh's work) found in the "New Laddism" of British films such as *Lock, Stock and Two Smoking Barrels* (1998), *Snatch* (2000), *RocknRolla* (2008) or *Sexy Beast* (2002). *In Bruges* is, however, unlike the British films in both form and content. The mise-en-scène of *In Bruges* is lush rather than austere, more medieval than high-tech. Moreover, whatever Irish dimension exists in *In Bruges* is inextricably linked to its moral, specifically Catholic, dimension of guilt, forgiveness and redemption.

The difficulty in situating *In Bruges* in an easily identified generic category may have contributed to the wide array of critical response, which varied significantly by country. In Britain, *In Bruges* was occasionally seen in relation to similarly violent tales of hitmen and more often seen in relation to McDonagh's stage plays. In Ireland, the film "was greeted ecstatically by a capacity audience" at the fifth Jameson Film Festival; it was typically reviewed with emphasis on its Irish dimensions (stars, themes, references). Like most of the Irish reviewers, a surprising number of American reviewers identified an Irish dimension in *In Bruges*.

'thinking of the huge beech tree': Michael Longley's poetry of the elements in *Snow Water.*

Elisabeth Delattre, (Université d'Artois, France)

Defining Michael Longley's poetry has always puzzled critics. Variously described as a 'Nature poet', 'a love poet', 'a neo-classical imitator and translator', or even 'a poet of the Troubles', as Alan Peacock puts it, Longley resists any single, defining characterizations. It appears, however, that Longley's poetry is deeply rooted in the world he lives. One of his favourite places is the West of Ireland, County Mayo where he has spent a good deal of his time, and which has inspired him, as can be seen in his poems published in 2004 under the title *Snow Water* and reproduced two years later in *Collected Poems.* The poet explained his purpose in a somewhat elusive and subtle phenomenological way in an interview: "If I was to divide the four elements between my chum Mahon and Heaney, I would grant Mahon fire and air and Heaney water and earth. That's far too diagrammatic. Nevertheless there's a grain of truth in it. I would locate myself in between, free at the moment to choose between the four elements."

This paper aims at analysing the role of the four elements in *Snow Water*, which appears to be emblematic of the poet's art, as the verse is not only 'simpler' and 'more relaxed', in his own words, but also deeper and more self-contained than ever before. This analysis will rely on Gaston Bachelard's phenomenological approach which deals with the way human reverie on matter governs poetic writing as the sensory experience of the natural world.

‘125921’: Memory, History and the Artist in Hugo Hamilton’s *Disguise*

Dorothea Depner (Trinity College Dublin; Ireland)

Szene aus der Hirschjagd (“Scene from a stag hunt”) is the title of an installation by German artist Joseph Beuys, a fragment of which, “125921”, serves as epigraph to Hugo Hamilton’s latest novel, *Disguise*. At the centre of Hamilton’s sweeping vision of German society – from the air raid shelters of the Second World War to the patriotic euphoria of the 2006 FIFA World Cup – is the protagonist’s struggle with a memory that is not so much embodied in him as appropriated by him through social and cultural frameworks. Taking *Szene aus der Hirschjagd* as its point of departure, this paper will position an analysis of the novel at the nexus of three critical perspectives: first, it will explore how Beuys’s work of art and his theory of the “social plastic” resonate in the artistic quest theme of the novel. Second, the paper will address the implications of an ethics of remembering for the strategies employed by the protagonist to construct a German identity as a secondary witness of the Holocaust. The final idea under negotiation is the possibility of an exchange of memories through intercultural dialogue, based on the concept of cultural memory as a dynamic process developed by Aleida Assmann. In order to achieve this, the paper returns the critical gaze Hamilton casts on German society in *Disguise* to tease out implications for “New Ireland’s” self-image, her relationship to the past and to constructions of identity from beyond her own borders.

'Roads not Taken?' Alternate History in C.B. Gilford's *The Crooked Shamrock*

Juan F. Elices (Universidad de Alcalá, Spain)

Whenever science fiction is approached in critical terms, it is very complex to withdraw the literary artefact proper from the influence exerted by filmic giants such as the *Star Trek* and *Star Wars* sagas or even Orson Wells' adaptation of H. G. Wells' classic *The War of the Worlds*, which many have identified as the epicentre of this long-standing expression. In Ireland, it would be rather risky to affirm that the tradition of science fiction and alternate history has constituted a significant trend in the country's literary history, perhaps due to the prevalence of other more realistic genres. Nonetheless, if we dig into this same literary history, the number of works that might fall under this broad category would point at an interesting bulk of novels and short stories that could be categorised as eminently sf. From Belfast-born C. S. Lewis to contemporary novelists Gerald Whelan or Ian McDonald, sf and alternate history novels have drawn the attention both of the reading public and the critics, who are now beginning to recognise a genre that is also able to capture the spirit of so-called Irish literature. Among these works, C. B. Gilford's *The Crooked Shamrock* stands as a most suitable example of how accepted and unquestioned assumptions can be re-invented and re-inscribed within an alternate historical scenario. Therefore, the purpose of this paper will be to revolve around the way Gilford manages to build up "what-if" speculations on the basis of what would have happened had certain historical episodes been different.

The Gaelic stage-German: Germany in contemporary Irish-language culture

Joachim Fischer (University of Limerick, Ireland)

This paper will discuss aspects of the image of Germany in contemporary writing in Irish.

The number of book-length translations from German into Irish published in Ireland far outnumber translations into English.

It is well known that German Celtic scholars have had a significant impact on the Irish language movement. The scholarly appreciation accorded by these scholars to Irish became a useful argument first in the struggle to establish the Irish language firmly within the school and university curriculum in Ireland and then, after the establishment of the Free State, to foster a sense of national pride based on the European significance of Irish-language culture, establishing direct links with the Continent which bypassed Britain. From the beginning of the 20th century several generations of Irish language scholars went to German universities to receive their philological training. Thus, many key players within in Irish language culture developed a particular interest, if not fondness for Germany and German culture. Complexities surfaced in 1992 in the debates about the most controversial publication in Irish in recent years, Roisín Ní Mheara's autobiography *Cé hí seo amuigh*?. The book detailed Ní Mheara's ambiguous relationship with National Socialism and contained passages which come close to a denial of the holocaust, a criminal offence in Germany but no reason to forfeit a government grant from the Arts Council in Ireland. This was the starting point of a heated public debate, a rare occurrence for a publication in Irish and an indication of the continued relevance of the German factor in Irish cultural discourse in both languages.

Hardly surprisingly, the Nazi period continues to impact significantly on the literary image of Germany we find in post-war writing in Irish, though only rarely with Ní Mheara's ambiguity. After a brief overview, the paper will focus on three Gaelic stage-Germans as they appear in Eoghan Ó Tuarisc's drama *Aisling MhicArtáin* of 1978, Antoine Ó Flatharta's play *Imeachtaí na Saoirse* (1986; first perf. in 1983) and in the TG4 comedy series *Kaisleán Klaus* of 1998. I will discuss the political and aesthetic functions of these images making use of imagological theory developed in the 1980s in Germany within the context of comparative literary studies, which until now has only rarely been employed in comparative studies of either literary tradition in Ireland.

The Hybrid Late Masks of W.B. Yeats (1865-1939) and Kostes Palamas (1859-1943): A Comparative Approach

Konstantina Georganta (University of Glasgow, UK)

W.B. Yeats was equally divided between competing notions of national awareness, like Kostes Palamas was by his allegiance to European literature and a poetry that could shape Greek cultural identity. Using their last works as the pulpit from which to herald cultural, and thus also personal, continuity, Yeats and Palamas gathered disperse images and performed a final song of their country which, unified under the hybrid voice of a single unexpected hero, could become associated with the fates of modern states within Europe. Crazy Jane and Phemius were the final transformations in the work of two poets intensely aware of both gender and identity as cultural constructs. Modern hybrids of a postcolonial era, they embodied a contingency plan for the future of newly modern states.

Yeats's Crazy Jane, another dominant alter-ego of the poet masked as an ecstatic female hero juxtaposing the maternal power of rebirth with sexual desire and death, was neither the sovereign image of Ireland the wife nor the sexually pure Mother but a famous country beauty, such as Mary Hynes, grown old and legendary, like Winny Byrne, and singing for a new Ireland. Palamas's Phemius did not belong to Homer or Palamas alone but, connected through his desire for Penelope to Dante, Shakespeare or Valmiki, Sappho and Edgar Allan Poe, as shown in Palamas's last long poem *The Nights of Phemius* (1935), he represented a feminized hybrid of the poet's experience of the Modern.

In my paper I explore how these two poets, emblematic national voices in need of revival, put on hybrid feminized masks to tackle the modern and portray their uneasy relationship with the static connotations of the 'national' in their late poetry of the Thirties. Yeats's Crazy Jane persona is examined as the antithetical self of the poet's early bardic persona of Red Hanrahan alongside Palamas's bardic Phemius and his desire for his feminine other.

5 Lorcas, 3 Valle-Inclans, 25 Shakespeares … and a string of Friels: measuring the impact of Irish drama in twenty-first-century Spain.

Keith Gregor (University of Murcia, Spain)

?Irlanda cuenta cuentos? ('Ireland tells stories' or 'Ireland the storyteller') is the title of a recent article in the Spanish national paper *El país* marking the simultaneous presence of no fewer than six different productions of Irish drama in Madrid and Barcelona. The object of this paper is to describe and to offer an explanation, however tentative, for the popularity of Irish work in a country with such a vast and varied dramatic corpus of its own. I shall be making particular reference to the work of Brian Friel, at least three of whose plays (*Dancing at Lughnasa, Molly Sweeney* and *Afterplay*) have been staged repeatedly since 2000, making him by far the best known and most widely performed of recent Irish playwrights. Though it is possible, from a purely essentialist point of view, to attribute the success to the affinities between two modern European nations coming to terms with analogous social and religious histories, the appeal of these plays to Spanish audiences can also, I believe, be seen as a function of a dramaturgy in which the figure of the narrator or storyteller is crucial, transforming the plays' historical raw material into artistically and emotionally satisfying patterns. Just as, in many respects, the work of Shakespeare has supplanted classical (Golden Age) Spanish drama as the clearest representation of the Renaissance, so contemporary Irish drama promises to vie with work by authors like Lorca and Valle-Inclán as the sharpest instance of modernity. Among other things, the plays would, some 30 years after the end of the Franco dictatorship, appear to offer stories of repression and social stagnation to which educated Spanish audiences can undoubtedly relate, while geographically, as well as aesthetically, allowing spectators the critical distance which native playwrights have been reluctant or unable to provide.

Un Canadien errant? Imperial citizenship and national belonging in the works of Paul Kane

Elizabeth Grove-White (University of Victoria, Canada)

Paul Kane (1810-1871) born in Mallow, Co. Cork, has long been in iconic figure in Canadian anglophone culture, revered throughout Canada for the images of landscapes and indigenous peoples he depicted during his epic overland journey from York (now Toronto) to Vancouver Island (1846-48).

Yet Kane remains an enigma. Although his internationally successful *Wanderings of an Artist among the Indians of North America, From Canada to Vancouver's Island and Oregon Through the Hudson's Bay Company's Territory and Back Again* (1859) followed the confident rhetorical and discursive arcs of British imperial travel writing of the period, Kane's field logs and journal are markedly different; these field writings show Kane himself to have been barely literate, and the depictions of events and individuals he recorded, although factually replicated in the later work, differ markedly in tone and detail from their published versions. Similarly, historians and cultural theorists have observed striking discrepancies between the artwork done on his travels and later public studio iterations. Indeed Kane seems to have submitted his own autobiography to similar revision processes: although born in Co. Cork of a local woman, Frances Loach, and an English ex-corporal who had settled there following the Napoleonic Wars, Kane never seems to have alluded to his Irish origins, and consistently described himself, publicly and privately, as a native of Upper Canada and as "a Canadian".

Using the theoretical frameworks of imperial citizenship and national identity formation proposed by Donald Akenson and, more recently, by Daniel Gorman, this paper will address the differences between Kane's field productions and subsequent revised texts; it will argue that Kane's revision strategies and subsequent entry into public imperial and colonial discursive spaces reflected representational practices that authorized expansionist social, economic, imperial and environmental projects while naturalizing a new national (anglophone) Canadian identity, underlined by Kane's rejection of Old World ethnic, sectarian and national identities. This paper considers how Kane's subject position as "imperial citizen" and his cultural production exemplify Akenson's model of the fundamental cultural evolution of English-speaking Canada "which melded the … several Anglo-Celtic cultures to establish a new and synthetic 'British' culture coterminous with the creation of the new national identities …".

Beckett across languages: Fixed in translation?

Irena Grubica (University of Rijeka, Croatia)

The paper will focus on *Malone Dies* (*Malone meurt*) translated by Beckett from the French, it will also take into consideration the Croatian translation of the novel by Svevlad Slamnig and a renowned Croatian poet and writer Ivan Slamnig, as well as the Italian translation of the novel, aiming to demonstrate how Beckett's text works across languages. The approach to the translation will be comparative: beside Croatian, it will also take into account the French, Italian and English versions of the novel, aiming to problematize from the theoretical and practical point of view the way this (post) modernist masterpiece has undergone 'transformation' in the process of translation into different languages and discussing whether various translations could, actually, add to the interpretation of Beckett's novel and his ambivalent language constructs rising the main question, whether or not it is possible to fix semantically Beckett's text, given the fact that the author himself translated the first French version of his novel into his own native language.

The paper will examine the issue of translator's in/visibility put forward by Venuti particularly by taking into consideration the act of Beckett's self-translation (Cf. i.e. R. Cohn) and translation as rewriting showing how in Beckett's case the notions of the target text and the source text become interchangeable, since Beckett himself considered a translation to be a new work, not merely a different version of the original. A few examples from Beckett's novel will be discussed by exploring the issue of translation in light of (post) modernist innovations with language and in particular language as a means of conveying identity, considering translation as the "encounter of otherness within, and through language" (Cf. A. Berman).

The Irish Play in the English Press: Anglo-Irish relations in microcosm

Peter James Harris (State University of São Paulo, Brazil)

A total of 1,657 Irish plays were staged in London theatres between January 1920 and the end of 2006, 5% of all productions seen in London in the period. Statistically significant though it may be, the Irish play on the London stage does not constitute a segment large enough to have attracted a great deal of critical attention. It has therefore fallen into something of a black hole, largely avoided by histories of the Irish theatre and the British theatre alike. The aim of this paper is to weave together the separate threads represented by the Irish play on the London stage, the main events in the sphere of Anglo-Irish relations, and the reception of selected plays by the London critics, in order to produce a tapestry which will illustrate not only the development of a particularly rich period in Irish theatrical history but also the ways in which the reactions to certain plays serve as a microcosmic representation of the perception of Ireland itself by the English. The findings presented are drawn from a project which has charted the history of the English reception of Irish plays since Independence by means of focusing on a representative play for each of the eight decades since 1922. For the purposes of this paper three of those plays have been selected, each of which was staged at a moment when Anglo-Irish relations were particularly fraught: *The Big House* by Lennox Robinson (1934); *Red Roses for Me* by Sean O'Casey (1946); and *The Freedom of the City* by Brian Friel (1973). From December 1921 onwards, British politicians and, to a lesser extent, the English public and the London theatre critics, have been anxious to draw a line under the 'Irish Problem' and declare it a thing of the past. Nonetheless, it has been possible to discern an undercurrent of hostility on the part of some London theatre critics. Generated by incomprehension, not to say ignorance, of Irish history, this has come to the surface periodically, manifesting itself as a sense of puzzlement at Irish motives and occasionally, a more overtly racist insinuation of Irish cultural inferiority

Buried Beauty: Martin McDonagh Reads Sam Shepard

Maureen S. G. Hawkins (University of Lethbridge, Canada)

Sam Shepard and Martin McDonagh each, as Richard Gilman says of Shepard, wants "to be thought sui generis, a self-creation." McDonagh, in fact, denies having read or seen many plays, but one of the few playwrights he does admire is Shepard.

There are numerous inverse parallels between Shepard's *Buried Child*, the first of his *Family Trilogy*, and McDonagh's *The Beauty Queen of Leenane,* the first of his *Leenane Trilogy.* Shepard's patriarchal family with three sons becomes McDonagh's matriarchal family with three daughters. The testosterone-laden menace of the former becomes the estrogen-laden tension of the later. Dodge's couch, the seat of patriarchy which his grandson appropriates at the end, becomes Mag's rocking chair, the seat of matriarchy in which Maureen replaces her at the end. The banished Shelley becomes the banished Pato, both of whom offered the hope of a future. The damaged Tilden, who represents the possibility of fertility, becomes the equally damaged Maureen, a virgin with, by the play's end, no hope of fecundity.

In both cases, the family represents the national dream: Shepard situates his in the American heartland, and McDonagh draws on the West of Ireland's iconic status as the locus of the Romantic Nationalist ideal of national identity, the Irish peasant. Both writers explode their respective national myths through the exploration of shared themes such as sadness, theft, violence, eccentricity, loneliness, despair, and isolation. Shepard concerns himself with the decay or death of the American Dream but offers hope in Tilden, the buried child who gives birth to the crops, and Halie, the embodiment of the Great Goddess, who has the last word, rejoicing in the fertility of the earth. McDonagh's vision is bleaker. His play has no Halie, no crops, no children, nor any hope of any, and his Ireland has no hope, either.

“Elijah is Coming! Is Coming!! Is Coming!!!”

Advertisement and Religion in James Joyce’s Ireland.

Matthew Hayward (Durham University, UK)

Irish newspapers of the late nineteenth and early twentieth centuries can tell us a lot about the culture in which they were produced, and nowhere more so than in their advertising sections. Advertisements engaged with almost every cultural practice and discourse of the day. Most prominent is of course the question of Home Rule, and advertisers drew regularly – and often contradictorily – upon the rival claims of British imperialism and Irish nationalism. Then as now, advertisers drew upon almost every discernible cultural stock: from agriculture, to alcoholism, through to emigration.

And yet, given this suffusion through the ad pages of the social concerns of the time, the most influential discourse in pre-Independence Ireland – religion – is conspicuously absent. This absence is at least partly explicable by the sensitivity of the Roman Catholic Church in Ireland to the perceived spiritual dangers of the country’s movement towards modernity; advertisers were no doubt wary of offending religious sensibility so as to avoid any direct censure.

But despite the absence of religion from the advertisement pages of the Irish newspapers, it would be wrong to conclude that religion and consumerism could not operate in the same space, or that they were – as the spiritual and material respectively – concerned with distinct realms of human existence. James Joyce’s *Ulysses* gives a complex, if partial, picture of turn-of-the-century Dublin culture, and in this novel Joyce presents a network of associations between advertising and religion that suggest not only a structural similarity between the two discourses, but a deep and direct rivalry.

In this paper, I consider the ways in which Joyce wrote religion back into advertisements. I use contemporary Irish advertisements to give a picture of the subtle and often amusing ways in which advertisers addressed a predominantly religious audience. Finally, I argue that the priests were right to fear advertising: for it was the herald of the secular replacement of the old religion in Ireland by consumer capitalism.

Irish Drama at the Oregon Shakespeare Festival: a world perspective

Charlotte J. Headrick (Oregon State University, US)

Since its creation in the early part of the 20th century, the Oregon Shakespeare Festival has consistently produced Irish drama from Farquhar to Shaw, from Synge to Friel, from Behan to McGuinness. As one of the premier theatre festivals in the United States, the festival has an almost legendary status. This paper will trace the history of the Irish drama produced by the Festival since its establishment.

Located in the small town of Ashland, Oregon, the Oregon Shakespeare Festival has one of the most enviable records of attendance of any theatre company in the United States, and even the world. Known for their commitment not only to producing Shakespeare, the Festival is also known for producing a widely diverse cross-section of world drama. As with many professional theatres, the Oregon Shakespeare Festival strives for a diverse season. They produce a core of Shakespearean plays every year matched by other classics and new writing. The plays of G.B. Shaw have been perennial favourites and the Festival has produced not only Synge's *Playboy of the Western World* but also Mustapha Matura's *The Playboy of the West Indies*. Archivist for the festival Kit Leary remembers how audiences were dancing in the aisles for the 1987 production of Behan's *The Hostage*. Not all Irish drama has been well received at the Festival. One critic termed the production of Friel's *Translations* as "turgid." And another saw their production of Farquhar's *The Recruiting Officer* as "light weight." As an audience member, I can testify that the Oregon Shakespeare Festival's production of John O'Keefe's *Wild Oats* performed in the outdoor Elizabethan Theatre was much wittier than an earlier production I saw of the Royal Shakespeare Company. With many hits and a few misses in its productions of Irish drama, the Oregon Shakespeare Festival has a rich history of producing a wide variety of Irish plays.

Relative Whiteness: The Irish and the Question of the Skin

Sarah Heinz (University of Mannheim, Germany)

Our skin and its colour is much more than a simple biological fact. The white skin especially has acquired the role of a normative model that determines who is human and who is not. The skin therefore becomes a place where boundary negotiations take place. The relatively young discipline of whiteness studies focuses on these boundary negotiations and fills a gap which has become obvious in postcolonial theory and which Richard Dyer has called the invisibility of whiteness as a specific, raced position. The final goal is to reveal that its invisibility has turned whiteness into a position of power whose contingency must be revealed.

The paper will assess the role that white identity as the human norm has played by analysing the role of the Irish, who take up an ambivalent position between white and black. On the one hand, the Irish have always been seen as the darker race compared with their English colonizers and the Irish have themselves often sought analogies between Ireland's colonial experience and the experiences of black people in slavery and subjugation. On the other hand, Ireland has always been a country of emigration and Diaspora. This has led to multiple intercultural encounters with darker people to which the Irish have often reacted by whitening themselves.

Underpinned by theoretical findings from whiteness studies, the paper will present two literary and one filmic example, Peter Carey's Australian novel *The True History of the Kelly Gang* (2000), Ann Patchett's American novel *Run* (2005), and Neil Jordan's Irish film *The Crying Game* (1992). The thesis is that by analysing the shifting constructions of Irishness, the blind spots of whiteness in general can be revealed. Changing places by moving to different countries as in Carey and Patchett or by encountering the Other in your own country as in Jordan vividly illustrates that white skin is a coloured skin, too.

Japanese Reception of Oscar Wilde: Comedy and Tragedy

Maho Hidaka (Seisen University, Japan)

The reception of Oscar Wilde (1854-1900) in Japan covers a long history from his lifetime to the twenty-first century; however, it is a contrastive history. There is a discrepancy between the Japanese reception and the British in that different genres of his works have received considerably differentiated treatment. To be specific, on the one hand, his comedies that brought him prominence as a playwright in his lifetime have long received a less than favourable reception in Japan. On the other hand, his 'tragic' works have been accorded positive recognition in Japan, even more so than in their birthplace in some cases. The root of such contrast is not simple and therefore should be traced through multidimensional perspectives from translation issues to cultural and historical backgrounds, including theatrical tradition.

The focus of this paper presentation will be on Wilde's plays, both comedies and tragedies; however, works of other genres, such as *The Picture of Dorian Gray* (1891) and *De Profundis* (1905), will also be treated to further support the argument. Although this presentation explores how Wilde has been positively received in Japan, it necessarily examines the phases in which he has not been well received, as well. In order to approach this issue of reception, this paper firstly intends to follow how Wilde's plays have been introduced, translated, adapted, and staged in Japan for over a century by leading Japanese writers and theatre practitioners, including Ogai Mori (1862-1922), Junichiro Tanizaki (1886-1965), Yukio Mishima (1925-1970), Hogetsu Shimamura (1871-1918), Sumako Matsui (1886-1919), and more recently by the Takarazuka Revue Company. It then pursues the grounds for such reception, considering various elements such as translation difficulty, Japanese theatre tradition, and cultural and historical backgrounds. Scrutinising the characteristics of this reception will reveal essential facets of Japanese theatre as well as those of Wilde and his works.

*This work is supported by the Grant-in-Aid for Scientific Research in Japan.

‘Journeywork’: Translation and Paul Muldoon’s narrative of poetic inception

Rui Carvalho Homem (Universidade do Porto, Portugal)

‘I’ve been fascinated by the art of translation since I was a teenager in Armagh’ (2008: 9). This avowal comes with the opening sentence of Paul Muldoon’s preface to his pamphlet *When the Pie Was Opened* (2008), in which he recollects how a translation assignment set by a former teacher had a ‘transformative’ effect on the schoolboys, indeed awakening them to poetry by suggesting ‘that writing was, among other things, a job of journeywork for which we were eligible to apply’.

This narrative may appear surprising. Many readers of contemporary poetry would not primarily think of Muldoon as a poet-translator, for despite his global critical renown, his versions have attracted less attention than those of other Northern Irish poets; and yet in this preface translation is construed as decisive for his authorial inception. Further, Muldoon has long been known for a playfulness that seems to reveal spontaneity – and yet he acknowledges here that his mental construction of a poetic calling, from an early stage, involved the planned and staid deliberateness of ‘a job of journeywork’.

This paper will inquire into the role that translation, both conceptually and as a writerly practice, has played in the delineation of Muldoon’s poetics. By focusing on some of his writings and rewritings, it will highlight such features as his transgressive appropriation of conventional forms, the equivocal referentiality of his writing, his interest in crossing the boundaries of genres and media, and his overall ambivalence vis-à-vis the precedents and models afforded by tradition.

Comparison of the Irish Great Famine and the situation in North Korea.

Sung Sook Hong (Cheongju University, South Korea)

As I heard about North Korea's Great Famine of the mid-1990s through the mass media, very naturally I came to be interested in the Irish Great Famine. And I asked myself, "why are an awful lot of people to starve to die?" In finding out the answer, I came to harbour a hypothesis that political power can deliberately neglect or indirectly manipulate the great famine.

The refugee poet of North Korea Jang Jin Sung's poems are documents relaying the famine of North Korea: his poems vividly picture how the people have been dying. In the meantime my hypothesis for the famine of North Korea can be strongly supported by Andrew S. Natsios's *The Great Famine of North Korea,* which shows that the five world great famines of the twentieth century happened in the authoritarian regime countries and that Kim Jung Il took advantage of the great famine to get rid of the discontent power on the ground of his analysis of correlation between the class and the nutrition situation of North Korea.

Meanwhile the Irish Great Famine caused an unprecedented, miserable starvation and the overseas emigration leading to the radical decrease of its population by half. Although the primary reason of the Great Famine is still not certainly known, it seems that the overpopulation, the poor economy and the habit of eating only potato as the staple food worked together with neglect of the Great Britain. Many literary people including historians and journalists such as Cecil Woodham-Smith, William Carton, James Clarence Mangan, W.B. Yeats, James Joyce, Patrick Kavanagh and Seamus Heaney relay the dark misery of the Great Famine.

I think such Irish literature has contributed to the Irish political independence, economical success as one member of the European Union and to making the myth of the Celtic Tiger. The aim of this paper is firstly to surface the problem of the great famine through reading some poems about the great famine, and secondly, I want to prove the authentic power of poetry. And thirdly, I hope that the North Korean people will ultimately enjoy their freedom by resisting unprecedented cruel despotism.

Leenane to Vienna via Kilcrobally: On the Reception of Contemporary Irish Drama

Werner Huber (University of Vienna, Austria)

From an international perspective, Irish drama has traditionally defined itself as being committed to Irish subjects, themes, motifs, characters, locales etc. — in other words, as expressing, if not branding outright, Irishness as a cultural commodity. In the (post-) Celtic Tiger era, globalisation and the idea of a world-wide Irish diaspora strongly militate against such self-centredness and self-reflexivity.

The reception of plays (texts) in cultural and linguistic contexts which are different from their source culture highlights problems of cultural transfer and adaptation. My current work in progress on the reception of contemporary Irish drama in Vienna is part of a larger project on the reception of anglophone drama on Viennese stages of the 20th century (see "WELTBÜHNE WIEN": http://www.univie.ac.at/weltbuehne_wien/home_en.html).

This paper will set out by offering some general remarks on the peculiarities that may be observed in the reception of Irish drama in German-speaking countries. I will then focus on Irish playwrights such as Enda Walsh, Martin McDonagh, Mark O'Rowe, Conor McPherson, and the lesser known George O'Darkney and analyse in an exemplary manner the treatment their plays have received at the hands of the Austrian/Viennese target culture.

As regards methodology, the analysis is directed towards mechanisms that precede the actual reception process. Before documenting audience reactions it is imperative to study the various strategies employed (on the part of authors, directors, literary managers, impresarios etc.) to alert audiences to the cultural Other implied by the respective play and thus re-affirming preconceptions and evoking hetero-stereotypes of the spected.

Accordingly, ancillary material in the shape of paratexts (in a Genettian sense) needs to be privileged over theatre reviews as documents of reception. Such paratexts or allographic epitexts may consist of editorial material, advertisements, posters, press releases, directorial statements, visuals aids etc.

The critique of Hamletism in *The Wild Irish Girl* and *Corinne*

Raphael Ingelbien (University of Leuven, Belgium)

Published within a year of each other (though with no evidence of a mutual influence), Sydney Owenson's *The Wild Irish Girl* (1806) and Germaine de Staël's *Corinne* (1807) are in many ways similar, groundbreaking novels that had a considerable impact on the British literary scene. In both texts, the heroine stands for a misunderstood or oppressed nation, while the male protagonist represents a superior power (Britain) that is invited to (re)discover and do justice to the supposedly lesser partner. Such uncanny resemblances have often been pointed out in studies of *The Wild Irish Girl*, as have been the similar public reputations of Owenson and Staël.

This paper proposes to explore an hitherto neglected link between both novels which will help assess the significance of Owenson's and Staël's achievements in the broader context of European Romantic politics. Both writers insistently associate their respective male protagonists with the figure of Hamlet, at a time when Shakespeare's Danish prince was being reinvented as an embodiment of Romantic Weltschmerz and as a symbol for the powerless, isolated (male) intellectual in English and German culture. Instead of contributing to the dominant Romantic cult of a melancholy and misunderstood Hamlet, Owenson and Staël both choose to confront their Hamlet-like protagonists with the possibilities of radical political action that could rouse them out of their self-induced torpor. In so doing, both women novelists indirectly criticize the passive melancholy that had gripped their male counterparts in the years that followed the French Revolution and the failure of liberal struggles in Europe. Staël's novel ultimately follows a tragic (and still largely Shakespearean) pattern, while Owenson explicitly steers clear of tragedy and gestures towards the possibility of a comic ending. But beyond the different levels of political optimism implied by those diverging novelistic endings, Owenson and Stäel deliver a similar message to the Romantic intellectual – one that that male, post-revolutionary and/or post-liberal Romantics would ignore in their persistent cultivation of Hamlet-like attitudes in the 19th century.

Depicting Dublin with Israelite and Islamic Elements: James Joyce's Transnational Modernity

Eishiro Ito (Iwate Prefectural University, Japan)

As T. S. Eliot explained in "'Ulysses,' Order and Myth," James Joyce wrote *Ulysses* in "the mythical method." However, Joyce did not merely describe 1904 Dublin in parallel with the "Odyssey." He interweaved many non-European elements into the text in order to trans-/internationalize Dublin. This paper aims to reconsider the Oriental motifs including some Biblical, Jewish and Arabic elements in Joyce's works.

Christians have been familiar with the history and folklores of Jews as described in *The Bible*. Jews have lived in the boundary between the Orient and Europe. In other words, Jews created the division between the two worlds. Since the Middle Ages, Jews have been seen in the Western world as both Occidental and Oriental. To explore the Jewish and other Oriental elements can be a first step to understand Joyce's literary journey to the east.

"Araby" in *Dubliners* featured "Araby," the real bazaar advertised as a "Grand Oriental Fete" in May 1894. After practicing to portray Jews as an Oriental people in "Giacomo Joyce," Joyce wrote *Ulysses* employing the Hungarian Jewish protagonist Leopold Bloom and many Oriental motifs. At the end of "Lotus Eaters" Bloom imagines himself reclining in a Turkish bath. The Prophet Mohammed is mentioned three times and several stories from "Arabian Nights" are alluded in *Ulysses*. In *Finnegans Wake* Shaun says of Shem: "I have his quoram of images all on my retinue, Mohomadhawn Mike" ("FW" 443.1-2).

Joyce was influenced by George Russell and W. B. Yeats, and became interested in Theosophy and Oriental studies in Dublin. Going into exile on the Continent, he encountered some Jews in Trieste and Zurich. It is reflected in “Giacomo Joyce” and *Ulysses*. Joyce's Trieste library included some books on Jews and Armando Dominicis's Italian translation of *Arabian Nights*. In 1920 Joyce went to Paris where he could meet many and unspecified non-European people. Joyce's Paris library (late 1930s) contained the famous Anglo-Irish Orientalist Richard F. Burton's translation of the *Thousand Nights and a Night* and J.C. Mardrus's French translation of the *Koran*. Living abroad, Joyce described Dublin in the transnational method throughout his lifetime.

Raggedness – a paradox

Noriko Ito (Tezukayama University, Japan)

Writers search for a suitable expression to represent the time they live in. Traditional writing, conforming to literary conventions of time and situation, tries to express the contemporary predicament through human interactions in society. On the other hand, counter-traditional writing tries to express the situation through the elaboration of words. Traditional and counter-traditional writers write differently, but this is just the matter of representation. What they want to express is similar: human perplexity on being faced with absurd reality. We do not know what truth is, so we are not really sure about anything. Still, we must keep going. An insight into this fact leads writers either to write of human psychology or to experiment with words. Both are effective for the purpose of expressing the present time.

John Banville is an experimentalist writer. He expresses emotions in a particular way, employing fixation and repetition. With absolute trust in and dependence upon words, he tries to represent human perplexity entirely through words. His works are characterized by the most elaborate variegated expression which he gives to emotions. His mode of expression is very sensuous in conveying sight, smell, and touch. Objects sensuously depicted feel ragged. "Ragged" here means differentiated from the common. It is a method of de-familiarization. Feeling plays an important role in Banville's writing. He, in common with most of us, knows well the contemporary feelings of displacement or bafflement, and wants to express them. The ragged expressions he uses to represent them are most effective in making their existence prominent against their surroundings. The effect is sometimes amused surprise after an interval of hesitancy, or refreshing discovery of something familiar but not realized so clearly up to now. "Ragged" is not used as a set term for characterizing Banville's expression – "defamiliarization" is employed some critics. Raggedness is a characteristic ubiquitously glimpsed. It gives each thing its uniqueness, differentiating it from other things. This paper will investigate Banville's technique by which he tries to convey the contemporary sense of displacement and perplexity.

From America to Ireland: Irish Motherhood revisited: Edna O'Brien's *The Light of Evening*

Kathleen Jacquette (Farmingdale State College – SUNY: US)

Edna O'Brien's most recent work *The Light of Evening* is based on her turbulent relationship with her own mother. Instead of writing a memoir based on her mother's life in America and Ireland, she chose the novel form which gave her more flexibility to tell the story of one particular Irish mother.

Irish motherhood has consistently been a theme in O'Brien's fiction. Beginning with her novel *The Country Girls*, she has explored the myriad levels of Irish motherhood from the simple country girl to the exiled Irish woman who cannot escape her past. In exploring her mother's particular journey from the rural countryside to the urban landscape of Brooklyn and back to western Ireland, O'Brien, using her style of confessional prose, creates a three dimensional character who epitomizes the marginalized Irish woman. The author also succeeds in transcending the stereotype so often associated with the depiction of Irish mothers.

In my paper, I will discuss O'Brien's *The Light of Evening* in terms of the organization of the novel and the plight of the Irish mother who returns to a repressive society after living in America. In addition, I will discuss the elegiac tone of the novel as O'Brien comes to terms with the reality of Irish motherhood for her mother and for herself.

Re-imagining Homelands? The Shifting Imagery of Ireland and America in the Fiction of Third-Generation Irish Americans, 1875 – 1910.

Lindsay Janssen (Radboud University of Nijmegen, the Netherlands)

Like Irish Americans of the late nineteenth century, Irish-American fiction of that era found itself at a fork in the road. Irish Americans struggled with the choice between remaining in their outsider position and assimilating to middle-class American society. Their fiction very much reflected this struggle: while some Irish-American writers held on to the traditional romantic didactic fiction of their predecessors, others also developed the opposing literary style of New Realism. Simultaneously, within their fiction views shifted: for a large part of the community, since many of them were second-generation Irish-Americans born in America, America became their home and Ireland as the motherland and its cultural recollections moved further to the background. With the shift in considerations of what was home and the changing nature of Irish-American letters, did the fictional imagination concerning both Ireland and America change as well? My paper will explore the representations of both nations in fictional texts from both ends of the literary spectrum. I will treat Henry F. Keenan's *The Aliens* (1886), which continued in the traditional didactic style and which shows us a stereotyped negative image of America while it also reveals the persistence of the idealized Irish landscape. It will also show us that this imagery could surprisingly be transplanted to America. James W. Sullivan's "Minnie Kelsey's Wedding" and "Slob Murphy" (from *Tenement Tales*, 1895), along with Harvey J. O'Higgins' "The Exiles" will show us how New Realists saw their contemporary America, and it becomes clear that these writers were already shaking off the idealized and stereotyped portrayals of both Ireland and America. As their texts will show, writers such as Sullivan and O'Higgins were already very much aware of the workings of cultural memory. The goal of this paper is not only to show how Irish-American authors envisioned their two homes, or to reveal the Irish Americans' opinions of their ethnic roots and community, but it is also to find out why they envision America and Ireland the way they do. The latter will be done by using a theoretical framework of cultural memory and cultural trauma theory.

South Africa, Racism, and Irish Sectarianism in Dolores Walshe's *In the Talking Dark* and Damian Smyth's *Soldiers of the Queen*

Wei H. Kao (National Taiwan University; Taiwan)

Globalization, visibly and invisibly, radically and moderately, has altered our perception of the world, eliciting a new recognition of social developments in cross-cultural contexts. It also becomes a source of inspiration for writers, artists, and historians to develop critical perspectives which fundamentally challenge our senses of morality, race, gender, class, and religion in a world with extended cultural boundaries. Following in the critical tradition of the Irish theatre, many playwrights, at the turn of this century, in line with their predecessors, employ the stage as a "nicely polished looking-glass," in James Joyce's phrase, to scrutinize social, gender, and sectarian injustice. Susceptible to the changing landscape of ethnicity in Ireland marked by an increasing number of immigrants and asylum seekers, playwrights are prompted to examine the sectarian experiences—mostly bitter—from a border-crossing viewpoint. In other words, the Irish theatre has been enriched by the trend of globalization as playwrights learn to look outward, rather than always inward, for the healing of the historical scars, still open, left by sectarian conflicts. The cosmopolitan perspective they cultivate, on the one hand, implies how historical tragedies can always be re-testified to and engender new significance. On the other hand, the traumas of Ireland as partitioned, in this global village, can be examined alongside similar experiences of other nations, opening up new understanding of human conflicts, bigotry, and insularity. This paper, by analyzing two Irish plays in reference to the period of apartheid and to the Anglo-Boer War in South Africa respectively, intends to examine the racism and political sectarianism in Ireland from an inter-cultural perspective. Dolores Walshe's *In the Talking Dark* (1989), set against backdrop of the end of apartheid in the 1990s, reminds the audiences of the sectarian violence in Ireland and the suppression of female subjectivity in a highly militant and divided society similar to that of South Africa in the last century. Damian Smyth's *Soldiers of the Queen* (2002), featuring the identity crisis of Irish soldiers enlisted in the British army overseas against those supporting and serving as Volunteers for the Boers, resembles the antagonism between the communities of different political and religious persuasions in Ireland. The racial conflicts in South Africa, the ambivalent and difficult position of the Irish under British imperial control, and the traumas suffered by both Black and White communities, thus provide Irish audiences with critical distance to see their own troubled history, and most significantly, the changing face of Irish ethnicity in the twentieth-first century.

Transporting Irishness: Landscape and Memory in E. H. Walshe's *Cedar Creek…A Tale of Canadian Life …*

Michael Kenneally (Concordia University, Montreal; Canada)

Published in London in 1863 by The Religious Tract Society, Elizabeth H. Walshe's *Cedar Creek, From the Shanty to the Settlement: A Tale of Canadian Life* ostensibly served as a primer for would-be emigrants to the Canadian colony and partook of the immensely popular tradition of travel books that emphasised the vast and exotic nature of the landscape they would encounter. But Walshe's narrative also teases out predictable tropes associated with Irish immigrant identity, in particular the interconnected palimpsests which the self acquires when, in drawing on the processes of both individual memory and national remembering, textual identities are constructed. In rendering the arrival and settlement in the Canadian wilderness of two young impoverished Anglo-Irish brothers, Robert and Arthur Wynn, along with their Irish servant Andy Callaghan, Walshe's novel un-wraps deep-rooted issues related to nineteenth-century versions of Irish identity as expressed through individual responses to the challenges of emigration. She emphasises the processes involved is creating a sense of home in a new environment, how the self is being re-formed while still catering to memory's incessant conjurings of the immigrant's homeland. She also examines how the dialectics of Irish history, in particular Protestant and Catholic versions of Irishness, are transported and given expression in Canada. In the delineation of the central characters, much of the focus is how they attempt to align competing aspects of identity, in seeking to understand, define and affirm a self that is constituted along an umbilical emotional wavelength connecting home and away, Ireland and Canada. This paper will examine Walshe's textualization of transported Irish identities through a series of narrative and rhetorical manoeuvres that capture individual reactions to landscape and the workings of memory.

A study of "the enduring core of self" in John Banville's *The Shroud*

Nadia Khallaf (Al-Azhar University, Cairo, Egypt)

The aim of the paper as a whole is to extend and alter the sense of what constitutes Banville's text in *The Shroud* (2002). Many critics have tended to disregard the fact that *The Shroud* (with its discourse seemingly connected with death as the title indicates) is actually one of the few novels, if not the only one, in Banville's oeuvre where his pessimistic vision of the human condition is mitigated. After seven hundred years of colonization, as Declan Kiberd states in *The Irish Writer and the World* (2005), there still remains from a psychological perspective a sense of the Irish fractured self, one of the many aftermaths of colonization and related to the post-colonial legacy in Ireland with its rapid change, economic development and multiculturalism.

The Shroud has been selected as it provides key illustrations of the specific issues being debated about Irish writing today, particularly, the fractured self rooted in the Irish condition itself. Banville in his delineation of his central narrator, Axel Vander sets himself the task of trying to make sense of a single artistic, creative sensibility – without the constrictions of nationhood or religion solely in pursuit of the authentic self.

My central argument is that the tripartite structure of the novel evinces a striking journey of a quest of the self in different stages of development endeavouring to free itself from duplicity and alienation. Banville charts a process of discovery and recognition for Vander, the elderly Californian Professor from the old world, through a study of his experience which closely resembles the methods used by the humanistic psychologists Karen Horney, Carl Rogers and Abraham Maslow in their search for the potentialities of personal growth and change through "empathy".

Transnationalism and Cultural Translation: Yeats and Other Writers

Youngmin Kim (Dongguk University, Seoul: Korea

In *A Vision*, Yeats provides multiple transnational collage of "the glance characteristic of a civilization in its final phase" (AV 276), the glance which is the image of the eye: 1) in Greece, they gaze at nothing; 2) in Rome, they are world-considering; 3) in Byzantium, eyes of drilled ivory stare upon a vision; and 4) in the East (China or India) they are veiled or half-veiled, weary of world and vision alike. Yeats provides different images of eyes for each period, and each of these images is related to a certain point between concernful dealing with the world and the vision of the infinite world. Each image of the gaze characteristic of sculpture represents a civilization, and constitutes a "discontinuous image" which connotes "the symbolic message." In fact, Yeats imprints the image of the eye of each time period on the eye of the "Spirit" through which he has already seen the process of how the Spirit reaches Unity of Being in the visionary structure of Book III, "The Soul in Judgment." To turn to the other side of the coin of these discontinuous images of the eye, they are posited as a rhetoric, that is, as a fragment which presupposes the process of migrating a total image or a perfect form which it will never reach. In short, Yeats reveals each image of the eye as a fragment or stasis of a moment of the spiritual eye.

To turn to the other side of the eye, however, one can reach the perspective of the theoretical discursive double stance of transnationalism and translocal poetics in Yeat's A Vision. When one traces Yeat's development in his construction of the poetics in his *A Vision*, one will turn to a Deleuzian rhizomatic book of a spiritual transnational poetics in which culture hybridization and creolization, contact zones and diaspora identities are well suited to modern and contemporary poetry's translocal conjunctures and intercultural circuits.

Yeat's global affinities and his influences on writers as diverse as Naipaul, Derek Walcott, Lorna Goodison, Agha Shahid Ali, Raja Rao, A. K. Ramanujuan, Chinua Achebe, Louise Bennett, Wole Soyinka, Kamau Brathwaite, Salman Rushdie, and what not, demonstrate the postcolonial aspects of their works in terms of hybridity of form, creolization of English language, mythic bricolage, and mixed geographies. To understand the nature of Yeatsian transnationalism, one should take pains to go and find out the route to contextualize and historicize the issue under consideration with some examples from such poets as Derek Walcott, Lorna Goodisonm Agha Shahid Ali, A. K.Ramanujuan, Wole Soyinka, and Kamau Brathwaite

An insider's view from the outside - or an outsider's view from the inside? Hugo Hamilton's *The Island of Talking*

Thomas Korthals (Independent scholar, Germany)

Hugo Hamilton's role in writing about Ireland has always been a peculiar one. Being born as the son to a fiercely Irish-nationalist father and a German mother, who had left war-torn Germany, he has always felt the weight of two souls inside of him. The clothes of his youth – Lederhosen and Aran sweaters bear witness of this twofold and sometimes torn personality.

Therefore, he was the perfect candidate for a project in honour of Heinrich Böll's *"Irisches Tagebuch"* which is probably the most influential book about Ireland ever written in the German language. Hamilton was commissioned to write a fitting 'birthday present' to be published on the occasion of the fiftieth anniversary of the *"Irisches Tagebuch"*. His take on the topic of Ireland is called *"Die redselige Insel"* (The Island of Talking), and in it Hamilton travels around Ireland, sometimes tracing the steps of his predecessor, sometimes on entirely new paths. He finds himself right in the middle of a Celtic Tiger economy that is at the time still going strong and prospering, a world of semi-detached houses in green fields and traffic jams on narrow country roads. In all of his travels, though, he tries to see what has become of Böll's green counter-image of a Germany still suffering from the destruction of World War II. Therefore, the "Irisches Tagebuch" always has to be the underlying image in my paper and it will be the mirror through which Hamilton's book will be contemplated.

In the paper I will trace Hamilton's journey around Ireland, trying to put his Hiberno-German heritage into the picture as well. I will attempt to show if this new book is nothing but a revised and brushed up version of Böll's travelogue, intended by marketing experts to squeeze some money out of Böll's classic or if it is something new and different entirely – an independent work of art stemming both from the art of its predecessor as well as the autobiography of its author.

Brian Friel and Eroticism – Anatomy of Suppressed Desire

Michal Lachman (University of Łódz, Poland)

Although the theme of eroticism is not openly discussed in relation to most of Brian Friel's plays, its influence seems to be decisive both in the shaping of particular characters and in the global motivation present behind big historical events which the playwright is concerned with. Eroticism in Friel's plays almost never presents itself in a straightforward way. Most often, it is represented as a hidden element in general cultural phenomena, as part of ritualistic or religious celebration, as a driving force behind national politics as well as a suppressed motivation in character's past which influences the present. Therefore, on the level of ritualistic and tribal consciousness and in the privacy of individual storytelling, eroticism remains an effective factor to shape collective or personal psychology of Friel's protagonists.

The paper attempts to view Friel's use of eroticism from a wider anthropological perspective. Erotic narratives weaved through Irish national history and private lives of ordinary individuals can be read with Eliade's, Bataille's and Freud's theories in hand, revealing more of the tribal and traumatic experience than evinced by assuming only the local Irish perspective. What is more, in Friel's drama eroticism turns out to be a handy dramatic device which helps create and control inner tensions between characters and presented worldviews. With its potential to subvert but also motivate and create, eroticism offers a productive and often unexpected perspective of reading a celebrated Irish playwright from a more universal level.

Irish Gothic in the eyes of Spanish Censors

Alberto Lazaro (Universidad de Alcala, Spain)

Much has been written about the severity of the censorship policy established in Spain during Franco's regime (1939-1975), with its tight control over the publishing and importation of books in order to determine what was morally or politically correct. It is also a well-known fact that the Catholic Church played a major role in this politically driven institution by providing moral and ethical principles to be followed by the censors, who suppressed or changed any publication that was thought to be subversive or that included explicit sexual scenes, excessive violence, obscene language or critical comments against the Catholic Church, among other "improper" contents. Gothic novels were often considered to be "dangerous" and "frivolous" because their pages were full of superstitions, murders, suicides, vices of all kinds and low passions. Taking into account the lesbian undertones in Joseph Sheridan Le Fanu's "Carmilla", the violence and eroticism in Bram Stoker's *Dracula*, the violent anti-Catholicism that pervades Charles Robert Maturin's *Melmoth the Wanderer* and Oscar Wilde's reputation when he published *The Picture of Dorian Gray*, one wanders how these texts were received by the Spanish censors. This paper focuses on the reception of the Irish Gothic tradition in twentieth-century Spain in order to consider what stories were available to Spanish readers in the Franco era, how much interest publishers and booksellers showed in them and to what extent they suffered from the Spanish censors' strictures.

Nation as exclusive or inclusive: Sean O'Faolain and Graham Greene's autobiographical perspective.

Muireann Leech (University College Dublin, Ireland)

Through a close reading of Sean O'Faolain and Graham Greene's autobiographies, *Vive Moi* (1964) and *A Sort of Life* (1971), I uncover a narrative of crisis that emphasises the individual's role (or lack) on a national level.

O'Faoláin overtly associates his childhood and adolescence with the birth of the new Irish state. He uses the growth of the newly burgeoning nation as a metaphor for personal development. He attempts to discover the self through analysing and critiquing Ireland's prevailing national narrative. He diagnoses an entropic condition where the progress of self and nation has been curtailed through lack of foresight. The post-revolutionary period of the 1920s and 1930s is full of cynicism and despair. O'Faolain's *The Vanishing Hero* (1957) diagnoses this disillusionment as endemic across much of 1920s literature. He asserts that the English writer, Graham Greene, was also a product of a lost society.

Greene employs the trials and tribulations of the English nation as a background in his investigation into his own troubled psychology. Greene's writing conveys a sense of a loss of Englishness and the uselessness of not being of the generation who fought during the First World War. He wishes to escape from the middle-class, restrictive definitions of the archetypical Englishman that he was brought up to be. Yet Greene celebrates the innate poetry in the ceremony of afternoon tea. In his autobiography, England appears not as a metaphor for self, but as significant metonyms at crucial moments.

Both autobiographies retrospectively explore the anxious and depressed condition of the young writer. This could be seen as a result of overly-intellectual adolescence, but I argue that it is indicative of the claustrophobic and stagnant social scene the writers encountered. Indeed Richard Johnstone in *The Will to Believe: Novelists of the Nineteen Thirties* (1978) argues that "an increasingly mechanized and standardized 'post-war' society seemed to deny the value and function of the individual" (3). Both autobiographies ultimately reject the grand narrative of History in favour of discovering themselves anew through uncovering the importance of insignificant details in the construction of self.

‘Safeguarding the Future': Justice, Truth, and the Politics of Reconciliation in Contemporary Northern Irish Cultural Productions

Stefanie Lehner (University of Edinburgh, UK)

At least since South Africa’s Truth and Reconciliation Commission (TRC), 'reconciliation' has emerged as a newly hegemonic discourse governing political transition in the twenty-first century, as the peace process in Northern Ireland demonstrates. In Reconciliation After Violent Conflict, David Bloomfield argues that it 'includes the search for truth, justice, forgiveness, healing and so on'. But whilst issues of truth and justice have been conspicuously absent from the negotiations that led to the signing of the Good Friday Agreement, so far no systematic attempt at truth recovery has taken place in Northern Ireland. In the absence of an overarching institutional framework, the task of dealing with the so-called 'legacy of the past' has been devolved to independent initiatives and community projects as well as media and culture with the 2006 BBC series Facing the Truth, chaired by Archbishop Desmond Tutu, David Park’s *The Truth Commissioner* (2008), and the 2009 BBC drama *Five Minutes of Heaven*, directed by Oliver Hischbiegel and written by Guy Hibbert, as some notable examples. If the recently released report of the Consultative Group on the Past (CGP), co-chaired by Lord Eames and Denis Bradley, aims 'to find a way forward out of the shadows of the past', the anger and outrage sparked by its recommendations, yet, attest to the disruptive potential that questions of truth and justice continue to have, which, this paper suggests, are reflected in Park's and Hibbert's work.

Suggesting an equivalency, commensurability and generalisability of victimization and suffering, the Eames-Bradley Report exemplifies the politics of the current 'reconciliation industry' that is, particularly also in the context of South Africa’s TRC, criticised for surrendering the moral demands of justice to the political demands of peace and national stability. Here, the endeavour to forge 'a shared and reconciled future' constructs a linear and developmental trajectory that drives towards resolution and closure. In her work on the narrative of political reconciliation in South Africa, Claire Moon notes how this unifying discourse is, however, in perpetual conflict with the heterogeneous and pluralizing processes of storytelling and recollection which the context of reconciliation equally fosters. I wish to argue that the tension between these two putatively opposing movements is captured in the narrative structure of Park's *The Truth Commissioner* and Hibbert's *Five Minutes of Heaven*. It is the endeavour of this paper, then, to explore in what ways both texts negotiate, and to what extent they resolve, this apparent aporia.

Staging Diasporas: Brian Friel's *Dancing at Lughnasa* and *The Home Place*

Yu-chen Lin (National Sun Yat-sen University, Taiwan)

Although Brian Friel has been labelled as a nationalist or post-colonialist since his *Translations* (1980) was staged as Field Day's inaugural play, his major works after 1990 invite a reconsideration of his main concern as diasporic. *Dancing at Lughnasa* (1990) exemplifies such a concern. This memory play adopts the perspective of an illegitimate child of a Welshman and an Irish woman, who looks back on the traumatic past in 1936 to acknowledge its multicultural possibilities which make him as he is. Wishful as this narrative may be since it is formulated by the protagonist's eclectic remembrances of a homeland notorious for repressive parochialism and the attendant suspicion of diaspora, it still signals the playwright's attempt to create an ethnoscape, or a landscape of persons the shifting world is made of, constituted by memory discourses of people on journey toward a more accommodating society. This anachronism may account for the protagonist's lapse into sentimentality toward the end of the play, which registers Friel's vision for an unfulfilled future in the Free State—a global Irishness along with a poetics of moral life. This double articulation is made even more explicitly in *The Home Place* (2005), which gives a tender sympathy to an English settler who finds himself ill at ease at a home he has cherished at the dawn of the Home Rule in 1878. By reimagining the Irish anti-colonial struggle as the English diapora, this play directs us to Ireland in the twenty-first century, which is less concerned with the Englishness-Irishness opposition than with the necessity for memory exchanges among diverse diasporic subjects in the ethnoscape of Ireland. By staging these exchanges Friel delineates a future which celebrates a community constituted by inhabitants who are reconciled with their foreignness.

"Discover your Own Ireland": Virtual Ireland(s) for an International Audience

Claire Lynch (Brunel University, West London, UK)

The opening decade of the twenty-first century can be characterised by the increased overlap between cyberspace and the physical world; virtual reality is more real than it has ever been. This paper will draw on a number of 'virtual texts' including the latest campaign to encourage tourists to 'Discover Ireland' on the Tourism Ireland website where members can log in to access the 'My Ireland' section to make their own 'personal travel brochure', selecting or disregarding elements in order to produce a personal version of Ireland.

Other sources will include the virtual community Second Life (SL) in which a virtual Dublin exists, boasting a virtual GPO, Trinity College and Temple Bar. The creators claim that it 'has been praised by real Dubliners for its realism and accuracy', assuring site users that "it's just like being there!"'. This claim for accuracy is somewhat bizarre. Being in the 'real Dublin' rarely involves coming across an angel on Grafton Street or jumping into the air and flying over the Liffey as it regularly does in the virtual version. SecondLife Dublin is by its very nature an unreal version of a real space, yet it is advertised as a cyberspace destination with much the same language used to promote the original; focusing on the traditional image of hospitable, friendly Ireland:

"Dublin in SL is known for its warmth and sense of community. Drop by The Blarney Stone for a pint and chat with the regulars. Catch a live show, or go shopping at one of our many stores and boutiques. Fáilte! Welcome to Dublin in SL, Gathering Place for the World!"

This paper looks at these latest incarnations of the imagined Ireland in which members of the diaspora and international visitors in particular conceive of Ireland through the versions created of it online.

America as 'The Other Place' in Irish Storytelling: the *Collected Stories* of Eamon Kelly

Patricia A. Lynch (University of Limerick, Ireland)

Eamon Kelly in his collected short stories was a twentieth century man addressing a contemporary audience, in ways which included stage, radio, and television. However, he was also the direct heir of a long line of Kerry storytellers, having picked up his craft at home in the very traditional locality of Sliabh Luachra. The theme of emigration to America was a stark reality as well as an economic opportunity for his own time and that of several generations before him. This paper seeks to establish whether America was seen as Utopia in his stories. When Utopian theory is applied to his accounts of this journey west, the result is found to be complex, as it has mythic elements along with critique of both Irish and American society.

'Almost Eskimos': Irishness on the Fringe in Julia O'Faolain's *Three Lovers*.

Kelli Maloy, (University of Pittsburgh at Greensburg, US)

Julia O'Faolain's 1970 novel *Three Lovers* (originally published with the title *Godded and Codded*), in its examination of a group of Irish citizens in Paris, depicts characters compelled to replicate prescribed identities as expatriates ultimately defined by their Irishness. O'Faolain's treatment of the Joycean writer-in-exile, the "model" Irish citizen writing her Sorbonne thesis on George Moore, and her classmate, the protagonist who becomes romantically involved with an Algerian revolutionary, considers various ways in which Irishness is translated transnationally. Set against the backdrop of the Algerian independence movement and driven by an intercultural romance, the narrative conflates postcolonial struggles in a cosmopolitan setting that can be accessed only when signifiers of Irish ethnicity are fetishized or temporarily concealed. Among the literati, Irishness has considerable currency and is marketable as a focus for lectures and other public performances, as evidenced by the male Joycean character. Perceptions of Irishness also dictate sexual identities: when regarded specifically as Irish, characters are either chaste or sexually dysfunctional. When classified as European, they are expected to be sexually liberal. Women who leave Ireland present a much greater threat to national identity and are much more highly politicized as transnational subjects, often as a result of their removing themselves from the jurisdiction of Catholicism. In particular, the female body, as an unruly agent of the Irish body politic, is immune to sexual regulation, including attempts to restrict premarital sexual relations, to promote "appropriate" intracultural relationships that would ensure the regeneration of the Irish state, and to prevent abortion. Ultimately, however, transnational mobility functions neither as escape from the confines of Irishness nor as an opportunity for reinvention, and O'Faolain's characters find themselves followed and monitored by Ireland, which induces nervous conditions and an inability to communicate.

Attempts to eschew Irish signifiers are futile, and *Three Lovers*, like other O'Faolain novels, suggests that Irish identity resists cultural hybridity, compelling transnational subjects to return to Ireland and to be reinscribed in the cultural narratives they initially sought to rewrite.

Beckett's *Godot*: A New Reading

Mary M.F. Massoud(Ain Shams University, Cairo, Egypt)

A great deal has been published about Samuel Beckett's play, *Waiting for Godot,* which has attracted endless international interest. To most, it is an excellent example of what the critic, Martin Essllin, has called the "theatre of the absurd". Some have traced in it influences of Descartes and/or Heidegger, while others concentrating on exile, have seen it as an expression of its Irish author's self-exile in France, and/or as an expression of linguistic exile. Other "exiles" have also been pointed out, psychological, physical, and mental. This paper will explore a new aspect which, to my knowledge, none has yet undertaken. It will be shown that in this play, Beckett with his wealth of Biblical knowledge, could very well have been responding to Nietzsche's gleeful announcement that "God is dead", and his joyful celebration of this realization as a wonderfully liberating factor. Seen in this light, Beckett's *Waiting for Godot* could very well be a warning of the kind of life people would find themselves leading if they adopted Nietzsche's philosophic view. Far from the liberty prophesied by Nietzsche, they would find themselves leading a life of bondage, and experiencing the worst possible kind of exile: an exile from meaningful life.

The Bird as Otherworld Messenger in Ireland and Japan

Ken'ichi Matsumura (Chuo University, Japan)

Bird figures often reveal the secret of reality and the world beyond in Irish literature. Sweeney, cursed by St. Ronan, wanders like a bird from one place to another, singing in a shamanic voice. W. B. Yeats leaves the country of ‘dying generations’ and sails to Byzantium, the holy city of imagination, where he transforms himself to a golden bird of art and sings ‘Of what is past, or passing, or to come’. Or Seamus Heaney catches a moment when the bird sings ‘To music of what happens’, which echoes the words of Fionn mac Cairill in ‘The Boyhood of Fionn’ in James Stephens’ *Irish Fairy Tales*.

The most remarkable appearance of a bird figure in early Irish literature is the birth of Conaire from the sacred marriage of a girl with a bird in *The Destruction of Da Derga’s Hostel*. When the king of Ireland dies, a bird-man tells Conaire that he will be his successor, at the same time warning him that there will be restraints on his rule: ‘Birds shall be privileged’.

This can be compared with the sudden appearance of a bird before the Deity Kamu-yamato-ihare-biko in *The Kojiki: Records of Ancient Matters* in the eighth century. He lives in a palace in the west and one day decides to go east to establish the government of the Empire in the central part of the land. Attacked by a strong army on the way, he realises what a bad idea it is to fight facing the sun and changes his course. With his back to the sun, he progresses to the center from Kumano in the south, guided by a raven sent from Heaven.

A 'First-Rate Theatrical Fashion Article': Trading Wilde in the Fin-de-Siècle Viennese Literary Marketplace

Sandra Mayer (University of Vienna, Austria)

In Oscar Wilde's 1895 comedy *An Ideal Husband*, the blackmailing femme fatale Mrs Cheveley adroitly quips: "Since he has been at the Foreign Office, he has been so much talked of in Vienna. They actually succeed in spelling his name right in the newspapers. That in itself is fame, on the continent". Indeed, fin-de-siècle Vienna rapidly embraced the Anglo-Irish writer and his works as potentially lucrative novelties in its literary and theatrical marketplace, where they sparked extensive comment in the feuilleton and drama review pages of the local press. Consequently, Wilde's increasing literary 'market value' was to be attributed to, and, at the same time, encouraged further monopolisation by a considerable quantity of translators, critics, editors, theatre managers and directors, who, sometimes unwittingly, assumed the roles of cultural mediator figures as they successfully shaped the author's public and literary image. Particularly Wilde's society comedies, which reflect the author's attempt to strike a fragile balance between accomplished self-invention, professional recognition and commercial success, found prevailing favour with Viennese audiences and experienced their Vienna stage debuts within two years of the Viennese premiere of *The Importance of Being Earnest* in 1905. Subsequently, the full-blown hype attending the novelty of Wilde's works and sensationalist biographical accounts of the author's eccentric personality gave rise to a pressing demand for new Wildean dramatic works, which in 1907 resulted in a theatrical in-fight about the simultaneous premieres of two hastily produced boulevard versions of Wilde's only novel *The Picture of Dorian Gray.*

In this paper, the reception of Oscar Wilde's society comedies in fin-de-siècle Vienna shall be placed within the context of the remarkable dimensions of the contemporary Wilde-vogue, which combined a sense of inseparable interdependence of the author's life and work with polarising instances of biographical myth-making and propagandistic instrumentalisation. Moreover, it will be reviewed against the background of the local theatre market, with specific reference to the material, structural and institutional parameters of the early twentieth-century culture industry and literary production.

Translation: The Golden Gate between Irish Literature and the Egyptian reading public

Amal Mazhar (Cairo University,Egypt)

In its broadest sense, translation as a human activity attempts to bridge a gap between different languages and cultures, aiming at cultural interaction, hybridization and enrichment as Newmark aptly puts it. On the other hand, Susan Bassnett and Andre Lefevre tersely define translation as "a rewriting of an original text...” Rewritings reflect ideology. This definition of translation tends to regard it not in isolation from, but in intimate relationship with socio-political forces operating at the time of the production of translation. Hatim and Mason draw attention to the important questions "who is translating what, for whom, when, where, why, and in what circumstances?"

Translation as a bridge between different cultures has played an important role in familiarizing Egyptian readers, especially those who cannot read English, with representative and prominent Irish and Anglo-Irish writers such as G. B. Shaw, Yeats, Joyce, Synge, O'Casey etc, thus acquainting them with the Irish culture and traditions, which though remote from the Egyptian could share at times common grounds.

This paper will not be primarily engaged with the linguistic equivalence between the Irish source texts and the Arabic (Egyptian) versions, but will be concerned with the cultural dimension of translation in the sense that these translated texts sometimes could be regarded as acts of resistance, at other times they consolidate the dominant ideology...etc.

The paper will attempt to explain and shed light on the great interest in translating Irish literature at certain periods, and its recessions in other periods.

Ireland and the New World: Recent Historical Fiction about the Americas.

Mary M. McGlynn (Baruch College, City University of New York, US)

This paper will seek to account for a shift by a generation of mainly realist chroniclers of the contemporary and local towards historical fiction with settings in the Americas. The hypothesis I seek to test is that the modernized Irish economy in Ireland has led such authors as Roddy Doyle, Anne Enright, and Joseph O’Connor to formulate less pointed (but no less political) social critiques. In examining historical foreign characters and settings, these authors displace analyses of contemporary problems on to distant times and locales. For instance, in taking on themes of American race relations and the personal economic reverberations of emigration in *Oh, Play That Thing*, Doyle obliquely addresses the contemporary Irish issues of *im*migration (currently 10% of the Irish population is foreign born, a sea-change from even a decade ago) and of a suppression of class commentary in modern Irish life. Similarly, Enright’s examination of the life of an Irish courtesan to the Paraguayan dictator in *The Pleasures of Eliza Lynch* speaks to contemporary material excess via a historical novel. And O’Connor, like Doyle, revisits class issues through two novels about Irish migration to the US in the 1800s. My examination will also consider the ways that formal experimentation is affected by the genre norms of historical fiction and the degree to which the acceleration into an ever-more global economy and lifestyle is relevant in the current attention to archives and historical material.

States of Exception in Beckett: Undermining Irish Neutrality and Literary Autonomy

James McNaughton (University of Alabama, US)

This paper argues that Beckett uses Ireland as a space to work out European political developments in surprising ways. Setting parts of *Watt*, say, or *Malone Dies*, in recognizable Irish spaces can invite the sense that Beckett's works are outside of history, fully autonomous--that the barbed wire camps in *Watt* or the "Aryan" who murders the mental inmates in *Malone Dies* cannot reflect recent continental history. Yet this paper will argue that by evoking history in such peculiar circumstances, Beckett examines how recent horrors themselves develop because of legal and psychological "states of exception" – spaces presumably outside of the law or culpability. In such a way, I argue, Beckett activates not only a critique of Irish neutrality, but unexpectedly, the privilege of literary autonomy itself. As for the stated interests of the conference, this paper will try to show how in Beckett's work national spaces can be coded in literary and legal ways to examine the foundation of international catastrophes.

Medbh McGuckian and Spain

María Jesús Lorenzo Modia (Universidade da Coruña, Spain)

The Northern Irish contemporary poet Medbh McGuckian (1950-) is widely recognized as having a very complex and multilayered literary language. After having written more than a dozen poetry books – in which personal and historical topics concerning the country and the people were examined minutely – some of her later texts seem to resort both to poetry and religion in order to help her express her poetic concerns. *The Book of the Angel* (2004), *The Curragh Requires No Harbour* (2006), and *My Love Has Fared Inland* (2008) are good instances of the above. In this respect, literary connections can be traced between the Irish poet and the Spanish bard Rafael Alberti (1900-1999), since both of them invoke angels as healers of human sorrows. The affinity between these two poets is not restricted to the topic, but it also can be traced in their poetic style with a shared interest in surrealism and modernism. In this regard, another member of the Spanish "Generación del 27", Federico García Lorca, can be also mentioned.

McGuckian's concern in Spanish Civil War refugees is present in her poem entitled "The Sands of Saint Cyprien", which is set on Saint-Cyprien Plage, near Perpignan in the Pyrenèes-Orientales Department, close to the Spanish border. Thousands of Spanish refugees, men and women – among them, the Galician poet Lorenzo Varela –, were confined in a concentration camp on this beach from February 1939 onwards, in the massive exodus provoked by the Civil war (1936-39). Within this framework, it must be added that the study of McGuckian's literary compositions has made it possible to observe the existence of a noteworthy connection with the Galician poet Lorenzo Varela. This connection between the Irish poet and Iberian writers has been as yet overlooked.

‘Before the Soufflé Falls’: Auden, MacNeice, and the Travel Book as Idyll

Michael A. Moir, Jr. (Catholic University of America)

In 1936, the English poet W.H. Auden and the Irish poet Louis MacNeice travelled together to Iceland to gather materials for a book they had been contracted to write. The result, Letters from Iceland, was published in 1937, one year before the Munich Agreement and two years before the outbreak of the Second World War, and is something of a multimedia pastoral idyll. In addition to verse contributions by both poets, the book contains photographs, practical advice for travellers, and letters to friends and relations in England. The bulk of the prose for travellers is Auden’s, including a selection of quotations from works concerning Iceland, while MacNeice’s only contribution in prose is an unsigned satirical letter to the art historian Anthony Blunt. Auden constructs an Iceland that is not only available to the European tourist for consumption, but, due to its geographical remoteness, is largely free from the problems that plagued Europe between the wars. Auden’s Iceland is idyllic in that it is a place where the holiday visitor can escape from the pressures of living in a time of violently clashing political ideologies (the spectre of Spain hangs over MacNeice’s ‘Eclogue from Iceland’) and immerse himself in a rural, homogenous culture largely untouched by the struggle against fascism. MacNeice’s contributions, meanwhile, are more sceptical; in addition to the aforementioned ‘Eclogue from Iceland’, in which two characters who are stand-ins for Auden and MacNeice are drawn out of their pastoral reverie in part through the agency of the ‘Voice of Europe’, MacNeice’s contributions hearken back to events on the home front. He leaves the salesmanship almost entirely to Auden, and seems to acknowledge throughout that the idyll is at best a temporary escape and at worst a sham. In this paper I intend to explore the questions of nationality and political allegiance that lead one poet to believe in the possibility of pastoral while his friend and travelling companion rejects such consolations.

‘I must be biting every hand that feeds me’: McDonagh versus multicultural pieties in *In Bruges* (2008).

Mick Mooney (University of Glasgow, UK)

In Martin McDonagh’s film, I*n Bruges* (2008), pious multiculturalism is indicted through the amiable darkness of the film's hero, Ray. According to McDonagh, Ray is a “sad mixed-up guy who doesn’t adhere to PC notions… not because he is attacking them, but because that is the way he is.” Ray is on the run in Europe, blind to the blandishments of tourism. Indeed, a mindless but disciplined form of tourism portrayed in the film, which Ray, who only wants to return to Dublin, finds ridiculous, serves as an analogy for a mindless but disciplined multiculturalism epitomised by a Belgian box-office attendant. However, if Ray is “childish and dangerous, but with a beautiful spirit,” Ray also happens to be an incompetent gunman whose straying bullets killed an angelic young boy awaiting confession in Church. A close-up of the giant bullet wound in the child’s forehead mocks, Chapman-like, the plastic quality of idealised childhood.

The film thus brandishes its own concentrated and comic symbolic dimensions, spanning the sanctity of childhood, Irish politics, and Irish entry into Europe, while Ray’s character updates the classic attributes of the fairy and the Celt, only now lost, lonely and bored out of his mind amidst a multicultural ‘fairy-tale’ setting full of pushy tourists. Yet Ray remains ready for any fast turn to violence. McDonagh’s notoriety was part-predicated on this: characters turning rapidly from apathy to violence without the slow, angst-ridden transitions in ‘naturalist’ theatre. The manic, fast shifts of McDonagh’s characters are in fact signs of fundamentalism, and the more serious, the funnier the violence. McDonagh’s brand of comedy is in fact based on a fundamentalist vision of individual pleasure.

My paper will explore how McDonagh’s film views multiculturalism instead as a tribal and policed fundamentalism which barely masks its own pious violence – even how the Belgian bureaucrat remonstrates with and finger-pokes someone on the forehead in an argument, symbolically repeats the bullet wound to the child’s forehead. Finally, it will be discussed how, since rapid turns from apathy to violence are more commonplace in film than theatre, McDonagh in a film medium might lack a certain notoriety, but film is congruent with his comic vision of conflict.

Banned in Spain? Truths, Lies and Censorship in Kate O'Brien's works

Marisol Morales Ladrón (University of Alcalá, Spain)

Kate O'Brien's reputation as a writer has been unanimously acknowledged by general readers and critics alike within and outside Ireland. Her strong attachment to Spain, a country which bore many similarities with her hometown, was widely recognised in some of her best novels. Since then, her work has been praised for the unconventionality of the themes treated and especially for the depiction of female heroines that could not conform to the constraints of a narrow-minded society, reasons for which some of her books were banned both in Ireland and Spain. However, the two countries differed in their appreciation of some apparent subversive and dangerous passages. Both *Mary Lavelle* and *The Land of Spices* were censored in Ireland on grounds of immorality. At the same time, in her travel book *Farewell to Spain*, O'Brien adopted such a clear anti-Franco position that it has been generally assumed that Spain prohibited her entrance to the country for more than twenty years. This unquestioned statement has been amply quoted and has never been put into question. However, an in-depth research into the censorships files kept at the Spanish "Archivo de la Administración" in Alcalá de Henares, reveals something different. The Spanish censorship board actually approved the translation of *End of Summer* after many amendments, banned completely *Mary Lavelle* and there is no record of any attempt at translating *The Land of Spices* or *Farewell to Spain*. It is my contention, therefore, that O'Brian was not banned to enter Spain and that, far from it, her novels encountered no such problems with Spanish censorship. The reasons why this story has been widespread are unknown although they deserve to be explored through the present article.

Translation as principle of composition: Samuel Beckett and the Irish Revival

Emilie Morin, University of York

No writer born in Ireland has been more consistently described as 'non-Irish' and 'European' than Samuel Beckett, whose turn to French and decision to translate his own writings have deterred many critics from the possibility of considering his work in an Irish context. Indeed, acknowledging Beckett as a bilingual writer means depriving oneself of the ability to rely upon the national characteristics commonly used to understand literary periods and currents. In the case of Beckett, the label 'Irish writer' no longer corresponds to stable meanings, since his closeness to the European avant-garde and use of French as a primary means of expression greatly complicate his relationship with the literary territories under investigation during the period known as the Irish Literary Revival: he is an Irish author *in translation*, whose works have led different lives in English and in French. Self-translation, a feature unique to Beckett's writing, is also the location at which the work exhibits signs of a relationship to modernist outlooks on language that is more nuanced and complex than that which is commonly assumed: if Beckett's turn to self-translation disqualifies him from the very possibility of being understood solely in an Irish context, such a decision is also informed by his perspective on the legacy of the Revival. The latter proposition is the subject of this paper.

Bearing in mind the complexities that surround categorisations of Beckett as 'Irish' and/or 'European', this paper looks at translation as a transformative act in Beckett's work; it outlines a context for understanding Beckett's use of the mechanisms of translation outside of the act of translation itself, at the level of narration and style. Drawing on examples from Beckett's early fiction, the novel trilogy and *The Old Tune* (Beckett's adaptation of Robert Pinget's *La manivelle*), the paper shows that the relationship between translation and writing in Beckett's oeuvre echoes some of the cultural anxieties regarding questions of language in Ireland during the Revival and its immediate aftermath, as expressed in a series of debates about translation between Douglas Hyde, Lady Gregory, W.B. Yeats and George Moore.

‘Speak not of me ever’: Two Dramatic Adaptations of Maturin’s *Melmoth the Wanderer*

Tina Morin (University College Cork, Ireland)

Published in 1820, Charles Robert Maturin’s Gothic tour de force, *Melmoth the Wanderer*, has enjoyed a remarkably long lasting influence in Ireland, Britain, and abroad. Contemporary critics may have condemned the novel as the blasphemous product of an eccentric – read mad – Irish Anglican clergyman, but popular audiences and fellow authors were, and continued to be, much taken with *Melmoth*, as proven by the repeated reprints, translations, and even sequels published over the years. Unfortunately, it is beyond the scope of this paper to trace with detail the ample evidence of *Melmoth*’s enduring appeal over the nineteenth, twentieth, and indeed, twenty-first centuries. Instead, this paper will focus specifically on two dramatic adaptations of the text – *Melmoth the Wanderer: A Melo-Dramatic Romance, in Three Acts*, by B. West, first performed at the Royal Coburg Theatre in 1823 and later published in London by J. Duncombe, and *Melmoth, the Wanderer; A Play in Five Acts*, by Gustav Davidson and Joseph Koven, published in Boston in 1915. While both of these plays gesture towards the widespread and sustained cultural awareness of *Melmoth the Wanderer*, they also raise important questions about the politics of adaptation. Analogous in many ways to translations, adaptations are rarely, if ever, strictly ‘literal’. Rather, as Linda Hutcheon has argued, adaptations ‘repeat’ without ‘replicating’, inherently transforming the adapted text and thereby altering not only content but also social, cultural, and political implications. As a result, Hutcheon contends, context is the key to understanding adaptations: “Neither the product nor the process of adaptation exists in a vacuum: they all have a context – a time and a place, a society and a culture”. Following on from Hutcheon’s arguments, this paper will explore the contexts from which the dramatic adaptations of *Melmoth* were produced, seeking to answer the journalistic set of questions Hutcheon identifies as central to appreciating adaptations: who, what, when, where, why, and how.

Critical Perspectives on Beckett in Popular Culture: The Strange Case of Detective Fiction

P. J. Murphy (Thompson Rivers University, Canada)

Images of Beckett abound in popular culture. What significance could this have for a critical understanding of Beckett's works and their reception? S.E. Gontarski's introduction to the 2006-7 issue of the *Journal of Beckett Studies* regards this as a "mixed blessing" and poses a question to which he would endorse the negative response: "Are we in the midst of a global triumph of the avant-garde or simply witnessing its reduction to nostalgia or its assimilation into commerce and so into kitsch?" There are, however, other more complementary, challenging, and creative ways in which the binary of "high" culture critique versus a "low" culture degradation might be dismantled. We need an expanded Bakhtinian reappraisal of how we manufacture and consume meaning. Popular culture versions of Beckett can entail much more than merely commodification and kitsch; in fact, they often are complementary versions of the prevalent academic views of Beckett, thereby pointing to the need to challenge such stereotypical readings, wherever they might be situated. Popular culture irreverence can also supply through parody a much needed comic corrective often lacking in "serious" academic studies. Indeed, popular culture recyclings can in some instances even produce innovative works which afford new critical insights.

All of these strategic responses are richly exhibited in "The Strange Case of Beckett and Detective Fiction." Bartholomew Gill's *Death of a Joyce Scholar* (1989) is a campus "Who dunit?" (the Beckett scholar did it) which reflects in a clever and amusing way a number of stereotypical as well as ambiguous responses to Beckett. Charles Willeford's *The Burnt Orange Heresy* (1971) is a brilliant parody of the formulations of "nothingness" in the avant-garde, with pointed references to Beckett and his *Proust*. Bill James' *Astride a Grave* (1991) is a comic rewriting of the famous phrase from *Waiting for Godot*, and *Roses, Roses* (1993), his masterpiece in this genre, incorporates Beckett's *Endgame* into its very structure. Beckett is alive and well in detective fiction and the critical perspectives found here could be applied to other areas of popular culture.

The Afterlife of Homeric Death in Poems By C.P. Cavafy and Michael Longley

Martin McKinsey (University of New Hampshire)

Joseph Brodsky once wrote that the poems of Alexandrian poet C.P. Cavafy are metaphors with one of their terms suppressed. For Brodsky, the unspoken element was the modern world. Marxist critic Stratis Tsirkas went further, arguing that the suppressed term in Cavafy's mythological and historical poems was the political and material reality of turn-of-the-century Egypt – more specifically, the problems brought on by colonial occupation. Belfast poet Michael Longley's celebrated series of lyric adaptations from Homer combines personal, familial, and national experience in a way that makes the poems open to both Brodsky's universalist and Tsirkas's political readings, though the metaphoric "tenor" of his poems is not suppressed but merely understated or implied. This talk brings together Cavafy and Longley around shared Iliadic intertexts: the death of Sarpedon, and the death of Patroklos. Longley's "Sleep and Death" and "The Horses" from *Weather in Japan* (2001) will be compared to their Cavafian counterparts dating from a century earlier. The emphasis will be on questions of technique, intention, and the varying ways Homeric warfare has served as a metaphor and expressive buffer for violent conflict in the modern world.

Parisian Dublin: Shopping, Stealing and the Female Consumer

Claire Nally (University of Sunderland, UK)

The advertising culture of Ireland in the late nineteenth and early twentieth century is infused with discourses aimed at the female consumer. Various journals, but specifically those directed to a female readership, such as *The Lady in the House* (later to become, in 1920, *Irish Tatler and Sketch*) offer a fascinating insight into the representation and cultivation of the female in the commercial sphere.

The current paper will address the subject of shopping and constructed femininity in examples from *The Lady of the House,* and also lesser known material from the Ephemera Collection in The National Library of Ireland. In particular a poster for Todd Burns & Co, advertising 'Winter Fashions' in 1859, reveal how extensively the 'exoticism' of Paris was employed in Dublin to support tropes of wealth, style, and consumerism through the 'borrowing' of French illustrative material in Irish advertising. Similarly, numerous examples from *The Lady of the House* confirm how such representations encouraged legitimated consumer 'desires' and class aspirations in women.

Conversely, this 'legitimate' consumer desire, promoted at all points by department store advertising copy, also gives birth to an accompanying phenomenon: that of the lady shoplifter. Examples abound of otherwise 'respectable' women who are rendered helpless in the face of the shining new monster stores, and who purloin items, not from economic necessity, but for the aberrant 'pleasure' such practices afford. Thus the kleptomaniac is born. *The Irish Times,* throughout the nineteenth and into the twentieth century, offers numerous reports, both from Paris and in Dublin, of women who are arrested and brought to trial for these crimes. By exploring these cultural documents, alongside one of the foundational texts of Irish shoplifting, *Memoir of Eliza Smith* (1839), we can see whether the urban Irish woman is a victim or a collaborator in the emerging culture of department store shopping.

Harold Pinter's Irish Connection

Radmila Nastic (Kragujevac University, Serbia)

This is a critical account of the reflection of Ireland in the work of Nobel Prize Laureate, Harold Pinter, from his early acting job with Anew McMaster, touring 'Romantic Ireland' (to quote Billington), through his years' long fruitful cooperation with Dublin theatres ending in the last performance of one of his plays seen by the author, *No Man's Land*, staged in Dublin's Gate, then transferred to London's *The Duke of York's*, featuring Pinter's favourite actor Michael Gambon; and his long friendship and spiritual affinity with Edna O'Brien. These two were among the few to attend Pinter's funeral and the memorial held at his home.

Pinter's memoirs and biographies attest to the profound impact of Ireland on Pinter's artistic sensibility during and after the Shakespearean tour with McMaster. 'Ireland', he wrote later, 'wasn't golden always but it was golden sometimes and in 1950 (actually 1951-53) it was, all in all, for me and for others' (*Mac*, 1966). With McMaster, the last of the actor-managers, Harold Pinter further developed his Shakespearean streak by playing Horatio, Bassanio and Cassio to appreciative Irish audiences. He played Jack Worthing in Oscar Wilde's *The Importance of Being Ernest* and made friends with Patrick Magee, among the first in a line of Irish actors who would become Pinter's artistic inspiration, ending with Michael Gambon. In one of his last public interviews in the British Library in September 2008, Pinter singled out Gambon as the one actor who could be compared to the greatness of earlier generations of great actors (Alan Bates, Robert Shaw, Donald Pleasance…) who had played in his plays.

Already fascinated by Yeats and Joyce, Pinter matured as a poet inspired by Irish landscape and Celtic myth ('The Islands of Aran Seen from the Moher cliffs'). While in Ireland Pinter made his biggest discovery: Samuel Beckett. He stumbled across a fragment of Beckett's *Watt* and was stunned. Back in London he pinched Beckett's *Murphy* from the local library and studied it with admiration. Consequently, Pinter would fashion his theatrical landscapes very much on Beckett's model.

Fred Ryan: Playwright, Socialist, Internationalist – The Forgotten Man of Irish Letters.

Paul O'Brien (Independent Scholar, Ireland)

Fred Ryan (1874-1913) is one of the most interesting and neglected figures of the early twentieth-century. His absence from the historical record is quite astonishing. Ryan was active in almost every literary, radical and progressive movement; a member of the Irish Socialist Republican Party and co-editor of the literary and political monthly *Dana*, whose manifesto invited 'the thinkers, dreamers and observers dispersed throughout Ireland and elsewhere, who do not despair of humanity in Ireland to communicate through our pages their thoughts, reveries, and observations'. He was a pioneer in the struggle for women's rights. In 1907, along with Francis Sheehy Skeffington, he founded the short-lived *National Democrat*, which promised to fight against the twin tyrannies that oppressed Ireland – 'the British government and the Catholic hierarchy'. The following year he went to Egypt to work as the assistant editor to Mustapha Kemel Pasha on the nationalist newspaper the *Egyptian Standard*.

The cultural historian Terry Eagleton described him as 'one of the most remarkable thinkers of early twentieth-century Ireland, combining a whole range of identities: socialist, internationalist, anti-colonialist, free-thinker, cultural critic, libertarian, social philosopher' and concluded that the reason for his obscurity is that intellectually 'we have yet to catch up with him'.

His activity on behalf of and support for Irish theatre is rarely acknowledged today. Ryan was a founder member and the first secretary of the Irish National Dramatic Company, which evolved into the Abbey Theatre Company in 1904.

He championed the work of Henrik Ibsen and was one of the first to challenge Yeats and Lady Gregory's rural aesthetic with his only play *The Laying of the Foundations*. While the play has many faults, it has a resonance for Ireland today, in the light of the corruption exposed by the planning tribunals. The title of the play, *The Laying of the Foundations* can also be read a metaphor for the advent of class and socialist ideas in Irish drama. Ryan emphasised class imperatives rather than reservations over personal weaknesses.

'Just a little kiss for Daddy': Fatherhood in contemporary Irish fiction

Deirdre O'Byrne (Loughborough University, UK)

In his review of Hugo Hamilton's memoir, *The Speckled People*, Pat McCabe writes: 'at last a good – if flawed – Irish father'. McCabe himself is responsible for one of the most excruciating examinations of Irish fatherhood in his novel *The Butcher Boy*. McCabe spares no-one; birth fathers, father-figures and religious fathers fail in their roles. The one exception, tweedy, pipe-smoking Mr Nugent, is so far removed from narrator Francie's experience that he seems 'like an ad on the television'. A striking passage in this horror-filled novel depicts Francie's imaginary conversation with the corpse of his father Benny: 'I was so happy that we were able to say these things to one another that I cried'. In Jennifer Johnston's *The Invisible Worm*, the relationship between father and child is also damaging, and culminates in incest. Senator O'Meara, outwardly a popular statesman, is in private a sinister figure who preys on his daughter. We see the change from him being her 'warm and lovely god' to someone who makes her feel 'foul' and 'defiled'. As in *The Butcher Boy*, the protagonist's father dies, but this brings no resolution for Johnston's Laura. At the funeral she thinks: 'The hole that they dig for you won't be deep enough, dear Father', and the novel is haunted by his ghost. Colm Tóibín's *The Blackwater Lightship* is also dominated by the spirit of a dead father. Tóibín introduces the Freudian theory that every little girl wants to sleep with her father, but unlike the two previously-mentioned novels, this one does not depict child-abuse. In a poignant scene, young Helen reconstructs the likeness of her dead father by laying out his clothes on the bed so that she can say goodbye to him, and then falls asleep beside the imaginary figure. The living father in this book, Helen's husband Hugh, disappears early on in the narrative.

What factors lead contemporary Irish authors to focus on diseased/deceased fathers? This paper explores some possible reasons, and situates the Irish depiction of fatherhood within current international debates on masculinity.

In the depths of Mirrors: *Mise en Abyme* in the Fiction of John Banville

Mark O'Connell (Trinity College Dublin, Ireland)

This paper examines the use of the *mise en abyme* device in John Banville's fiction, with a particular focus on the novels *Ghosts* and *Athena*. The term itself was coined by André Gide in 1893 to describe the kinds of nested narrative reduplications his own novels, in particular *The Counterfeiters*, would go on to exemplify. 'In a work of art,' wrote Gide in his *Journals*, 'I rather like to find thus transposed, at the level of the characters, the subject of the work itself. Nothing sheds more light on the work or displays the proportions of the whole work more accurately'. The term *mise en abyme* comes from Gide's likening of such transpositions to 'the device from heraldry that involves putting a second representation of the original shield "en abyme" within it'. The critic Lucien Dallenbach, in his book *The Mirror in the Text*, defines *mise en abyme* as 'any aspect enclosed within a work that shows a similarity with the work that contains it'.

Banville's use of the device is structurally critical to *Ghosts* and *Athena*. At the centres of both novels are a series of fictional paintings by artists whose names – and whose representational techniques – are encrypted versions of the author's own. Each of these paintings also represents some or other stylistic or thematic aspect of the work in which it is embedded. In Athena, for instance, the narrator is engaged to authenticate a cache of counterfeit old masters, and the narrative is interspersed with faux-academic critical appraisals of the works which coyly reflect upon the novel itself, and upon Banville's own style and preoccupations. Here Banville's uses of *mise en abyme* are considered alongside Gide's own in *The Counterfeiters*, as well as his initial definition of the concept in his *Journals*. By examining the two authors' mutual enthusiasm for this narcissistic narrative device, the paper aims to bring to a number of interesting affinities across the wider context of their works.

Seán O'Casey squared-up to 'nationalist posturing': *The Plough and the Stars* in Europe and America. How did this alternative Easter Rising travel?

Emma O'Kane (Queen's University, Belfast, UK)

Upon its debut on the Abbey stage in 1926 Seán O'Casey's *The Plough and the Stars* generated much conflict on two grounds within the Irish socio-political domain. While Hanna Sheehy-Skeffington objected to the anti-heroic bent O'Casey places on the Easter 1916 uprising, others were more concerned with the character of Rosie Redmond, a prostitute and 'a well shaped girl of about twenty'. These cries of moral and patriotic outrage failed to inhibit the play's commercial progress as it was produced at the Fortune Theatre, London and the Hudson Theatre, New York within two years. Inclusive of these explosive beginnings this paper will work towards mapping the play's travels across the globe. It will examine how the play is viewed and re-viewed according to geographical place and, importantly, dramaturgical decisions made by production teams who may or may not wish to emphasise the play's collision with Irish Nationalist coda and/or idealised gendered Irish stereotypes. There will be an emphasis during this upon newspaper archives and first-hand accounts from both audience members and production staff, with particular interest in accounts offering responses centred on nationalist dictums, class-specific strategies, and gendered norms. The ultimate goal here is the use of this performance history, and the cultural conversations surrounding each production, as a tool to map, describe and analyse geographically and temporally specific cultural viewing and re-viewing of the everyday performance of nationalistic, class and gendered, norms. Here we will see demonstrated shifting aetiological attitudes towards nationalism, class and gender via the dramaturgical manipulation of a relatively unchanged piece of text, and, importantly, how these shifting attitudes are critiqued or subsumed by the production teams, critics and viewing public.

Narratives of the Past: Constructing a Migrant Cultural Identity in the novels of Mary Anne Madden Sadlier

Yvonne O'Keeffe (University of Limerick, Ireland)

The prolific Irish novelist Mary Anne Madden Sadlier (1820–1903) wrote for a migrant Irish community in the mid-to-late nineteenth century. She occupied an insightful position as a migrant writer as she herself emigrated from Ireland to Canada in 1844. Her instructive novels focus on the dangers and tribulations that faced Irish emigrants when they reached North American shores. She is particularly mindful to create a nostalgic Irish character to encourage her immigrant readers to remain true to their Irish customs and Catholic faith. Focusing on her novels *Bessy Conway or The Irish Girl in America (1861)* and *Willy Burke or The Irish Orphan in America (1850)* this paper proposes to explore how Sadlier creates and champions an Irish cultural identity for her readers who found themselves engulfed by a foreign culture and a hostile American reception. Using identity theories from Stuart Hall which state that a national identity is not inherent but learnt through a process of societal influences and cultural inscriptions, I interrogate what Sadlier constructs an Irish national identity to be. By employing Benedict Anderson's concept of an 'imagined community' I trace the ways in which Sadlier's emigrant characters are similar to those found in other cultural forms of the period but living it in a different space. Many of Sadlier's characters occupy what Homi Bhabha terms 'cultures in-between' as they struggle to detach themselves from their homeland and come to terms with their new lives. I will demonstrate that for Sadlier, it is imperative that emigrants retain a sense of Irish cultural identity abroad as she believes that it will ease the painful transition between homeland and diaspora.

John Hewitt in Glasgow and further afield

Britta Olinder (Gothenburg University, Sweden)

The 29th chapter of "A North Light", Hewitt's unpublished autobiography, is entitled "Van Gogh at Glasgow" describing the exhibition in 1948 and meetings with artists and writers both in Glasgow and Edinburgh. At one point he mentions his grandfather's Glasgow days, the fact that his father was born there and the close relationship between that part of Scotland and Northern Ireland, not only geographically but also linguistically and even in family experience. This is the first journey he describes outside Ireland after the war. In the chapters that follow Hewitt gets further and further afield. In "Annus Mirabilis" from 1949 he travels, via stops in London and Paris, as far as Venice and as always most of it has to do with paintings – it is not for nothing that he was a museum man, as he terms it himself. When he is not travelling to PEN conferences it is for his profession, to Amsterdam in 1954, then Vienna the following year. Then in chapters outside but otherwise similar to those in "A North Light", covering the years after he had moved from Belfast to Coventry, we can follow him to Dresden and Poland, and in his poetry to the Mediterranean and many other places all over Europe. Even earlier in the autobiography we can find Hewitt referring to "brief trips abroad" with his father as an inspiration for his work with art. He mentions Belgium in 1927 and Paris two years later and returning there several times in the early thirties. It is in this context that he speaks of "the surprise of foreignness" and of being saved from the easy overestimation of paintings he was used to. Thus the poet firmly rooted in Belfast, the singer of the Glens of Antrim acquired a widely international experience while his fifteen years in Coventry gave him a diaspora perspective, most succinctly expressed in the poem "An Irishman in Coventry".

‘To Buy or not to Buy’: Showgirls and Shopgirls in fin de siècle Dublin Theatre

Alison O’Malley-Younger (University of Sunderland, UK)

> “A new disease seems to have attacked the playwright and librettist. It manifests itself in their ‘show-room’ and ‘shop-girl’ scenes with the appropriate dialogue on the frocks, hats and model corsets on view”

Of the three patent theatres in nineteenth century Dublin, the Gaiety was most adept at exploiting what Stephen Watt refers to as ‘the commercial epiphenomena’ - the promotional materials, theatrical goods and spin offs which accompanied productions. These commodities included songs, dance routines, costumes and, at a time when the concept of ‘celebrity’ was developing, even the actors who graced the stage were packaged and processed as marketable commodities in souvenir postcards. Dubliners were familiar with the ‘ubiquity of theatrical advertisements’ used to hawk performances to the paying public. Joyce’s literary Dublin, for example gives numerous examples: Gerty MacDowell and Milly and Molly Bloom swoon over celebrated Martin Harvey while Marie Kendall, ‘charming soubrette’ smiles ‘daubily’ from a poster, raising her skirts saucily. Yet, beyond these graphic advertisements, another powerful form of advertising was appearing: theatre managers undertook openly what many had surreptitiously attempted, namely, to ‘dramatize a fashion plate’

In a period when advertising was principally reliant on printed media, the stage offered a living spectacle that could promote fashionable and luxury commodities. Fashionable productions such as the ‘Girl’ comedies boosted box office takings. Gimmicky and formulaic, these titillating musical spectaculars provided not only entertainment, but a living shop window to the modiste and milliner intent on marketing their wares. These musical farces, according to Joel Kaplan and Sheila Stowell: ‘openly celebrated Edwardian consumerism’ and ‘the independence of the shopping woman’. More witheringly, George Bernard Shaw dismissed such theatrical entertainments as ‘a tailor’s advertisement making sentimental remarks to a milliner’s advertisement, in the middle of an upholsterer’s and decorator’s advertisement’.

This paper will attempt to ‘turn up the house lights’ on the place of the Dublin stage in the advertising of luxury items in the late nineteenth and early twentieth centuries. Such productions were cunning schemes of advertisements, predicated on the use of fantasy to create desires for commodities. These performances, though heavily censured by clerics and cultural nationalists alike, were part of a retail revolution and a celebration of consumer culture which both reflected and responded to the diversity of women’s lives in turn of the century Dublin.

A Stranger in My Own Language: The Language Issue in Irish and Galician Women Writers Today

Manuela Palacios (University of Santiago de Compostela, Spain).

This paper analyses the ways in which contemporary Irish and Galician women writers delve into the language issue in two societies, the Republic of Ireland and the autonomous community of Galicia (Spain), which are officially bilingual but where the power relations between both languages are very unbalanced, due to the disparity in the number of speakers and the concomitant difference in the visibility of their cultural production. Besides, Ireland and Galicia have become more and more permeable to foreign influences with the arrival of numerous immigrants in times of prosperity and a remarkable increase in tourism and international relationships.

Special attention will be paid to the emotional dimension in the perception and use of the languages involved, mainly Irish, English, Galician and Spanish, but also, occasionally, other second and foreign languages. The emotions observed range from anxiety, depression, shame, jealousy, guilt or anger to those which convey consolation, hope or pride. Of special interest is the connection between self-esteem and gender in the use of a particular language. The notable incorporation of women writers to the Irish and Galician literary systems since the 1980s allows us to weigh the relevance of gender in the expression of emotions regarding the languages at the writers' disposal. The writers discussed range from Eavan Boland, Nuala Ní Dhomhnaill and Mary O'Donnell in Ireland to Chus Pato, Erín Moure and Lupe Gómez in Galicia.

Finally, the tensions among the various collective identities (national, gender and linguistic, identities, among others) provoke in the individual writers perceptions of belonging and alienation, inclusion and exclusion, loyalty and betrayal that reveal their full complexity only when we bear in mind the multifarious intersections of those group identities.

A comparative study of motif in Irish and Indian Folktales & Mythology

Pinakini Pandya (Gujarati Sardar Patel University, India)

The subject is vast and could range through archaeology, literature, psychology and sociology, but this is not primarily an archaeological or psycho-sociological study, even though the aim is to find out close links between the Indian and the Irish. Ireland has a great heritage of traditional tales, as does India, and we know that India and Ireland relate though linguistically links too, because both Indian and Irish language have their origins in the Indo European language group.

In my major research project entitled *A colourful vision – motif in Irish and Indian folktales – a comparative study,* I found many similar folktales with only slight differences, but here, I will take just one example, and will study the composition, structure and function of motif in the Irish folktale "Marroghoo-mor and Marroghoo-beg" in comparison to Indian folktales. With symbolic diagrams of each of the tale from each country we can display composition, structure and function of motif and its salient features.

There are several interesting contrasts and varieties among these stories: the reflection of cultural differences and psycho-social behaviour patterns are behind these, so to try to find out the causes of contrast and varieties from these stories reveals deeper meanings as they expresses universal human experience in symbolic form, once we consider these dimensions.

In my paper will also give examples of mythical motifs: in Indian mythology Lord Vishnu goes with three steps through the world, whereas when the Irish goddess bestrides the entire land, her one foot is in north of the country and the other is in the south. Yet both tales have a similar motif. In a further example, the water god kept a sacred well which was in the Irish tale the inspiration of knowledge and only four persons were allowed to go there; but when his wife Boann refuses to accept this taboo the well rose up and drowned her, and its course formed the river named after her, the modern Boyne river. In the Indian tale, in my local Gujarati 'shetal ne kanthe', the wife was not allowed to move from the riverside, she obeyed her husband, and was drawn into a flood. Thus obedience to, and refusal of, taboo can lead to the same misfortune. Here, I will try to find out how the reflection of woman relates to psychology and socio-psychology.

Thus, I my aim is also to compare and study socio-psycho-cultural impacts on motif as well as investigate the composition, structure, and function of motif in both Irish and Indian tales. I have taken just a few examples of motifs in this abstract, and in my paper I will investigate further the links and contrasts between Irish and Indian folktales.

The negotiation of the female identity in Lady Gregory's *Grania*.

Laura Pecoraro (University of Udine, Italy)

The present paper intends to investigate the modalities through which the playwright Lady Augusta Gregory deals with the representation of female identity in her most important tragedy, *Grania*, published in 1912. Through the inner conflicts and sufferings of the female protagonist and several autobiographical elements, the play reveals the contradictions and ambiguities that characterize the personality of the writer and contribute to the manifestation of her identity through her writing.

The aim of the present paper is to show that Augusta Gregory contributes to create new images of women and even though she does not seem to support feminist issues openly, she explores and negotiates the female identity through her works, in particular her short-stories and tragedies, the protagonists of which are women. The process of gradual self-awareness and assertion of the female identity is carried on through figures which allow the author's complex balance between the conventional and the transgressive to transpire. In the short-stories Augusta Gregory approaches the experience of writing and publishing under the pseudonym Angus Grey, where the name of a powerful Irish god is smothered by the colour grey, hinting at an uncertain and incomplete entity. The study of the female subject is carried on in the tragedies *Kincora* and *Devorgilla* and culminates in *Grania*, where an independent woman with a strong-willed personality becomes fully aware of herself acting instead of being acted upon. Grania, like Augusta, takes her destiny into her own hands and asserts her own identity.

What emerges is the portrait of a woman writer who moves between the private sphere of the home and the public space of the theatre without an explicit rebellion but through strategic diplomacy. She mediates between sexual genders, political ideologies, different social classes and divergent literary opinions, exploring different genres, from narrative to drama, folklore and autobiographical writings.

Farewell Empire: The Rhetorics of Sex and Death in Elizabeth Bowen's "Her Table Spread"

Irene Iglesias Pena (University of Santiago de Compostela, Spain)

This paper sets out to examine the dynamics of postcolonial desire at play in Elizabeth Bowen's "Her Table Spread" (1930) by addressing the intimate connection the story draws between sexuality and power relations as signifiers of Anglo-Ireland's political breakdown. Central to this thesis are the formulations that postcolonial theorists Frantz Fanon and Homi Bhabha have developed with respect to the tangled, ambivalent bond of identifications and affects that defines colonial subjectivity.

Both Fanon and Bhabha conceive the colonial subject as the site of a psychic fragmentation that registers the coexistence of two contradictory attitudes towards the acknowledgment of ethnic, cultural or national difference: a narcissistic desire to fully identify with the colonial "other" and, conversely, the need to preserve a discrete, separate identity. In other words, the articulation of subjectivity in the colonial context delineates, on the one hand, a tendency toward non-differentiation from the "other" as a means to neutralise and deny any cultural divergence that prevents the articulation of a pure, coherent image of identity; on the other hand, it indexes the subject's anxious recognition of the dangers that underlie that very process of assimilation. In terms of imperial identity, such splitting would manifest itself as the dialectics between an assertion of unlimited power and political legitimisation and the partial uncovering of the guilty, traumatic secret of colonisation. It is in the light of such uncovering that this essay aims to illustrate the ways in which the interplay of authority and identity in "Her Table Spread" directly bears upon the story's representations of both Anglo-Irish and Irish sexualities. In supporting this view, I will particularly focus on the erotisation and, above all, the masculinisation of Gaelic, Catholic Ireland as an intimation of the political centrality of the country's social majority in the newly-founded Irish Free State. Depicted as virile, soldierly and masterful, native Ireland stands in stark contrast to a feminised, dysfunctional Anglo-Ireland that ends up by being fatally seduced into the appeal of total identification with authority, as the rhetorics linking sexuality and destruction appears to insinuate throughout the story.

Against the Tides?: Thomas MacDonagh and Irish Literatures

Ondrej Pilny (Charles University Prague, Czech Republic)

A discussion of Thomas MacDonagh's neglected speculative study *Literature in Ireland* (1916) focused, in particular, on its unlikely combination of essentialism in defining national literature (the "Irish mode") with intertextual linking to English poetry and European criticism. Following from recent commentary on MacDonagh's approach by Colin Graham and Patrick Crotty, this paper strives to delve deeper in the figuration of MacDonagh's text and the way in which it constructs a working definition of contemporaneous Irish literature. A related object of scrutiny is the lack of an explicit relation between the essentialist note in *Literature in Ireland* and the militant nationalism of its author (i.e., how, specifically, does MacDonagh's "Irish literature" relate to political struggle?).

‘The Margins of the Nation Displacing the Centre’ - The Rejection of the Wider European Narrative: Seán O’Casey’s *The Silver Tassie*.

Conor Plunkett (Queen’s University, Belfast; UK)

With *The Plough and the Stars*, O’Casey had fractured and disrupted the narrative of the 1916 Easter Rising. In doing this he had created a dichotomy between the ‘theatrical’ 1916 and the ‘actual’ 1916. On the Abbey stage, these became competing narratives; with O’Casey’s ‘theatrical’ narrative questioning the ‘actual’ narrative of the Easter Rising. Subsequently, in rejecting *The Silver Tassie* the Abbey directorate denied O’Casey’s play the forum to explore what had become a forgotten part of the Irish historical narrative, even as early as 1928. Homi Bhabha describes this as ‘the margins of the nation displace[ing] the centre.’ In *The Plough and the Stars*, O’Casey displaces the centre of society with the margins by making the Rising of 1916 appear on the periphery of the now human tragedy. With *The Silver Tassie*, O’Casey does the same by placing the soldiers of the Irish regiment at the forefront of the stage rather than the fight for independence. This paper will explore O’Casey’s theatrical critiques of the narratives of Irish history, and in particular the competing narratives of his plays. It will also look at the Abbey Theatre’s somewhat isolationist stance, rejecting not just a European theatrical style in Expressionism but denying an undoubted European narrative that Ireland was inherently a part of.

“The Shape of the Table”: Uses of the Dinner-Party in the Poetry of Paul Muldoon

John Redmond (University of Liverpool, UK)

Paul Muldoon has organised two of his major long poems, ‘7, Middagh Street’ and ‘The Bangle (Slight Return)’, around the motif of the dinner-party. Numerous significant shorter poems, including ‘Paris’, ‘Lunch with Pancho Villa’ and ‘Holy Thursday’, make use of the same motif. This paper connects Muldoon’s poetic interest in dinner-parties with his preference for static set-pieces and meandering conversational forms, as well as with his habitual placing of images of consumption next to images of production (“the boudoir in the abattoir”). Concentrating on ‘7, Middagh Street’, this paper argues for the influence of W. H. Auden on this aspect of Muldoon’s writing, particularly with respect to the dinner-party as a small-scale image of a possible utopia.

The dinner-party poem in Muldoon’s canon is typically a member of a subset which belongs in turn to a larger set of what we might call ‘agrarian poems’. Both types of poem confirm those historicising and contextualising impulses in Muldoon which incline him to see all processes as chronically interwoven, always forming part of one or other continuum. For example, the dinner-party in a French restaurant, featured in ‘A Bangle: Slight Return’, is at the end of a complex set of processes which originates on the kind of farm where the poet grew up. At the same time, we, as readers, are encouraged by the poem to see farming as part of a continuum which extends from Virgil’s *Georgics* to the poems of Robert Frost.

The long poem, ‘7, Middagh Street’, is dominated by images of consumption and there are several impromptu feasts which are recalled or imagined in the various dramatic monologues. Muldoon’s whole canon may be read as a bizarre menu and, in ‘7, Middagh Street’, a wide range of food and drink is paraded before the reader — from a wedding-cake to bathtub gin, from a raw beef-steak to smoked quail, from grits and greens to a crumpled baguette. This paper argues that the almost inexhaustible menu of Muldoon’s canon is both a metaphor for, and a demonstration of, poetry’s excessive function, and serves to leave us, as readers, with the feeling that there are more things in the world than we had remembered.

Tom Murphy and the Parable of the Porcupines

Shaun Richards, Staffordshire University

This paper addresses the conference theme of 'world perspectives' by suggesting that as the globalised world has impinged on Ireland - just as Ireland has embraced that world - so many contemporary Irish dramas are frequently less national than global in their concerns. But rather than suggesting that the consequent condition is novel, I suggest that globalisation exacerbates, rather than creates, a human malaise critiqued in an earlier European philosophic tradition; and that Ireland entered this world in the aftermath of the 1958 Report on Economic Development. This issue will be addressed through two late plays by Tom Murphy, *Too Late for Logic* and *Alice Trilogy*, which engage with the issue of isolation and anomie experienced by middle-class, urban characters who are alert to the globalised world in which Ireland is now located.

However, although these plays stage a world and class away from that with which Murphy had become associated, the same unease can be identified in his earliest play, *A Whistle in the Dark* (1961), and Dada's despairing cry 'Oh, I wish to God I was out of it all. I wish I had something, anything. Away, away, some place ...'. Starting with Fintan O'Toole's argument that, with *Bailegangaire* (1985), Murphy's work moved from 'ferocious conflict to some kind of resolution' the paper suggests that, far from reaching resolution, subsequent plays dramatize what sociologists term 'detraditionalization' as people lose faith in traditional values and 'plausibility structures' lose their credibility - even collapse. This world is summarised by Schopenhauer's verdict that: 'nothing whatever is worth our exertions, our efforts, and our struggles, that all good things are empty and fleeting, and that the world on all sides is bankrupt, and that life is a business that does not cover its cost'. The consequences of this bleak judgement are played out in *Too Late for Logic* by Christopher, the suicidal philosophy lecturer, who takes Schopenhauer as the subject of his major lecture, and then reprised en-route to a kind of redemption by the protagonist of Alice Trilogy. The paper will also, briefly, identify an engagement with the same concerns in the two other late plays, *The Wake* (1998) and *The House* (2000). Throughout, the paper will draw extensively on Tom Murphy's papers held in the library at Trinity College, Dublin, as they throw significant light on this major theme in his work.

Flann O'Brien's minor modernism: deconstructing Anglo-Irish heritage in *At Swim-Two-Birds*

Brian Rock (University of Stirling, UK)

In their study *Kafka: Towards a Minor Literature*, Deleuze and Guattari define a minor writer's role as one which deterritorializes or decodes major discourses in order to negotiate textual spaces which question the assumptions of dominant groups. My interest lies in understanding how post-independence Irish writers decode nationalist discourses contained in realist literary texts by employing modernist techniques. In an attempt to re-configure their subjectivities in the politically and culturally conservative post-revolutionary era, Irish authors often re-empowered themselves through an experimental quest for alternative modernist forms which reached beyond the constraints of nationalist literary discourses and identifications contained in much contemporary realist Irish literature. This paper investigates how Flann O'Brien decodes his Anglo-Irish heritage in the novel *At Swim-Two-Birds* (1939) within the context of post-revolutionary Ireland. Through an exploration of O'Brien's modernist style, and a comparison with Kafka's short story 'The Burrow', I will demonstrate how O'Brien produces a minor literature which subverts the signifying processes of Irish texts which confirm a stable national identity and territory. O'Brien takes pre-existing dominant models of cultural expression that define Ireland as nationalist and Gaelic and disrupts these traditional structures by exaggerating and amplifying their assumed signifying practices. O'Brien's literary production, due to its openness to experimentation and refusal to reterritorialize Irish identity, should be placed in a minor relation to other Irish texts. By engaging with modernist techniques relating to the fragmented nature of modern subjectivity, O'Brien develops an elaborate structure and political metanarrative about the nature of post-revolutionary Irish nationalism and identification.

"I made the *Iliad* from such a local row": Patrick Kavanagh and the Universal Nature of the Local.

Elena María González-Herrero Rodríguez – (Universidade da Coruña, Spain)

Patrick Kavanagh's faith in his concept of the parochial and his belief in the fact that domestic common life did have a universal projection turned him into an outstanding figure for contemporary Irish poetry. It is important to bear in mind, however, that Kavanagh established a difference between the "parochial" and the "provincial". For him, the "provincial" looks for its value in the foreign perspective by offering an image intended to please this outsider view. On the contrary, the "parochial" transcends the limits of the national, and it acquires its validity through the perceptions of the poet. On this basis, in Kavanagh's poetry, any detail shows a transcendental nature. The Nobel Prize winner Seamus Heaney, for whom Kavanagh was an undeniable influence, has remarked that "Kavanagh enhances our view of the world, and […] he makes us feel that any task, in any place, is an important act, in an important place."

In many of his poems, Kavanagh acquires the role of an observant, and he acts as a mediator between the environment and the reader, contributing to confer apparently minor issues an especial universality. The poem "Epic" is an interesting case study in this respect: in it, Kavanagh conveys the idea that the local is the environment in which his poetry is to be placed—because of the fact that it conforms his experience—but he also goes further to affirm its universality by establishing a comparison between a local row and the origin of the epic war of Troy. It is as the poet reflects on the words of Homer's ghostly whisper saying that "Gods make their own importance" that he realises the actual value of the local.

Taking the aforementioned facts into account, the present paper aims at an analysis of Kavanagh's conception of the "parochial" and its potential as a universal concept. For this purpose, poems such as "Epic" or "Shancoduff" will be considered as instances of this contention.

The Representation of the West of Ireland in James Joyce's "The Dead".

Catriona Ryan (Swansea University. UK)

In this paper I want to discuss the symbolism of the west of Ireland as represented by James Joyce in his short story "The Dead". In "The Dead" Joyce associates the west of Ireland in Jungian terms by equating it as a feminine archetype that is associated with the world of the dead. The west of Ireland through the ghostly figure of Michael Cleary is represented as a mystical place of forgotten memories contrasted with postcolonial urbanised Dublin where the conflict between Ireland's Celtic past and the modern world of Dublin is embodied in the character Gabriel, whose rejection of Irish culture throughout the story is mirrored by the fractious relationship he has with his wife.

The West of Ireland is therefore gendered in a Jungian context in terms of the feminine association with the west and the world of the dead versus the masculine economic perspective of the modern world. This representation reflects Irish identity at a time when Irish nationalism was at its peak and a search for a national identity and purpose was raging. This conflict was also represented in Joyce who like Gabriel was caught between two worlds: (1) the internal lure of the modern world and (2) the ancient Celtic world of Irish history. I will also explore Joyce's concept of death in a European modernist context by comparing his unique Irish perspective to that of his European modernist counterparts such as the Dadaist and surrealists.

The Foreigner within Oneself - Border Crossing in Elizabeth Bowen's Longer Fiction"

Zuzanna Sanches (University of Lisbon/FCT/ULICES)

In the postscript to her wartime stories entitled *The Demon Lover and Other Stories* (1945), Elizabeth Bowen explains how she experienced the Second World War as a mostly spatial phenomenon: "I see war (or should I say I feel war?) more as a territory than as a page of history". Bowen transfers the same feelings to the textual Stella, writing in *The Heat of the Day* that Stella "... in her fatigue (...) could have imagined this was another time, rather than another country, that she had come to".

The spatiality of wartime experience forms a Bakhtinian chronotope in *The Heat of the Day* - a complex spatial-temporal matrix in both cognitive and narrative sense. It also creates a blurring filter on reality. To Bowen war disturbs the process of percolation between the sense of oneness and otherness, alters any reciprocal transition between oneself and the world, one's sense of reality and fiction. The war is like a "darkening telescope" or a blind and confusing "loop, through which (one) looked at the street". Everyday characters seem fictitious and the world of fantasy juxtaposes the fleeting impressions of consciousness. Reality is no longer certain and Stella feels "herself to be going to a rendezvous inside the pages of a book". Similarly, Phyllis Lassner writes in her *British Women Writers of World War II. Battlegrounds of their Own*, about "the disorienting experience of the blitzed cityscape" that exercised confusing influence over the war survivors.

In *The Heat of the Day*, the war tampers with the boundary between the world of living and the world of dead. "Most of all the dead, from mortuaries, from under cataracts of rubble, made their anonymous presence - not as today's dead but as yesterday's living - felt through London. Uncounted, they continued to move in shoals through the city day, pervading everything."

And yet in a letter to her lover Charles Ritchie, to whom the novel is dedicated, Bowen tries to express her intentions: "It is not about blitzes, etc., but about the peculiar climate of those years, and the problems set up in people's personal lives." It is an attempt at grasping the normality of individual struggle to live.

This paper seeks to understand the war as a set of complex and compelling processes that shape personal narratives in Elizabeth Bowen's war novel *The Heat of the Day*. It procures to analyze themes such as spatiality of war experience and its chronotopic structure; fantasy and actuality perception during war; processes of subjectification and objectification in a blitzed reality.

Sounding Out the Body: Feminine Aesthetics in Anne Enright

Hedwig Schwall (Catholic University Leuven, Belgium)

In an interview Anne Enright had with me in *The European English Messenger* (2008) we discussed elements vital to her writing, and all seemed to converge toward a new kind of "feminine aesthetics". While Joyce, Freud, and other psychoanalysts turn out to be major sources of inspiration, we also find that many of Enright's ways of representing the world strikingly illustrate the ideas of Luce Irigaray, as she calls women up to create their own world, true to their own bodily emotional perception.

In this talk I want to first present Irigaray's suggestions as to how to create a feminine discourse about women's specific perceptions of the world (*Elemental Passions*, 1982/1992; *To Speak is Never Neutral*, 1985/2002; *I Love to You: Sketch of a Possible Felicity in History*, 1992/1996) and then show how Enright goes about it. (I have already touched upon these matters in my essay on Anne Enright *A New Ireland in Brazil*, 2008.) Here, I hope to show how both Enright and Irigaray replace abstract by metamorphic thinking, as they de- and redefine the boundaries of the subject, both stressing the importance of the impetus, the performative aspect, of language, which for Enright turns into "hyperrealism, as a description of what I do".

In this exploration of a "feminine aesthetics", Georges Didi-Huberman's study *L'image ouverte* (2006) is also useful. He shows that a shift from a focus on ideas, symbols, knowledge & metaphors to one on phantasms, symptoms, non-knowledge and metamorphose reveals surprisingly new insights in art, especially in its performative effects. That this new paradigm also works to elucidate Enright's writings (short stories, novels and non-fiction) is what I hope to illustrate in my presentation.

Tom Paulin's Translations of French, German and Russian Poems

Stephanie Schwerter (EHESS Paris, France)

As one of the major Northern Irish poets, Tom Paulin attempts to communicate a new perspective on contemporary Northern Ireland through the lens of different literary traditions. In *The Road to Inver*, published in 2004, he translates and transforms poems by thirty two European poets. Choosing translation as a mode of discourse, he employs different European countries as a locus of comparison and contrast. Through the identification with foreign cultures, histories and political conflicts, Paulin challenges traditional interpretations of the Northern Irish Troubles. Taken out of their own cultural environment, the translated poems gain new meanings and new relevance against the background of the Northern Irish conflict.

This paper focuses on Paulin's translations of works by Heinrich Heine, Paul Verlaine and Alexander Pushkin. In Paulin's poetry, the boundaries of translation and creation frequently become blurred. Referring to different translation theories, I shall examine the poems' relation to their German, French and Russian sources. In this context, I attempt to shed light on the reasons why Paulin feels urged to strive for otherness and "elsewheres" outside Ireland in order to overcome the established political framework of Irish Nationalism and British Unionism.

A contrastive analysis of the first three cantos of Dante's *Inferno*: an examination of the translations of Seamus Heaney and Ciaran Carson'

Chiara Sciarrino (University of Palermo, Italy)

In 1993 a new translation of the *Inferno* by Dante was published by the Eco Press, in New Jersey, which included contributions from twenty contemporary poets. The first three cantos of the collection were translated by the Nobel laureate Seamus Heaney (1939-). Heaney himself acknowledges the role Dante has played in the process of writing poetry. In an essay entitled 'Envies and Identifications: Dante and the Modern Poet', Heaney recalls how modern poets such as T. S. Eliot, W. B. Yeats, Geoffrey Hill, Thomas Kinsella, Ezra Pound and Osip Màndel'štam have all drawn inspiration from his work. Analogies drawn between Medieval Florence, infernal atmospheres and Irish contemporary life allow Heaney to deal with the important issue of the historical experience of the Northern Irish troubles.

Many have forgotten that in order to reach a wider readership, Dante wrote in vernacular Italian, claims Ciaran Carson (1948-). What immediately strikes one on a first reading of his text is an inventive contemporary idiom which stands in neat contrast with all the literal renderings, to his view often difficult to understand, offered by previous translators of the *Commedia*, which Carson needed to read not only to become familiar with the Italian language but also to get a more comprehensive overview of the source text. What previous translators into the English language conveyed, he argues, is some form of 'translationese', that is what critics generally define as that kind of target text which is neither fluent nor elegant.

The main aim of the paper is to compare the ways in which the two Irish poets responded to Dante's first three cantos of *Inferno* and to show how the essential spirit of Dante's writing and particularly of the *Inferno* may live on in the work of two contemporary poets in two different ways.

Lord Dunsany and Luigi Pirandello: Dunsany's *The Gods of the Mountain* and the Teatro d'Arte.

Tania Scott (University of Glasgow, UK)

On the 2nd of April 1925 Pirandello opened the Societa del Teatro d'Arte's Odescalchi Theatre with two plays. One was his own *Sagra del Signore della Nave* (Our Lord of the Ship), and the other was Lord Dunsany's *The Gods of the Mountain*. The inclusion of the Dunsany play is surprising. Dunsany is known today, if at all, as a writer of whimsical fantasies, and would seem completely at odds with Pirandello's aesthetic. In fact, Dunsany is barely mentioned in Irish literary criticism as a dramatist, despite having five plays performed at the Abbey Theatre. His Unionist politics, use of the fantastic mode of literature and a tendency to irritate his compatriots led to a difficult relationship with the Irish literary establishment. In some ways then, Dunsany's politics were as fundamental to the reception of his art as Pirandello's, whose membership of Mussolini's fascist party ensured funding to establish the Teatro d'Arte. Like Pirandello, Dunsany's present day neglect by Irish critics owes something to where he placed his political support.

What then does the performance of *The Gods of the Mountain* in Rome mean for Dunsany's work, and what does it tell us about Pirandello's ambitions for his theatre?

Does the performance of Dunsany's play mean a re-evaluation of Dunsany's place in the canon of European playwrights? This paper will examine whether the performance of *The Gods of the Mountain* at the Odescalchi Theatre was a mere eccentricity by Pirandello or whether the two playwrights may have more in common that it at first appears. Through a comparison between the Teatro d'Arte performance of the play and that of the Abbey Theatre, along with other productions in England and America, we may understand the importance of the interaction of place, performance and politics for Dunsany's play.

Women's Migration and the Search for Home in Kate O'Riordan's *The Memory Stones* (2003)

Louise Sheridan, (University of Northampton, UK)

In this paper I discuss issues of home, migration and return in Kate O'Riordan's novel *The Memory Stones*, published in 2003. O'Riordan was born in the West of Ireland but now lives in London. I have chosen to examine this novel because it discusses two pivotal aspects of Irish migration. Emigration has long been a major part of Irish life and Nell the female protagonist emigrates in the 1960s, first to England, and then France. The novel also discusses post-Celtic Tiger Ireland, a period from the 1990s that saw both return migration of the Irish abroad, and also a previously unheard of mass-migration by people into a new and prosperous Ireland. Nell's motivations for leaving Ireland, and her reluctance to return, contest traditional representations of a diasporic subject fixated on the homeland and a nostalgic myth of return. In addition I will explore embodied "Otherness" of the migrant. Immigrants to Ireland in *The Memory Stones* are represented as physically different to those who belong. The stranger's difference creates fear of interpenetration for some of the novel's villagers and threatens the stability of the host village. Sara Ahmed argues that skin does not just signify visual difference in our dealings with others. The skin is "also a border or boundary …keeping the subject inside, and the other outside …But, as a border or a frame, the skin performs that particular destabilising logic, calling into question the exclusion of the other from the subject and risking the subject's becoming (or falling into) the other" (44). When Nell's daughter Ali begins a sexual relationship with the stranger Adam, we see how the boundaries between Self and Other are transgressed and both the self and the village as healthy entities are endangered. Through its discussions of the body, the novel explores questions of ethnicity and belonging for the migrant.

"Selkies" in Mineko Matsumura's Translation of Fiona Macleod:
Connecting Ireland, Scotland and Japan

Masaya Shimokusu, (Doshisha University, Japan)

Hiroko Katayama (1878-1945), a "Tanka" poet using the pseudonym Mineko Matsumura, is well-known as an early translator of Anglo-Irish literature such as works by John Millington Synge, W. B. Yeats, George Bernard Shaw and Lady Gregory. Katayama also translated short stories by the Scottish writer, Fiona Macleod, the disguised persona of William Sharp (1855-1905). One of the reasons Katayama translated Macleod was "her" strong connection with the Celtic Revival in Ireland.

This paper will focus on the first story in her translation of Macleod with the motif of "Selkies" or seal people. Interestingly, she broke up a set of three stories, and chose the last of them as the initial story in her translation, under the title, "Azarashi (The Seal)". This choice of Matsumura seems to reflect contemporary literary connections between Ireland, Scotland and Japan.

At the time Katayama translated Irish literary works, many Japanese writers also showed a special interest in Irish literature. It was the age of imperialism in which Japan tried to follow the Western powers and expand its national boundaries. Contemporary Japanese regarded their nation as "expanding archipelagoes." The literatures of Great Britain, the powerful archipelagic nation in Europe, drew the attention of Japanese intellectuals. Yet among them, many Japanese writers admired Irish literature rather than English in the late 19th and early 20th centuries.

Gabriel Looking at Gretta Listening: Musical Meaning in James Joyce's 'The Dead'

Gerry Smyth (John Moores University, Liverpool, UK)

In 'The Dead', the long short story which concludes *Dubliners*, Joyce describes the character Gabriel '*gazing* up the staircase' at his wife Gretta, who is '*listening* to something'.

Analytical theories relating to sight are plentiful and well-established. Indeed, vision has been accorded a special role in Western epistemology since the Greeks. The notion of 'the male gaze' became a cornerstone of feminist critical theory in the 1970s, since which time it has been widely deployed in analyses of the ways in which the female figure is strategically - yet consistently - objectified by the gaze of the male subject.

An analysis based on looking can only take us so far, however. At some point we are obliged to acknowledge that the object of Gabriel's gaze is not passive; rather, she is engaged in a sensory act - listening - which stands outwith and in opposition to 'the empire of the gaze'.

After millennia of marginalisation, 'listening' has emerged as a practice of interest in a range of disciplines in recent times. If such interest was in part an effect of an 'anti-ocular' trend within twentieth-century French philosophy, it also represents an acknowledgement on the part of those with an academic interest in music of just how little is known about the cognitive processes, or indeed the philosophical implications, of listening.

The phenomenologist Jean-Luc Nancy claims that philosophy has always worked to convert 'listening' into 'understanding'. In this paper, I wish to consider Gretta's act of listening from a phenomenological perspective, suggesting that such an act is resistant to traditional ways of understanding, including those which have dominated interpretations of Joyce's work.

Translating Charlottes: Clare Boylan's "The Secret Diary of Mrs Rochester". Between Red Rooms and Yellow Wallpapers

Giovanna Tallone (Università Cattolica del Sacro Cuore, Milan, Italy)

In her short story "The Secret Diary of Mrs Rochester", Clare Boylan playfully uses a variation of the postmodern trend of "writing back" Victorian classics to create a sequel of Charlotte Brontë's *Jane Eyre*. Shedding light on Jane's married life, Boylan makes a subtle parody of Brontë's language and narrative conventions, at the same time exploiting features and *files rouges* that characterise her own stories and novels; that is loneliness, miscommunication, deceit, challenge to male authority, and mental instability. In particular, the presence of closed spaces in the story replicates the claustrophobia of the red room and of Lowood and the labyrinthine pattern of Thornfield Hall in *Jane Eyre*, but also highlights the metanarrative perspective of the story. In fact, Boylan's choice of the medium of the short story draws attention to the textual space of the story and the elusive text that is being written/read. The "secret diary" assumed in the title is not the text that appears on the page, and from this point of view Boylan's story bears parallelism with Charlotte Perkins Gilman's short story "The Yellow Wallpaper". In both stories the protagonist and first-person narrator is engaged in writing an elusive text while confined in a secluded space.

The purpose of this paper is to consider the various intertextual layers of Boylan's "The Secret Diary of Mrs Rocherster" vis-à-vis Charlotte Bronte' s *Jane Eyre* and Charlotte Perkins Gilman's "The Yellow Wallpaper", with a view at identifying the *topos* of closed spaces as the text's self reflexivity.

Towards 'a working model of wholeness': Irish theatre studies, the performance studies revolution and the case of Stewart Parker

Caoileann Thompson (Queen's University, Belfast, UK)

Theatre scholarship worldwide has been revolutionised by developments in performance studies since the 1960s. However, Irish theatre studies has remained relatively immune: reliant on logocentric criticism it has produced a canon of literary drama which upholds meta-narratives of nationalist, Dublin-centric, realist theatre history. Ill-equipped to analyse the alternative vocabularies of theatre it has marginalised innovative, experimental playwrights who have explored the performative potential of theatre. Using the case of playwright Stewart Parker this paper suggests aligning Ireland's theatre discourse with those of other nations in the use of performative paradigms of analysis. It argues that performance analysis offers the most dynamic way of interrogating a playwright who defies the globally accepted narrative of Irish theatre: a Belfast Protestant writing highly performative, innovative plays which promoted ideals of civic politics and pluralism during the Troubles.

Parker called for artists to create the possibility of hope by constructing a 'working model of wholeness'. He used the holistic experience of theatrical performance which forces a unified identity upon its audience to do this. Exploiting the audience's enforced unity his theatre experientially transcended perceptions of division and worked towards generating alternative visions of the future. He re-constructed in performance Ireland's theatre history, presenting a more inclusive version of our cultural past and destabilising the orthodoxies insinuated in the Abbey-centred historiography. By thus mobilising the past to re-define the future in more hopeful terms, he anticipated Jill Dolan's concept of 'utopian performatives'. This paper outlines the rationale behind using performance analysis to interrogate Parker's 'working model of wholeness' with particular reference to his 1984 play *Northern Star*.

Asymmetry Deepens Communication: Text and Reader in Medbh McGuckian's Poetry

Naoko Toraiwa (Meiji University, Tokyo: Japan)

"Reading is an activity that is guided by the text; this must be processed by the reader, who is then, in turn, affected by what he has processed." Wolfgang Iser's explication of the act of reading is applicable to one of the vital themes of Medbh McGuckian's poems, the communication between the text and the reader. Iser emphasises that it is 'the very lack of ascertainability and defined intention that brings about text-reader interaction' and that 'stimulates a constitutive activity on the part of the reader and calls the gaps between the reader and the text' 'the fundamental asymmetry between text and reader,' which sounds like a suitable term to indicate one of the causes of obscurity that McGuckian's readers find in her work. There is often a fundamental asymmetry between the communicators in McGuckian's text.

Iser's theory is based on prose fiction, the genre that depends more than poetry on readers' anticipation, expectation or the manners of the empirical world. But when he refers to Joyce or Beckett as examples to encourage the reader's participation with the features of their texts, his argument seems especially applicable to McGuckian's strategy of obscurity. It may be just accidental that Iser chooses works by Joyce and Beckett, associated with Ireland, when explaining typical features of modern texts (he refers to the French *nouveau roman* as well), that is, full of blanks and negations, with which 'a deliberate omission of generic features that have been firmly established by the tradition of the genre' is brought forth. Still, his explication of disorientation caused by the omission of traditional features observed in Joyce and Beckett seems to find an equivalence to uncanny strangeness, which may reflect the foreignness in ourselves or foreigners in one's land. Indeed, both Joyce and Beckett were effectively exiles in socio-politically paralysed or unstable Ireland even before becoming actual exiles in foreign lands.

This paper will discuss asymmetric communication in *Marconi's Cottage* published in the early 1990s and possibly that in *My Love Has Fared Inland,* McGuckian's recent volume written after the loss of Marconi's Cottage, her summer dwelling.

Hibernia meets Meánmhuirí and Coatlicue: Celtic, Mediterranean and Náhuatl traditions in Eiléan Ní Chuilleanáin, Aurore Luque and Verónica Volkow.

Iria María Bello Viruega (Universidade da Coruña, Spain)

Dolores Juan Moreno (Universitat de les Illes Balears, Spain)

Oriana Deeni Mendoza Olivares (Benemérita Universidad Autónoma de Puebla, Mexico)

The aim of this paper is to study the use of mythological tradition in contemporary poetry written by women authors. Through a comparative analysis of some of the most famous poems by the North Irish writer Eiléan Ní Chuilleanáin, the Spanish poet Aurora Luque and the Mexican author Verónica Volkow we will explore how the presence of a common mythological substratum serves as a way of expression for the poetic voice. This reinterpretation of a rich past imaginary is ultimately a means of expressing contemporary experiences. The Celtic, Mediterranean and Náhuatl traditions combined through the voice of women writers.

Eiléan Ní Chuilleanáin is one of Ireland's most important contemporary women poets, as well as being a successful scholar, essayist, editor and a translator. Critics have identified this characteristic of her style as an attempt to recreate ancient rites and presences from a spiritual otherworld. In her poetry, we can also find links to Gaelic language, history and culture. Thus, Ní Chuilleanáin is also considered a poet of "the hidden Ireland".

Marguerite Yourcenar once said "everything that any of us can try to spoil our fellow men or to please them has already been done by a Greek". Without taking into account if in the interests of the fellow men or as damage for others, Aurora Luque (Almería, Spain, 1962) builds a considerable part of her poetry on the Greek mythology and thinking. In her lines, the classic can be recognized once divested from the old. It is treated as a vehicle to express a new and radical feeling, but always without forgetting the very first place where we come from.

Mexican poet Veronica Volkow (Mexico City 1955) declares that different words constitute her identity. She separates her identity into three parts: the Prehispanic, the Spanish, and the modern world. Volkow possesses an immense heritage rich with traditions and culture. Volkow's influences, Leon Trotsky and Octavio Paz, molded her into a Mexican artist par excellence. In her own words: *We are very much influenced by baroque poetry and the baroque sensitivity. It's our way of integrating, of putting together so many different worlds that constitute the Mexican identity.* Volkow's poetic work illustrates the perfect fusion between the modern occidental world and the *other world*, a mysterious world filled with ancient Mexican Gods present in every Mexicans' subconscious.

Sounding Irish (or was that Welsh?): Louis MacNeice and the Irish Mode

Tom Walker, (Lincoln College Oxford, UK)

The paper will focus on the poetry of Louis MacNeice. It will consider how his work interacted with attempts, following the theories of William Larminie and Thomas MacDonagh, to create a specifically 'Irish mode' of sound within twentieth-century Irish poetry in English. At various points in his career, MacNeice's work explored this notion of an 'Irish mode' explicitly through his critical prose. His poetry considered it more obliquely through intertextual dialogues with some of his Irish contemporaries, including W. B. Yeats, F. R.Higgins, Frank O'Connor and Austin Clarke. MacNeice also brought to bear further perspectives on this effort through implicit comparisons with how poets outside of Ireland approached the issue of sound in poetry. Through the indirections of allusion, irony and comparison, MacNeice offers a subtle critique of the development of an 'Irish mode' into a late-romantic sign of cultural attachment, rather than as a stylistic resource in which to shape a poetry that is equipped to face reality.

Towards a Poetics of Change: Medbh McGuckian's Maternity Poems

Katharina Walter (NUI Galway, Ireland)

This paper analyzes the ways in which Medbh McGuckian's poetry re-conceptualizes maternity as representing a potentiality, an identity in process. In McGuckian's work, descriptions of motherhood are firmly detached from the Irish conventions for poeticizing the subject in the past. In the Irish poetic tradition, descriptions of maternity have largely been dominated by iconic maternal figures like the Virgin Mary and Mother Ireland. As the title of her 2006 collection *The Currach Requires No Harbours* emphasizes, McGuckian avoids anchoring her poetry within her inherited literary conventions. Rather than analyzing or contesting these traditions, as many other contemporary women poets in Ireland do, McGuckian adopts a stance in her work that sympathizes with Rosi Braidotti's concept of intellectual 'nomadism,' a perspective that embraces 'change' and 'transience' as natural modes of being. As an obvious manifestation of a transformative process, physically and emotionally, the subject of maternity facilitates an exploration of this alternative epistemological paradigm. In fact, McGuckian has repeatedly described her first pregnancy and subsequent psychotic breakdown as a watershed event that has altered her sense of self and her relationship to her environment, as well as initiating her into writing poetry. Accordingly, McGuckian's maternity poems often describe a physical and emotional opening in the maternal subject and demonstrate that, as a result of its profoundly transforming impact, the representation of motherhood in poetry also requires a conceptual opening. This paper will analyze this aspect of the poet's work, with special emphasis on McGuckian's later writings.

"By necessity, if not choice, I live here too" – a negotiation of Derek Mahon's (American) Irishness through the work of Philip Larkin

Birte Wiemann (University of Hull, UK)

It was Derek Mahon who once observed that the question "Is so-and-so really an Irish poet?" would clear a room in seconds. Indeed, reflections on Irish poetry in English often result in a tunnel vision that restricts the poetry to questions of narrow national identity. Jean-Francois Bayart in *The Illusion of Cultural Identity* acutely comments: "We identify ourselves less with respect to membership in a community or a culture than with respect to the communities and cultures with which we have relations." It is therefore vitally important not to study Mahon's poetry solely from a (Northern) Irish perspective and within a narrowly Irish framework, but to see his works on relation particularly to the closest others. In my paper, I would like to argue that one of Mahon's closest non-Irish others is Philip Larkin. Indeed, Mahon's work frequently rings with almost uncanny echoes of Larkin's. Mahon's "Rock Music" seems to me a version of Larkin's "Annus Mirabilis"; Mahon's "The Old Snaps" seems to negotiate Larkin's "Lines On A Young Lady's Photograph Album"; Mahon's "Leaves" seems to be a slightly lopsided reply to Larkin's "The Trees" and Mahon's "Homecoming" (in the *Collected Poems* version) seems to borrow its diction and attitude from poems like Larkin's "Vers de Societé". A closer analysis of these poems paradoxically reveals that Mahon's poems – despite Mahon's perceived American-ness and cultural openness – remain more Irish than Larkin's are English. Mahon's cultural identity seems fixed while Larkin's poetry seems to be universally viable. Playing around with these notions of cultural and national identity is bound to crack open preconceived ideas to highlight the universal appeal of the truly great artist.

Contemporary Chinese Rereadings of Oscar Wilde's *The Happy Prince*

Linda Wong (Hong Kong Baptist University)

As early as the early twentieth century, Chinese readers understood and interpreted Wilde's *The Happy Prince* as a story reflecting social injustice and tragedies. This best-loved short story also became the model for other Chinese rewritings. In the contemporary rewritings of this Wildean story, local events and situations are fuelled with more sarcasm and irony. In this paper, I shall discuss how contemporary playwrights have rendered, reinterpreted and recontextualized Wilde's short stories in a Chinese setting.

I shall compare Wilde's stories with the primary texts that are written in English and Chinese. The contemporary rereadings reveal that the Wildean stories' thought-provoking qualities still speak to international audiences. When foreign symbols are localized in a certain culture, cross-cultural barriers are minimized and messages are then carried across. The adaptability of a foreign text often points to its universal essence—there must be something (themes/images/ideas) universal in a text that makes it appealing to people of different cultures and in different ages. When discussing the Chinese re-presentations of Wilde's fairy tales, readers/audiences can see the merging of the local and the global.

Irish Literature for Kikuchi Kan

Tomomi Yamada (Tsuda College, Japan)

The purpose of this paper is to consider Kikuchi Kan's perception of Irish literature. Kikuchi Kan(1888-1948) was a Japanese writer who had a strong interest in Irish literature. Part of the reason for this was said to be the social situation in Japan at that time, particularly the colonial problem. However, Kikuchi's personal experiences also contributed to his interest in and concern with Irish literature. This paper reconsiders Kikuchi's perception of Ireland from two perspectives: the social and personal.

Kikuchi's perception of Irish literature is closely related to the change in his own social status. When Kikuchi left Tokyo, the political and cultural centre of Japan, to Kyoto, he set about promoting provincial art in Kyoto using the Irish Revival as a model. Through his reading of Irish literature, Kikuchi also picked up some similarities between Japanese and Irish ethnicity, and even had a close affinity with the latter. However, after he had acquired a sound status in the literary world, Kikuchi's perception of Irish literature changed. Although Kikuchi still felt sympathy for the Irish at that time, he compared Ireland and Irish literature to Korea and Korean literature. In this sense, he followed the pattern of many intellectuals in Japan after 1919 by drawing parallels between Ireland and Korea. In other words, Kikuchi came to frame Ireland in terms of suzerain–colony relations. From that point on, his pronouncements increasingly sided with the Japanese Government and served to justify its assimilation policy towards Korea.

Kikuchi gained much popularity as a public writer and had a significant influence on both the literary world and his readers. In this way, it is possible to say that not only was Kikuchi greatly and increasingly influenced by the social situation in Japan but he also, after his shift in perception was complete, played a large part in influencing social reality.

Establishing a Sympathetic Community across Cultures: Cosmopolitanism in George Egerton's Short Stories

Akemi Yoshida (Kitasato University, Japan)

George Egerton (Mary Chavelita Dunne) has recently been attracting critical attention as one of the most important "New Woman" writers of the turn of the nineteenth century. Having an Irish father and a Welsh mother, and having spent her early girlhood in Dublin, she sometimes shows a strong Irish identity and exhibits repulsion toward the conventional morality held by the English middle-class. At the same time, however, it is the cosmopolitan, global aspect that gives uniqueness to her work and our reading experience of it. Reflecting her widely international experiences and multilingual ability, some of Egerton's short stories are located in Norwegian fjords, others in Chile or in Ireland. Her prose, dotted with foreign names and languages, smack of certain exoticism, which has hitherto tended to be interpreted merely as exotic sensualism. The global perspective, I would like to claim, also functions to relativize or question local and artificial rules, and existing moral codes in each society.

Iveta Jusova, in her *The New Woman and the Empire* (2005), argued that Egerton, under the strong influence of Nietzschean philosophy, sought for a new set of ethics to be opposed to conventional Victorian morality: "Egerton's interest in Nietzsche's philosophy is reflected in her characters' freedom from feelings of guilt or remorse, their confidence in their own bodies, their nihilism and disapproval of organized religion, and their rejection of social control over women's sexuality." (Jusova, 55). Jusova then criticizes Egerton's affirmation of the presence of "socially transcendent experience of womanhood" as essentialist and eugenic.

While agreeing with Jusova in that Egerton, seeking for new ethics, might have shown certain "essentialist" attitudes, I would like to point out that Egerton's new ethics had to do not only with the sexual or bodily freedom but also with humanistic sympathy. Her multicultural settings would reveal the arbitrariness of the local or institutional moral values which does violence to people under the name of justice. Centering my argument on *Symphonies* (1897), I would also analyze the relationship between Egerton's emphasis on the senses, especially auditory sense, and perceptiveness, or feelings of pain, as the basis of new ethics.

Irish Orientalism and Maria Edgeworth's national tale

Yuri Yoshino (Hitotsubashi University, Japan)

The application of Edward Said's theory of Orientalism remains controversial in the field of Irish studies. According to Joep Leerssen, it is inappropriate to categorise Ireland as 'the colonized' along with other Third World countries, largely because Irish writers have maintained the power to represent Irish culture and appropriated Orientalist discourse to the effect of 'auto-exoticism' and 'self-orientalization'. Developing Leerssen's discussion, Joseph Lennon has recently illustrated the tradition of 'Irish Orientalism' since the ninth century. Leerssen and Lennon have explored Sydney Owenson's national tales as a major nineteenth-century contribution to the tradition, but have not fully discussed Maria Edgeworth's work.

Developing Leerssen and Lennon's arguments, this paper traces Edgeworth's interest in Orientalism, firstly in her oriental tale, 'Murad the Unlucky' (1804), and then in her Irish tale, *Ormond* (1817). 'Murad the Unlucky' rewrites an episode in *Arabian Nights' Entertainments* so that it can read as a moral tale more relevant to the education of the general public in the British Empire. While this text is positively evaluated in Ros Ballaster's recent study on oriental tales, it received criticism for being too didactic by Edgeworth's contemporary critics.

Ormond, however, handles oriental motifs in a much more sophisticated way, linking Ireland, the world of *Arabian Nights*, and India. In *Ormond*, King Corny's Black Islands, which preserves Gaelic values and customs, are compared by his Frenchfied son-in-law to the Black Islands in *Arabian Nights*, and characterized as barbarous or the cultural other to Europe. After Corny's death, his son-in-law sells the Islands to the eponymous protagonist, who is portrayed as a transnational figure; Ormond's adventures encompass Anglo-Ireland, Gaelic Ireland, India, and France. Using this example, I argue that *Ormond* appropriates Orientalist discourse in representing Gaelic Ireland as exotic, but note that its satirical description of Orientalist attitudes in Corny's son-in-law takes issues with the uncritical reception of Orientalist discourse by Irish people. This demonstrates how the text simultaneously endorses and maintains a distance from the discourse of Irish Orientalism.

Towards the end of this paper I will interrogate how self-orientalization in *Ormond* affects the ideological implications of the text as a 'national tale'.