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ABSTRACTS

Contents

Panel 1a – Language, Identity and Ecology	2
Panel 1b – James Joyce	3
Panel 1c – The Middle East and Africa	5
Panel 2a – Twentieth-Century Fiction	7
Panel 2b – The Troubles in Literature	9
Panel 2c - New Perspectives I: Early Career Research in Irish Studies at NUI Galway.....	11
Panel 3a – Anna Burns and Recent Irish Fiction	13
Panel 3b - Northern Ireland: Sociological and Historical Perspectives.....	15
Panel 4a – Transnationalist Perspectives	16
Panel 4b – History and Fiction.....	18
Panel 4c - New Perspectives II: Early Career Research in Irish Studies at NUI Galway.....	20
Panel 5a – Contemporary Fiction	22
Panel 5b – The Decade of Centenaries.....	23
Panel 6a – Women, History, Politics.....	25
Panel 6b – Irish-Language Literature.....	26
Panel 6c - Conflicted Past, Contested Present: Dialogues of the Troubles in Northern Ireland.....	28
Panel 7a – Staging Illness and Disability	29
Panel 7b – Sport on Film	30
Panel 8a – Modern Irish Poetry.....	32
Panel 8b – Identity and Revival	34
Panel 8c - New Perspectives III: Early Career Research in Irish Studies at NUI Galway.....	37

ANNE BARRON AND CAROLINA AMADOR-MORENO

LANGUAGE USE AND IDENTITY CONSTRUCTION: IRISH ENGLISH AND IRISH STUDIES

Since the early years of this millennium there has been an increased focus on the study of language use in Irish English (Barron/ Schneider 2005, Amador-Moreno et al. 2015). Patterns of language use – and particularly variety-specific or variety-preferred features of language use – are intricately related to identity construction given that in using language, speakers express a unique individual identity, conveying a speaker's character or personality, but also a collective identity which provides a sense of group belonging (cf. Bucholtz/ Hall 2010; Hickey/ Amador-Moreno 2020; Terrazas-Calero 2020). The construction of a collective identity linguistically functions via use of a pool of conscious and unconscious features. Geographical belonging is one type of collective identity construction, and may be viewed on the level of national belonging, as well as relating to regional and urban/ rural belonging. Age, gender, socio-economic class or ethnic belonging are other types of collective identities. Our presentation will draw attention to characteristics of language use on a national level that are socially and culturally part of the Irish communicative system and which in this way function to construct a national identity. With that purpose in mind and with a view to encouraging interdisciplinary research between linguists and literary scholars, we also present the *The Irish English Research Network*, a space for scholars of Irish English interested in the linguistic analysis of the English spoken on the island of Ireland. The network provides a platform for the promotion of linguistic research on Irish English within Irish Studies.

Anne Barron is Professor of English Linguistics at the Leuphana University of Lüneburg, Germany. Her research on Irish English takes a pragmatic and sociolinguistic perspective with a particular focus on variational pragmatics, corpus pragmatics and intercultural pragmatics. Further research foci include interlanguage pragmatics, stay abroad research, varieties of English and contrastive genre analysis. Recent publications include the monograph *Public Information Messages* (2012, Benjamins) and the special issues *Pragmatic Development and Stay Abroad* (Journal of Pragmatics, Elsevier, 2019) and *A variational pragmatic approach to regional variation in language* (Multilingua, De Gruyter, 2015). She has also recently co-edited *The Routledge Handbook of Pragmatics* (Routledge, 2017, co-editors Y. Gu and G. Steen) and *Pragmatics of Discourse* (de Gruyter, 2014, co-editor: K.P. Schneider). Her work has also appeared in a range of international journals, such as *Intercultural Pragmatics*, *Journal of Pragmatics*, *Language Teaching*, *Multilingua*, *System* and *World Englishes*.

Carolina Amador-Moreno is Associate Professor of English Linguistics at the University of Bergen. Her research interests centre on the English spoken in Ireland and include stylistics, discourse analysis, corpus linguistics, sociolinguistics, and pragmatics. Her publications include articles and chapters dealing with these topics. She is the author, among others, of *Orality in written texts: Using historical corpora to investigate Irish English (1700-1900)*, Routledge (2019); *An Introduction to Irish English*, Equinox (2010); the co-edited volumes *Irish Identities: Sociolinguistic Perspectives* -Mouton de Gruyter (2020); *Voice and Discourse in the Irish Context* -Palgrave-Macmillan (2017); and *Pragmatic Markers in Irish English* (2015) -John Benjamins; and *Fictionalising Orality*, a special issue of the journal *Sociolinguistic Studies* (2011). She is a member of the editorial board of *Corpus Pragmatics* and *Estudios Irlandeses*, and she often acts as reviewer for international journals and publishers on the topics listed above.

MARY O'MALLEY-MADEC

IRISH AND ENGLISH IN CONTACT: THE IDEOLOGY OF THE NATION

This paper will examine sociolinguistic identity in Ireland from an ideological standpoint tracing how ideology has shaped language use. It will explore how conceptualizations of Irish based on philology, antiquarianism (see Ó Giolláin, 2000), and pedagogical ideologies led by elites (See O'Neachtain, 2010. Petit Cahill, 2019) influenced the social meanings attaching to the two languages. With independence in 1921, the imperative to de-Anglicize Ireland also sought to put borders on the remaining monoglot spaces and in 1926 made of them places for immersive educational projects (See Petit Cahill, 2019) with little consideration for the identities of the speakers inside, the underlying project being to make again an Irish monoglot nation. I will examine these ideologies following Gal & Irvine, 2019 and show how the three semiotic processes which they posit *iconization*, *fractal recursivity* and *erasure* as giving rise to language differentiation is in fact a very useful model for us to theorize what has happened in Ireland. For example, Independence established new semiotic patterns by making Irish the first official language and placing formal borders on the Irish-speaking areas. Speakers on the ground still show this pull and tug in their speech as they negotiate this liminal space. (See O'Rourke & Walsh, 2017). They draw on the resources of the two languages from each side of the border today to square with these realities, reflecting the history of imposed representations but also performing the new identity they have forged from these resources, (see Eckert, 2019).

Mary O'Malley Madec received her BA and M.A. from NUI, Galway and her doctorate in Linguistics from the University of Pennsylvania. She is currently Director of the Villanova University Education Abroad Centre at NUI, Galway. She has done research on language contact between Irish and English and on the Irish Travellers. She is also a published poet and has three books from Salmon Poetry.

Panel 1b – James Joyce

MINA ĐURIĆ

“CELTELLENETEUTOSLAVZENDLATINSOUNDSCRIPT” (FW 219.17): JOYCE'S DIALOGUE WITH (SOUTH) SLAVIC CULTURES IN *FINNEGANS WAKE*

This presentation discusses the context and form in which words from the corpus of (South) Slavic languages appear in *Finnegans Wake*. It has already been observed that Joyce ascribed importance to words which belong to the corpus of (South) Slavic toponyms, animal names, or ways of greeting in everyday life. Previous research has also shown that Joyce's reliance on (South) Slavic linguistic, religious, or cultural heritage grew stronger in fields of his interest in spiritual *otherness* compared with traditions he belonged to. How did Joyce creatively receive and contextualize words such as “dublnotch” (FW 37.3), “Bulgarad” (FW 114.5) or “vuk vuk and vuk vuk” (FW 480.31-32)? How is it possible to analyze Joyce's interest in the word “scoopchina's” (FW 343.15) in the context of (South) Slavic and other languages in *Finnegans Wake*? What is a base of a dialogue between Celtic and (South) Slavic cultures? The paper observes how difficult it is to separate an individual (South) Slavic cluster in *Finnegans Wake*, for which the number of Pan-Slavic elements can be shown. The interpretation marks some of Joyce's ways of chaining neologisms with semantically cognate material and the variation of forms as originating from different (Slavic) languages, which points to creating a hybrid collective identity and a possibility of reading in a new intercultural community of “celtelleneteutoslavzendlatinsoundscript” (FW 219.17).

Mina M. Đurić is Assistant Professor of Serbian Literature of the 20th Century at the Department of Serbian Literature with South Slavic Literatures, the University of Belgrade. She completed her doctoral dissertation on the modernization of 20-century Serbian prose in relation to the creative reception of James Joyce's literary works. She attended Joyce events in Trieste, Zurich, and Rome. Her research focuses on comparative literature, literary theory, music and translation, and interdisciplinary studies of Slavic literatures in the context of world literature. In addition to numerous papers, she has edited a book on Mina Karadžić Vukomanović in German and Russian, edited a book on Vasko Popa, edited and translated from German a book on Dragoslav Mihailović, and co-authored four books for high school. Mina M. Đurić was a guest lecturer in the Czech Republic, Germany, Hungary, and Poland.

NADIA LÓPEZ-PELÁEZ AKALAY

CARDINAL DUBLINERS: GEOGRAPHIES OF THE SELF, AND THE (DE)CONSTRUCTION OF TRADITION IN JAMES JOYCE'S *DUBLINERS*

This paper aims to examine the role that the narrators in most stories from *Dubliners* (1914), by James Joyce assign to the cardinal directions in order to construct a hybridised identity for certain characters. The analysis by Carl Jung of the Self, which became manifest in his *Red Book* (written c. 1930), which Jung further developed in *Man and His Symbols* (1961), together with recent reinterpretations, can be utilised as the guiding compass for understanding the fragmented Self, which will add to the denoted roundedness of the main characters. My intention is to uncover the symbolism hidden in the four cardinal directions and relate them to the hybridisation of the Self in Joyce's short stories, as well as to some implicit connotations these directions bear that can be interpreted as foregrounding themes of the course of each narrative. My intention is to find the hybrid pieces of the Self of the main characters and merge them in order to uncover what each Cardinal direction signifies —used as one form of rhetorical device— in the whole of *Dubliners*. The cardinal points are referenced in almost every short story, but I will also explore how the absence of direction in a few affects the characters and the various plotlines. I also intend to associate the resulting hybrid identity to real geographical points that the narrator —with implicit socio-political undertones— alludes to. Lastly, I will consider how the traditional symbolic meanings associated with the cardinal directions fall in line with their connotations in *Dubliners*.

Nadia López-Peláez Akalay is a last-year student of English Literature at the University of Granada and Trinity College Dublin. She has engaged in various international conferences on English and Irish literature. She is currently collaborating with Dr. Pilar Villar Argáiz, Senior Lecturer and Head of the EFACIS Centre for Irish Studies at the University of Granada, on a research project about Irish culture. Her papers and chapters have been published in *The Grove*, the Literary Journal from the University of Jaén, and in the electronic book by the National Autonomous University of Mexico, *A Green Leaf of Language: Contemporary Anglo-Irish Poetry*. She has been awarded the first prize in a writing contest at the UGR, and she has just released her first book, *the woman revisited*, which will soon be available at *Barnes and Noble*. Her creative work is soon to be featured in *Icarus Magazine*, the oldest literary journal from Dublin.

JONATHAN MCCREEDY

"SLAVIC IRISHNESS" AND THE FLUIDITY OF NATIONAL IDENTITY IN *FINNEGANS WAKE*

This presentation will focus on the topic of national identity in James Joyce's *Finnegans Wake* and how two Irish characters in his novel adopt Slavic traits within their personas. They are called Butt and Taff and they have a deep knowledge of Eastern European languages and culture. As I will illustrate throughout, Butt and Taff's Irish identities have metaphorically transformed and become more nationalistically complex

because of their collective exposure to the Slavic world, most likely because they have lived there for an extended period of time. First of all, I intend to demonstrate how Joyce creates a shift in their identities – by making them more Slavic – by focusing on how they communicate with one another during their long dialogue. The characters, being Irish, employ the English language as their L1. However, Butt and Taff are metaphorically “at home” within Slavic countries as is evident in their fluid usage and shifting between different languages including Russian, Bulgarian, Serbo-Croat and Ukrainian as well as mixing them together with English, creating unique polyglot words. Elements of Irishness are, however, maintained in their speech since their usage of Slavic languages always incorporates a combination of lexical and grammatical forms that bridges them together with English. I will also question throughout my presentation what Joyce’s intentions were in regards to his creation of “Slavic Irishmen”. I intend to look into whether or not this may be because Ireland may be said to have cultural associations with Eastern Europe and if the people in the two parts of the world could be said to have a clear, natural kinship. Butt and Taff could therefore be said to be Joyce’s symbolic representation of the link between Slavic and Celtic cultures and a virtuosic study of how identity is a fluid concept based in part by one’s employment of a nation’s language.

Jonathan McCreedy is Senior Assistant Professor in English literature in the Department of English and American Studies at St. Kliment Ohridski University of Sofia. He received his PhD from the University of Ulster, Northern Ireland, based upon his study of *Finnegans Wake* and its compositional “sigla.” His scholarly interests include James Joyce, genetic criticism, Irish English, and multilingualism. He has publications in *Genetic Joyce Studies*, *Joyce Studies in Italy*, the *James Joyce Literary Supplement*, and he is a co-editor of *Swiftian Inspirations: The Legacy of Jonathan Swift from the Enlightenment to the Age of Post-Truth* (Cambridge Scholars Publishing, 2020), *New Paradigms in English Studies* (St. Kliment Ohridski UP, 2017), and *Ireland-Europe: Cultural and Literary Encounters* (St. Kliment Ohridski UP, 2017).

Panel 1c – The Middle East and Africa

MARION BOURDEAU

***APEIROGON* (2020): COLUM MCCANN’S HOPEFUL LINE OF FLIGHT BETWEEN “BACKGROUND[S] OF WAR AND TRAUMA.”**

As he was writing his 2012 novel *TransAtlantic*, one section of which dealt with the Northern Irish Peace process, the Irish writer Colum McCann was told by Senator George Mitchell “If you think Ireland is complicated, you should try the Middle East.” Eight years later, the novelist published *Apeirogon*, which tackles the conflict between Israel and Palestine through the stories of two fathers who have each lost a daughter to violence. As evidenced by the reception of the novel and many of the interviews he gave, McCann’s Irish identity appears to have served as a passport, a favourable interface to open a dialogue about and with other (former) conflict zones. The troubled (Northern) Irish history constitutes a “contact zone” with both Palestinian and Israeli “backgrounds of war and trauma” (as McCann phrased it in an interview), both of which can, in turn, shed new light on Ireland. The novel explores these backgrounds obliquely, by focusing on human(e) stories spangled with a variety of anecdotes from multiple fields (arts, history, technology or science) which act as metaphorical spaces of dialogue. This “dot technique”, consisting in adding up small elements which create a bigger picture while having the power to resonate with multiple national/cultural identities and contexts, is one of the mechanisms which this paper will study and which allow for connection (or “cultural celebration” as McCann words it), rather than cultural appropriation, to happen. The novel’s ability not to deny the importance of the shaping of a shared cultural memory or of the need to retain some sense of identity while also transcending essentialist limits indeed

implies a precarious sense of balance, which will be examined. The stylistic and ethical mechanisms behind the creation of a kaleidoscopic (or aperiogon) – rather than dual – pattern of dialogue and interaction through the novel will also be studied, as they participate in this quest for balance. Lastly, the role of art (storytelling in particular) in preventing conflict will be tackled, due to the novel's and the author's close ties with real-life organisations promoting peace and intercultural dialogue globally, such as Narrative4, Telos and Combatants for Peace).

Marion Bourdeau, agrégée in English studies, teaches at the University of Lyon 3. She completed a PhD in Irish Studies at the University of Caen Normandy under the supervision of Professor Bertrand Cardin. Her research focuses on contemporary Irish literature and stylistics, and in particular on the writing of space and ethics in Colum McCann's fiction.

HELEN PENET

WHAT DOES A POET LOOK LIKE? THE “DEMOCRATIC SPARKLE” OF RECENT IRISH SPOKEN WORD POETRY

In her editorial for the December 2018 *Poetry Ireland Review* Eavan Boland pointed out that when we ask the question “What does a poet look like?”, we are really asking the question “who doesn't look like a poet?”, and, more often than not, providing the answer “women, minorities, communities on the margins”. While her own distinguished career debunked the male prominence in Irish poetry, her editorial focussed on the debunking of the latter categories, in particular through what she called the “democratic sparkle of spoken word platforms, the intensity of interdisciplinary collaborations where music and language meet, the power of performance”.

This paper aims to study recent spoken word poetry by, among others, Denise Chaila and Felicia Olusanya (FeliSpeaks), respectively Zambian-Irish and Nigerian-Irish performance poets who use the genre to explore Ireland as an interface and point out how the Irish tradition of story-telling (seanchaí) has entered into a dialogue with the oral traditions of other countries, creating a “new Irish” oral tradition in poetry, rap and hip-hop.

Denise Chaila's “Duel Citizenship” positions the poet/performer as “both the story: akashimi / And the one telling it: seanchaí”, and FeliSpeaks enjoys “the duality of being Nigerian and Irish because storytelling is important to both traditions.” They both use the spoken word to explore identities: Denise Chaila uses her poetry to search “for definitions of ‘home’ that would not require me to deny my experiences and relationships and unique journey in order to fit a mould – a stereotype – of what's expected of a Zambian or an Irish person”, while FeliSpeaks describes spoken word poetry as “a burgeoning art form in Ireland” offering “an insight into black Irish identity and the range of different experiences it holds.”

After completing her undergraduate studies at University College Dublin in 1994, **Helen Penet** received a PhD on Samuel Beckett's bilingualism in 2002 from Université Paris 7. After obtaining the Agrégation externe d'anglais in 2003, she took up a lecturing position in English at Université de Lille. Her research interests cover 20th and 21st century Irish literature, literature and photography and cultural representations of immigration and emigration to and from Ireland.

BOUMANS, PHYLLIS
STUDYING THE SHORT STORY IN IRISH LITERARY PERIODICALS

The past five decades have witnessed the steady emergence of periodical studies as a distinct area of critical inquiry. While magazines were initially treated as repositories to be quarried for forgotten voices or as archives to reconstruct social or cultural histories, scholars have now come to recognise the potential of literary magazines to shape and influence the literary field. The importance of magazines for the development of the short story in particular, too, has been widely recognised, albeit mostly in British and American contexts. Within the Irish context, the connection between the short story and magazine culture has been largely unexplored. Given the genre's special status in Ireland, this is a remarkable absence, especially considering the various magazines which have shaped the genre and encouraged short story writers throughout time: Bryan MacMahon and James Plunkett in *The Bell*, Claire Keegan and Deirdre Madden in David Marcus' *New Irish Writing Page*, Frank O'Connor, Mary Lavin and Brian Friel in *The New Yorker*, and more recently, Nicole Flattery in *The Stinging Fly* and Niamh Campbell in *The Dublin Review*. Traditional approaches such as close reading and contextual analysis do not suffice to map the complex relation between literary forms and material conditions. New approaches are needed to deal with the wealth and variety of periodical materials. This paper, then, seeks to bring together insights from periodical studies, book history, textual materialism, short fiction studies and the Irish short story tradition to offer a provisional toolkit with which to approach the study of short fiction in Irish literary magazines.

Phyllis Boumans is a doctoral researcher in Irish literature at the University of Leuven where she researches the relation between magazine culture and the short story with a particular focus on *The Bell* magazine and Irish short fiction. She has previously published on Irish short fiction and *The Bell* in *Irish Studies Review* and *New Hibernia Review*, and is a member of the Leuven Centre for Irish Studies.

VANESA COTRONEO
IRISHNESS, LANGUAGE AND GENDER IN EDNA O'BRIEN'S *THE COUNTRY GIRLS*

This paper aims to analyse the representations of Irishness, language and gender in the first Edna O'Brien's Trilogy, *The Country Girls* (1960). Being banned after its first edition, *The Country Girls* dealt with censorship since its first appearance, and the author herself was accused of denigrating the country's image and identity. O'Brien main focus lays in questioning the established roles for women in the patriarchal Irish society and, therefore, the accusations that she suffered, besides from five books banned during her whole career, pointed her out with incredulity, even with a definition of her literature as 'pornographic fiction' (Lindahl-Raittila).

In a context in which the Irish family and the institutions were still understood as prescribed by men's law, Caitheleen and Baba, main characters of the novel, show their wishes, their women's emotional dilemmas and speak their own voices. My analysis will prove that, whereas the first person narrator brings a full understanding of the girls, youths and women's perspective, as long the trilogy tells their life during these periods, it gives the reader a deep vision of men's struggles to combat and silent the female speech in a patriarchal society, keeping their masculine privileges. This contribution will also consider the intercultural and intermedial perspective by observing the presence of characters and elements from foreign countries, which interact with the traditional Éire, creating an identity and difference's movement that links to nationalist elements in rural Ireland, and by mentioning its transposition into cinema.

Vanesa Cotroneo is a graduated scholar in Literature Studies of the University of Buenos Aires, Argentina, where she focused in English and North American Literature. Later, she studied a Master in Comparative Literature at the University of La Plata and traveled to Europe. In 2017, she won an Erasmus + scholarship to study English in Kerry, Ireland. Living in Germany, she completed the Master The Americas and started a PhD in Pedagogy, Intermediality and Interculturality at the Friedrich Alexander University Erlangen-Nürnberg. She has publications about Shakespeare, Samuel Beckett, Sarah Kane and intermediality in literature and theater, and has participated in many conferences about English, Irish and North American Literature.

ELLIOTT MILLS

THE THIRD POLICEMAN'S HAUNTED PRESENT

Strikingly similar descriptions of rural buildings appear in Flann O'Brien's *The Third Policeman* and Elizabeth Bowen's *The Last September*. Bowen's 'cream façade of the house was like cardboard' finds its near match in O'Brien's house which 'looked as if it were painted like an advertisement board'. The unreal quality of these houses recalls the comment from Hubert Butler that Irish history is like 'a scenic railway in a funfair: we pass through towering cardboard mountains [...] and come to rest in the same well-trodden field from which we get on board', a notion relevant to *The Third Policeman's* endless cycles of uncanny afterlife.

Interrogating O'Brien's deployment of the uncanny and the ghostly, this paper firstly places *The Third Policeman* in conversation with Bowen's view of the aesthetic as 'nothing but an attempt to disguise and glorify the enforced return'. In so doing, the paper asks what kind of dialogue between the present and the past *The Third Policeman* depicts. The protagonist, a ghost who thinks he is alive, is not only haunted by his past murderous actions, but is himself a present haunting. This paper will propose that, to read O'Brien's text in relation to trauma and history, it is key to consider the role of the protagonist as a writer, positioned within Butler's well-trodden funfair, who does not understand that his past and present are the same. The porousness between past and present means that the protagonist can recall looking at a house 'like an advertisement on a board on the roadside and indeed very poorly painted' without realising that he has a dripping paintbrush in his hand.

The implications of this dynamic in relation to writing and Irish history will be addressed with reference to an unpublished essay, 'The Pathology of Revivalism', in which O'Brien suggests that a rigid revivalist view risks denying the reality of the Irish language being in a state of undead decomposition, a picture which markedly chimes with the gothic aesthetic of O'Brien's *The Third Policeman*.

Elliott Mills is a third year PhD student and Irish Research Council Scholar at Trinity College Dublin where he is completing his thesis on Flann O'Brien/Brian O'Nolan and mediation, supervised by Tom Walker and Sam Slote. He has delivered papers at BAMS, IASIL, and International Flann O'Brien conferences, and his chapter 'Origin, Iterability and Violence in *The Third Policeman*' was published in *Flann O'Brien: Gallows Humour* (Cork University Press, 2020). He recently co-organised a workshop on the theme of Brian O'Nolan and the Irish Civil Service and will be a guest co-editor of a special issue of the Flann O'Brien journal, *The Parish Review*, on that same theme.

MADALINA ARMIE

STARVING IDENTITY AND HUMANITY IN ÉILÍS NÍ DHUIBHNE'S SHORT STORY "SUMMER PUDDING" (1997)

Mental and bodily hunger experienced during the terrible Irish Famine (1845-1851) are explored by Éilís Ní Dhuibhne in the short story "Summer Pudding", published in the collection *The Inland Ice and Other Stories*

(1997) during the Celtic Tiger prosperity. The author's decision to tackle this theme in middle of such economic revival might be striking, nonetheless, in modern Ireland there is still a lingering social carelessness and passivity and also a marked racism and xenophobia resulting in the Traveller and Roma communities' marginalisation and dispossession. The Irish people of this story are treated as Tinkers – and some of them as a matter of fact are Tinkers – who after suffering the effects of the Famine are forced to acknowledge the dimensions of the racism, which they also practice.

The plot presents a nameless woman as the main character who recounts her life and that of her sister as famine refugees in Wales during the calamity, in the last year of the Great Hunger, and its magnitude at home, in Ireland. Questions of identity and nationhood arise in the context of a transitional and ravaged Irish culture and society under colonialism and marked by religion, within a broken narrative, rich in symbolism, folkloric references, temporal and spatial digressions backwards and forwards that enables the author to establish a moralising connection with the present. Following Lawrence's theories on deterritorialization (2013), this essay tackles stereotypes, womanhood, otherness, poverty, hunger, (dis)empowerment, myths and reality, in order to build bridges between Ireland's past and the present, as an attempt to understand both history and contemporaneity.

Madalina Armie studied English language and literature and earned a master's degree in the same field in 2014 from the University of Almería. In 2014, she obtained the Patricia Shaw Research Award granted by the Spanish Association for Anglo-American Studies (AEDEAN). She completed her PhD at the University of Almería in 2019 on the contemporary Irish short story at the turn of the twenty-first century. Her current areas of research include the contemporary Irish short story, Irish contemporary women's writing, women's studies, and gender studies. The author is currently teaching English at the University of Almeria.

Panel 2b – The Troubles in Literature

SOPHIE ANDERS

QUEERING NATIONALIST/UNIONIST IDENTITY THROUGH SUBCULTURAL DEFIANCE IN CIARAN MCMENAMIN'S *SKINTOWN* (2017)

Identity within Northern Ireland continues to be a point of tension even in 2021. Identity is firmly rooted into the ethnonationalist binary of nationalist/unionist which leaves little room available for those identities who deviate from dominant discourse (McKeown, 2013; Carruthers. 2014; Voivoda & Ciardha, 2015). Yet, the prospect of identity existing outside of this binary has become an increasingly important narrative plot point in contemporary Northern Irish fiction. Ciaran McMenemy's *Skintown* utilises subcultures surrounding music, such as rave and indie, as a defiance to not only traditional masculine identity, but as a unifying element that bridges the sectarian divide.

Queer characters are utilised by McMenemy for they are both within and outside of the culture itself, allowing them to question the toxicity of identity with a critical eye (Lynda & Longhurst, 2010; Magennis, 2010; Bradway, 2017). Therefore, queer, in terms of this paper, is analysed as that which defies convention – existing outside of what would be considered 'normality'. The paper aims to explore how McMenemy's subcultural spaces cross Northern Ireland's identity binaries, unifies, and reconciles through offering a form of acceptance and escapism. The paper will also look at how these subcultural spaces facilitate a new, alternative masculinity that does not confirm to traditional depictions through comparing how masculinity expresses itself in different contexts. Northern Irish authors utilise the textual space as a renegotiation of binary identities, opening a dialogue where readers can witness alternative experiences from those that do not conform to either a unionist or nationalist discourse.

Sophie Anders is a second-year Pathways to Excellence funded PhD student in contemporary Northern Irish literature at the University of Salford. Her research engages with representing alternative masculinities, queering identity, as well as subcultural depictions in Northern Irish literature published between 2012 and 2020. Her thesis is entitled 'Marginalised Masculinities and Queer Defiance in Northern Irish literature'.

CIARA MCALLISTER

LOVE ACROSS THE DIVIDE?: THE CITY AS AN INTERFACE IN JOAN LINGARD'S KEVIN AND SADIE SERIES

Joan Lingard's 'Kevin and Sadie' series of young adult novels, published in the 1970s, tells the story of star-crossed lovers as they transgress the sectarian norms of their divided communities in Belfast to form a contentious mixed-religion relationship. Widely read by young people around the world, the series "functions as a paradigm for romance narratives written afterwards" (Schwerter, 2007, p.174) and the title of the second book, *Across the Barricades* (1972), is often used interchangeably with the term "romance-across-the-divide" to describe the genre of literature in which characters from different backgrounds attempt to overcome the sectarian divide. The spatial metaphors invoked in these terms are played out in the novels themselves and warrant a reading of the construction and representation of space as an important feature of this genre. Lingard's romance (and many that followed it) relies on an understanding of the city as a segregated space, divided by barricades, but this division is complicated by the narrative's reliance on the public sphere as a space for the lovers to meet, invoking the "idea of the city as a crossing place, with Belfast acting as a ford between two forms of identity" (Hughes, 1996, p.152). The public spaces of the city, therefore, while acting as an interface between two divided communities, also act as sites of danger and, this paper will argue, through the construction of the public/private binary, ultimately requires a condemnation and rejection of working-class communities and a disavowal of the structural and political forces that demand the city's divisions.

Ciara McAllister is a second year PhD candidate at Queen's University Belfast, funded by AHRC's Northern Bridge Doctoral Training Partnership. Her research project, 'Gendered and Classed: An Intersectional Approach to the Drama and Fiction of the Troubles' is supervised by Dr. Michael Pierse and Dr. Mark Phelan at Queen's and Eilish Rooney at Ulster University. Ciara obtained her Master's degree in Anglo-Irish Literature and Drama from University College Dublin and her undergraduate degree in Drama and English from Queen's University Belfast.

JESSICA BUNDSCHUH

BORDER INFRINGEMENTS & SENSORY DEFENSIVENESS IN A FORMAL APPRAISAL OF MICHELLE GALLEN'S *BIG GIRL, SMALL TOWN*

As an example of post-Agreement literature, Michelle Gallen's debut novel, *Big Girl, Small Town* (2020), poignantly meditates on the lingering effects of geographic and psychic borders through a protagonist, Majella, who suffers from a sensory over-responsivity. Thus, Majella's sensory defensiveness – experienced through visual, auditory, tactile, gustatory, and olfactory stimulations – shapes her every spatial, social, and linguistic interaction. This vulnerable interlocutor allows Gallen to dramatically foreground a post-Agreement sensitivity to borders through the formal structuring of her novel. Time and date stamped episodic vignettes frame the first-person narrative of one week in Majella's 27th year; this series of fragments demarcates each patterned interaction at the chip shop around which Majella concentrates her whole existence.

This paper will examine the novel's fixation on spatial and temporal containment to align it with the prose poem genre, proposing a radical approach to reading the stacked vignettes of Majella's repetitive, dialect-driven script, "What canna get chew?" So begins each chip shop interaction in a community wherein Majella must interface daily with Jimmy Nine Pints, her grandmother's murderer, killed for her property's access to the Irish border. Positioned in a perpetual and uncomfortable liminal state of overexposure, Majella's account formally replicates the borders of a post-Agreement landscape in Northern Ireland: an active and kinetic composite of disruptive agencies. Here, via a subject who resists the changing terrain of her post-ceasefire border town in 2004 – stuck in the trauma of a sectarian past – Gallen discovers the means to profoundly refashion an essentialist view of history and identity as unchangeable and fixed.

Jessica Bundschuh has a Ph.D. in Creative Writing and English Literature from the University of Houston and an MFA in Creative Writing from the University of Maryland. Before joining the English Literatures & Cultures faculty at the Universität Stuttgart, initially as a Fulbright Lecturer in American Literature & Culture, she taught at a number of universities in the US. Her research interests include comparative literature (American, British & Irish), contemporary poetics and performance, the history of the epic in English, and British Romanticism. Her current research project is on the politics of poetic form.

Panel 2c - New Perspectives I: Early Career Research in Irish Studies at NUI Galway

MICHAEL LYDON

A POPULAR *CENTENARY*: IRISH POPULAR MUSIC'S RE-INTERPRETATION OF THE 1916 RISING

In this paper, I consider a re-interpretation of Ireland's 1916 Rising by Irish popular musicians. This entails assessing specific live performances and/or studio recordings by Imelda May, Damien Dempsey, and Kneecap that both dismantle and reenforce essentialist notions of Irish identity. Underpinning this assessment is a positioning of these re-interpretations as either (State-)authorised acts of remembrance, or remembrance activism.

To begin, I examine May's performance alongside other artists on *Centenary*, a concert for television produced by RTÉ to mark the 100-year anniversary of the 1916 Rising. In beginning with *Centenary*, an event a department of Arts, Heritage and the Gaeltacht spokesperson noted was a 'major flagship' event of the Centenary remembrance, I present a (State-)authorised reflection on the Rising. Thereupon, revealing that during the concert, popular musicians like May served as crucial re-interpreters of the Rising. In contrast, I present Dempsey's independently funded project album *No Force on Earth* and the hip-hop group Kneecap's Irish language reflections on the Rising as markers of remembrance activism.

Ultimately, in this paper I present juxtaposed re-interpretations on the Rising by Irish popular musicians to not only consider Centenary-specific acts of remembrance, but also, to examine Irish popular musician's often conflicted position as agents of culture-authorising organisations.

Dr **Michael Lydon** is an Adjunct Lecturer in Popular Music Studies and Gender and Irish Music at the Centre for Irish Studies at the National University of Ireland, Galway. He is a former Student Representative of the European Federation of Associations and Centres of Irish Studies (EFACIS), and its current Communications Officer. His research areas include Popular Music Studies; Popular Culture Studies; Sound Studies and Irish Studies.

ÚNA KAVANAGH

HOW ANTI-TREATY INTERNEES REPRESENT THEMSELVES IN AN AUTOGRAPH BOOK FROM THE CURRAGH TINTOWN CAMP 1923

A key objective of the Decade of Centenaries (2012–2023) programme is to promote a deeper understanding of key events from 1913 to 1923. This paper is concerned with the Irish Civil War, *Cogadh na gCarad: The War of Friends, (1922–1923)*. The government and pro-Treaty forces accepted partition, which kept six counties in Ulster under Unionist and British control. Those who rejected partition were deemed anti-Treaty. The Provisional Government utilised internment extensively against the anti-Treaty men and women during and after the civil war period. This paper focuses on anti-Treaty internees contributions to an autograph book from the Tintown Camp at the Curragh in 1923. According to Thomas F. Madigan (1891–1936), “between the present and the past there exists no more intimate personal connection than an autograph. It is a living symbol of its author.” This original autograph book is part of a family collection and not in the public sphere.

The paper will examine how these internees chose to represent themselves through their writings and art in the book. The focus of this paper is predominantly on the internees’ political beliefs, social and religious ideologies and masculinity as interpreted from the artistic and written contributions in the autograph book. Through the study of this autograph book, a collective narrative unfolds when the entries are considered together within the political and social context of the time. These narratives are positioned against the harsh backdrop of realistically severe camp conditions and realities of life at the Curragh Tintown camps in 1923.

Originally from Kerry, **Úna Kavanagh** has lived in Cork, London and Houston, Texas before returning to Galway in 2010. Úna is currently a PhD candidate engaged in a study of Augusta Dillon née Crofton, Lady Clonbrock (1839–1928) integrating the National Library of Ireland’s Clonbrock Photographic Collection at the Centre for Irish Studies, NUI, Galway under the supervision of Dr Nessa Cronin.

In 2018, she completed a History Masters at NUI, Galway. She was awarded the Full P. J. Mara Masters and NUI Galway Humanities MA Scholarships for this. Her MA dissertation topic focuses on autograph book contributions of anti-Treaty internees at Tintown in the Curragh during 1923. Úna completed a BA Connect with Irish Studies at NUI, Galway in 2017. She was awarded an International Study Scholarship (Non- Erasmus) from NUI, Galway in 2015. In 2014, Úna was awarded the Irish Studies Fellowship to attend Yeats Summer School.

ANNA FALKENAU

INTERSECTION AND CONFLUENCE OF IRISH TRADITIONAL MUSIC AND FOLK MUSIC REVIVALS IN GALWAY’S CHANGING SOUNDSCAPE OF IRISH TRADITIONAL MUSIC, 1961–1981

Irish traditional music revitalization, 1961–1981, took place in the microcosm of Galway in an intense manner and resulted in the city’s emergence as one of the “hotspots for revival sessions” (Adam Kaul 2007). This development was the result of a confluence of micro and macro level flows, traversing local, national and international dimensions (de DeWalt & Pelto 1989/2019). Notably, music-making moved into a new space: the public house (pub). Embedded in larger economic, cultural and socio-political processes, the lived realities of key actors were often cosmopolitan and mobile. Movements, or transient flows, were multi-directional and – akin to the flows of a traffic roundabout (Mark Slobin 2018) – along numerous entry and exit points. My paper explores important flows in the intersection and the confluence of Irish traditional music and folk music revivals, focusing on an emerging Irish traditional music-making scene in public houses (pubs) in Galway City.

A recipient of a Freyer-Hardiman scholarship from NUI Galway, **Anna Falkenau** is currently conducting doctoral research on local and global flows in the development of Irish traditional music in Galway City between 1961 and 1981. She previously received her Master of Arts in Music from Wesleyan University, Connecticut, USA (2004) and graduated from University College Cork (BMus, 2002). She is a contributor to the forthcoming book *Hardiman and after: Galway Culture and Society, 1820-2020* with a core chapter entitled “It was in the Air’: Irish Traditional Music in Galway, 1960-1979,” edited by John Cunningham and Ciaran McDonagh.

Panel 3a – Anna Burns and Recent Irish Fiction

SYLVIE MIKOWSKI

THE FRIGHTENING INTERFACE BETWEEN LANGUAGE AND REALITY: MAKING STRANGE IN ANNA BURNS’ *MILKMAN* AND JAN CARSON’S *THE FIRESTARTERS*

Following Dawn Miranda Sherratt-Bado and other critics who have compared Anna Burns’ novel *Milkman* and Jan Carson’s *The Firestarters*, this paper seeks to examine those Northern Irish novels which revisit the Troubles in two apparently opposite ways. *Milkman* takes place in the Republican West Belfast area of Ardoyne and exposes the tyranny exerted by the IRA over the population they were supposed to defend, especially women. The action of the novel is situated in the past and can be interpreted as a revision of the traditional discourse of heroic republicanism. Jan Carson’s *The Firestarters* is located in what Burns’ characters call “the other side”, namely East Belfast. It is situated in the contemporary era, and warns about the possible resurgence of unionist violence in the future. What the two novels have in common despite those apparent differences is the way they achieve an effect of defamiliarization and make strange what has been rendered familiar to the reader by countless “Trouble narratives” – sectarian violence, spatial segregation, religious bigotry, importance of slogans, acronyms, symbols, flags, etc. In *Milkman*, Burns achieves this through a strange language made of understatements, euphemisms, paraphrases, catch-phrases, which tend to disconnect language from reality, to the point of making the Troubles appear first and foremost as a trouble in language and communication. Jan Carson also troubles the relationship between language and reality by resorting to magical realism and myth, such as that of the siren. On the one hand, the distance from reality thus created in each of the two novels produces powerful irony aimed at debunking each community’s traditional narrative of victimization, loss and revenge. However, this disjunction between discourse and reality, whether it applies to the past or the future of the Province, also nurtures all sorts of imaginings, fantasies, lies and false representations which threaten to start the “fire next time”.

Sylvie Mikowski is Professor of Irish and English Studies at the University of Reims-Champagne-Ardenne (France). Her main interests are the contemporary Irish novel and popular culture. Her main publications include *Le Roman irlandais Contemporain*, *The Book in Ireland*, *Memory and History in France and Ireland*, *Irish Women Writers*, *Ireland and Popular Culture*, *Popular Culture Today*, *The Circulation of Popular Culture between Ireland and the USA*, *Ireland: Spectres and Chimeras*. She has also published numerous book chapters and articles on various contemporary Irish writers, such as John McGahern, William Trevor, Colum McCann, Patrick McCabe, Roddy Doyle, Deirdre Madden, Sebastian Barry, Anne Enright, etc. She served as literary editor of the French journal of Irish Studies *Études irlandaises* and is currently President of the SOFEIR, the French Society of Irish Studies. A member of the board of EFACIS, she is also review editor for RISE (Review of Irish Studies in Europe).

FELICITY SMITH

DECONSTRUCTING COMMUNITIES IN ANNA BURNS' *MILKMAN*

A post-phenomenological communitarian approach to literary analysis involves moving away from the modernist tendency to focus on the internal agonies of the individual, to exploring interconnected *singularities* in fiction. Such an approach reveals the novel to be a unique discourse in allowing for tensions between theories of authenticity, ethics and community to be unravelled. In the context of Northern Irish fiction, this approach finds a particular relevance in working towards the deconstruction of the identity politics that have come to dominate our understanding of both past and present conflicts. This paper explores how a communitarian approach to Northern Irish writer Anna Burns' award-winning novel *Milkman* may help shed new light on the organic foundations of the so called 'operative' community - namely the insistence on an essentialist notion of commonality, immanence and communal fusion, as well as the aggressive purging of extraneous elements and alterity. It is argued that this demand for immanence ultimately results in a principle of sacrificial self-destruction, or what Derrida terms 'auto-immunity' - experienced in *Milkman* in the form of kangaroo courts and disappearances. Equally, I explore how the novel moves towards the recognition of the possibility of more inorganic kinds of bonds - not experienced as fixed, projected or transcendental relations but rather as transient occurrences, stemming from a confrontation with death, trauma, exposure, heterogeneity and shared vulnerabilities. Importantly, these are relations of *non-belonging* based on the sharing of what is not shared. I believe that approaching the novel from this perspective will allow for new insights into issues of identity and identity politics that, given current political and socio cultural tensions, could not be more relevant.

Felicity Smith is a doctorate student on the course Languages, Texts and Contexts at the University of Granada, investigating the entire oeuvre of Northern Irish writer Anna Burns. She previously studied an MA in English Literature and Linguistics at the University of Granada, where her research thesis was on Burns' novel *Milkman*. She also studied an MA in Philosophy at Sofia University where her thesis focused on Heidegger's later philosophy of poetry and thinking. She has published work on sociality, with reference to Levinas and Gadamer, and the philosophical foundations of psychology.

KATHARINA RENNHAK

MONOLOGUES, DIALOGUES AND NARRATIVES: EXPLORATIONS OF THE SOCIO-POLITICAL RELEVANCE OF CONVERSATIONS AND STORYTELLING IN RECENT IRISH FICTION

Sally Rooney's *Conversations with Friends*, Anna Burns' *Milkman* and Jan Carson's *The Fire Starters* may seem (and in some respects certainly are) strange bedfellows. Not only do these three novels belong to different fictional subgenres, the stories they tell are also set in different socio-political, cultural and historical contexts. In my paper, I will argue that despite their obvious differences, these three popular and prize-winning contemporary Irish novels share a common concern. All three novels carefully explore (on the diegetic as well as on the discourse level) different structural and media-specific manifestations of dialogic encounters and other forms of communication between individual members of society; and they also reflect on the cultural and/or socio-political relevance of such private conversations. In addition, all three novels, more or less explicitly, analyse and evaluate the intersections and differences between the social powers of dialogues and conversations on the one hand and (fictional and non-fictional) narratives and the power of storytelling on the other.

Katharina Rennhak is professor of English Literary Studies at the University of Wuppertal. She has published mainly on British and Irish romanticism and contemporary fiction and is the author of two

monographs, the more recent one dealing with the narrative construction of masculinities in British and Irish women writers' novels around 1800 (WVT, 2013). Among her edited collections are *Women Constructing Men: Female Novelists and Their Male Characters, 1750–2000* (with S. Frantz; Lexington, 2010), *Narrating Ireland in Different Genres and Media* (WVT, 2016); *Relevance and Narrative Research* (with M. Chihai; Lexington, 2019) and *Postfaktisches Erzählen? Post-Truth, Fake News, Narration* (with T. Weixler et al.; de Gruyter, 2021). *Walter Macken: Critical Perspectives*, co-edited with S. Heinen has been accepted for publication by Cork University Press. She is president of the European Federation of Associations and Centres of Irish Studies (EFACIS), a member of the IASIL Executive (European Representative), and a board member of the Center of Narrative Research at the University of Wuppertal.

Panel 3b - Northern Ireland: Sociological and Historical Perspectives

GRAHAM DAWSON

'SHADOWS OF OUR SHARED PAST': THE FORMATION, FUNCTION AND AFTERLIFE OF UNIONIST HEGEMONIC NARRATIVE FROM THE PARTITION OF IRELAND TO THE PEACE PROCESS

Addressing the challenges posed by conflicting narratives of Irish history at the centenary of partition and the creation of Northern Ireland, President Higgins has called for the exercise of 'ethical remembering' that will 'allow us to recognise the reverberations of that past for our societies today'. In a departure from established consensus between the Irish and British Governments about historical reconciliation in the peace process era, Higgins argues that ethical remembering 'entail[s] uncomfortable interrogations of the events and forces that shaped the Ireland of a century ago and the country we know today', events which were 'deeply intertwined with British imperialist rule' together with Irish support for it, accommodation with it, and 'active resistance' to it; and that 'there are benefits for all on these islands in engaging with the shadows of our shared past.' (*Irish Times*, 11/4/2021).

In the spirit of this conception, this paper investigates the formation of Unionist hegemonic narrative and its function in justifying the coercion of northern nationalists at the establishment of the Northern Ireland State in the partition in 1921, and in securing Unionist hegemony and nationalist subordination until the imposition of Direct Rule in 1972. It analyses the deployment of Unionist hegemonic narrative to legitimate the violence enacted by State forces at the beginning of the Troubles on the West Belfast interface, 14–15 August 1969, and its structuring of the memory culture of local loyalist communities. Lastly, it traces the afterlife of once-hegemonic Unionist narrative – together with the silences, denials and counter-memories produced by it – within subjective living memory, and considers its continuing repercussions for grassroots memory-work as a practice of conflict transformation on this interface in the era of the Irish peace process since 1998.

Graham Dawson is Professor of Historical Cultural Studies and Director of the Centre for Memory, Narrative and Histories at the University of Brighton. He is author of *Soldier Heroes: British Adventure, Empire and the Imagining of Masculinities* (1994), and *Making Peace with the Past? Memory, Trauma and the Irish Troubles* (2007); and co-editor of several books including *The Politics of War Memory and Commemoration* (2000), and *The Northern Ireland Troubles in Britain: Impacts, Engagements, Legacies and Memories* (2017). His current interests are in memory, subjectivity, the temporal dynamics of 'post-conflict' culture, and the legacies of the Northern Irish Troubles in Ireland and Britain. He is Co-I on the current AHRC-funded project, *Conflict, Memory and Migration: Northern Irish Migrants and the Troubles in Great Britain*. His next book, *Afterlives of the Troubles: Life History, Culture and Conflict Transformation in Northern Ireland*, will be published by Manchester University Press in 2023.

DEAN FARQUHAR

NORTHERN IRELAND'S LATE MODERN YOUTH: CONFRONTING THE LOCAL AND THE GLOBAL

A considerable literature has been generated examining youth in Northern Ireland. Much of this literature has focused on the particularities of young people's experiences of growing up in a segregated society emerging from a period of protracted violence. To broaden the view of youth in Northern Ireland, this paper spotlights how their local experiences are shaped by global forces. Calling upon a rearticulated conceptualisation of late modernity, the paper highlights the relevance of wider social struggles and risks in relation to young people in the region. It further shows how recognising this embeddedness of youth permits deeper reflection on the potential to create new solidarities and challenge the status quo. However, the paper does not argue that unionism and nationalism are spent political forces amongst the young. Rather, it points to the difficulties these ideologies face in adequately representing the plurality of youth and responding to the increased significance of hitherto marginal political cleavages. Essentially, the paper aims to show how young people in Northern Ireland are not 'apart', but a part of a much more encompassing nexus of social processes.

Dean Farquhar recently achieved his PhD concerning youth non-voting in Northern Ireland from the University of Liverpool. As a part-time student, Dean worked for the University's Widening Participation and Outreach team during his research, delivering sessions on politics to young people from around the Merseyside area. Since leaving Liverpool to return to Northern Ireland, Dean has commenced a career as a youth worker. Currently, Dean is a Young Men's Development Worker for YouthAction, working on the SEUPB funded Our Generation programme, which aims to build peace in Northern Ireland by promoting emotional resilience in young people.

Panel 4a – Transnationalist Perspectives

THOMAS KORTHALS

"I STAND WITH ONE FOOT IN IRELAND AND WITH ONE IN GERMANY" INTERCULTURAL AND INTERPERSONAL EXCHANGES IN HUGO HAMILTON'S *THE ISLAND OF TALKING*

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 describes himself as always standing with one foot in Germany, and the other one in Ireland. 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 influencing 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 crossing new borders. 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 post-war Germany, still struggling to come to terms with its past. 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, it is a temporal border he is probing.

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.

Thomas Korthals teaches English at the University of Applied Sciences in Hamm, Germany, and also at secondary level. He has delivered papers at numerous conferences of IASIL, NISN, and EFACIS over the past years. His interests include German literary perspectives on Ireland, the Easter Rising in literature, and the relations of history and literature.

MARTIN MÜHLHEIM

DISTANT READINGS & CLOSE ENCOUNTERS: THE 'SWITZERLAND IN IRISH POETRY' PROJECT

This paper focuses on two different meanings of the term interface. On the one hand, I will present the project 'Switzerland in Irish Poetry,' as an online interface intended for different types of audiences (e.g. researchers, Irish people living in or visiting Switzerland, other Swiss residents interested in Irish culture, teachers, students, etc.). On the other hand, I will consider the corpus of poems itself as a cultural interface that allows readers to examine and reflect upon an ongoing, transnational dialogue, from the Middle Ages to the present. The discussion will proceed in three steps:

- First, I will focus on practical matters: How does the platform work? What kind of tools were used to locate the poems, and to create the platform? And how could the idea be developed in the future?
 - Second, I will comment on some key themes and regional clusters within this corpus of poems by Irish authors that reference Switzerland.
 - Third, I will present at least one close reading of a particular poem, to demonstrate how the cultural and political boundaries between Switzerland, Ireland, and the wider world are negotiated in individual texts.
- Overall, the aim is not merely to present and promote our own online project, but to encourage researchers from other parts of Europe to adapt the idea for their own national context.

Martin Mühlheim is an academic associate in the English Department at the University of Zurich (UZH), Switzerland. His PhD thesis, *Fictions of Home: Narratives of Alienation and Belonging, 1850-2000*, was published in 2018, and his other publications include an essay on "Brokeback Mountain" (2009), a short piece on the use of comics in the classroom (2020), and a book chapter on the reception of Dada Zurich in Anglophone literatures (forthcoming). His current research interests include the history of depth psychology (Freud, Jung, and Spielrein), postcolonial studies (esp. Anglophone texts relating to the Haitian Revolution, Liberia, and Ireland), and the question how politics and ideology relate to – and are shaped by – fictional texts. He is one of the secretaries of the Swiss Association of University Teachers of English (SAUTE), as well as a founding member and coordinator of the Swiss Centre for Irish Studies @ the Zurich James Joyce Foundation (SCIS-ZJJF).

ALESSANDRA BOLLER

'TIES CONSTITUTE WHAT WE ARE' – TRANSNATIONAL NARRATIVES OF COMMUNITY AND POLYPHONIC RENEGOTIATIONS OF IDENTITIES

By discussing short story cycles and novels published in the wake of the massive social and economic ruptures of the early 21st century, my proposed talk revisits Zagarell's 'narratives of community' to reflect on its validity for a global – or glocal – society. After briefly discussing Donal Ryan's *The Spinning Heart* (2012) as an example of a Post-Celtic Tiger short story cycle that responds to a crisis that invaded various discourses and rhetorics of gender, race, modernity, generation and cosmopolitanism, I turn to

what I regard as polyphonic transnational fiction to examine how the spatio-temporal concept of the community can serve as a tool to explore ties between individuals, communities, institutions and nations. Such narratives focus attention on forms of cultural productions in the liminal space between real and imagined borders and place apparently local and particular Irish communities and identities in relation to other cultural, ethnic or national affiliations. I maintain that this act of dissection of (comm)unity simultaneously incorporates the potential to reconfigure essentialist notions of identities in times marked by fluidity and heightened awareness of the glocal 'nature' of communities. In keeping the predominant focus on the collective life of the community, and the ties and bonds between the individuals, traditions, habits and institutions that constitute it, they exemplify modes of interdependence – including layers of global interactions that even local communities are part of today. Such a reading and critical discussion of transnational polyphonic texts, I argue, renders visible fiction's potential for coming to terms with conflicts rooted in essentialist understandings of identities and it opens up possibilities for a reframing – despite the rekindling of separating discourses.

Dr. **Alessandra Boller** is the author of *Rethinking 'the Human' in Dystopian Times* (2017) as well as co editor of *Dystopia, Science Fiction, Post-Apocalypse: Classics – New Tendencies – Model Interpretations* (2016) and *Canadian Ecologies Beyond Environmentalism – Culture, Media, Art, Ethnicities* (2020). She is currently working as a researcher and lecturer at the University of Siegen, Germany. Her research interests include Irish fiction, ecocriticism and bioethics, post-colonial dystopian narratives as well as gender studies and feminism. She has published articles and book chapters on speculative fiction, dystopian novels and drama, and contemporary Irish literature. She is currently working on a project that analyses the intertwined developments and dynamics of an emerging Irish literary market, nationalist discourses and the beginnings of the Irish short story in the 1820s and 30s.

Panel 4b – History and Fiction

NAOISE MURPHY **DOROTHY MACARDLE'S *GHOSTLY DIALOGUES***

Dorothy Macardle is best known as a propagandist republican historian, but with recent republications her fictional work is beginning to receive greater recognition. Her novels of the 1940s and 1950s use gothic strategies to critique cultural inequalities and social violences, calling out the gendered hypocrisies of the nationalist State.

In the context of the Decade of Centenaries, which has seen a renewed interest in recovering the voices of those excluded from the national imaginary, Macardle's ghostly dialogues offer a vital resource for contesting dominant narratives of Irish history. They intervene at a crucial moment in the shaping of nationalist images, providing channels for the haunting voices of those who have been rendered ghostly by the new social order. *The Uninvited* (1942) uses the narrative form of the haunted house novel to disrupt gendered narratives of the saintly mother and the sexually dissident Other. This text stages a ghostly encounter with gendered and racialised subjects who have been forced out of the national imagination. Macardle's critique of the violent gatekeeping of testimony is powerfully relevant for ongoing conversations about the policing of appropriate motherhood in Ireland.

Local efforts to celebrate Macardle in her hometown Dundalk also demonstrate this preoccupation with interrogating the archive, a methodological interest in critical fabulation and invented dialogues with ghosts. This paper will discuss how these strategies call into question 'official' accounts of history and unsettle the normative project of the post-independence Irish State.

Naoise Murphy is a PhD student at the University of Cambridge Centre for Gender Studies. Her research is a 'queering' of twentieth-century Irish women's writing, offering a narrative of Ireland's 'haunted modernity' through queer critique. It explores voices that have been relegated to ghostly positions in the national imaginary. Her research interests are in queer theory, decolonising methodologies, Irish writing and twentieth-century literature and culture. She co-convenes the Queer Cultures Seminar at the Faculty of English at Cambridge and teaches in English and Sociology.

CATHERINE THEWISSEN

JESSIE LOUISA MOORE RICKARD, GREAT WAR IRELAND AND THE RISORGIMENTO

During the Decade of Centenaries 2012-2023, the Great War in Ireland has been a topic of intense debate and exchange. Leading historical studies on the topic such as John Horne's *Our War* (2008) and Richard Grayson's *Dublin's Great Wars* (2018) no longer present the subject as an alternative Irish history but rather as one of its most central events. In-depth study of its literature has also brought great new insights about Irish literary representations of the First World War. An analysis of Irish home front novels written between 1914 and 1919 reveals new ways of representing the war in Irish literature. This paper focuses on one of these home front novels: *The Fire of Green Boughs* published in 1918 by Anglo-Irish writer Jessie Louisa Moore Rickard (1876-1963). The story is set on the English and Irish home front during World War One. It opens with an epigraph by Victorian poet A.C. Swinburne's collection of poems *Songs before Sunrise* (1871) celebrating the Italian Risorgimento (1815-1871), or the glorification of the unification of Italy. Framing her story within the Italian context, Rickard establishes a multi-directional framework for her First World War narrative which allows intercultural exchange and moves away from the representation of WWI Ireland as an essentialist concept. This criss-crossing between Ireland and Italy becomes a site of productive and mutually enriching dialogue. Post-1916 Ireland read through the prism of the Risorgimento becomes a metaphor for the writer's political aims and ambitions which are to keep Ireland united rather than partitioned. In turn, Rickard's use of the epigraph informs the reader about representations of Risorgimento itself and how it has been used by Anglo-Irish writers, a topic that is under-researched in the literature.

Catherine Thewissen is a PhD graduate from the Université catholique de Louvain, Belgium. She wrote her PhD on the representations of the First World War in Irish Home Front Novels (1914-1919). She is now a scientific collaborator at UCL and an English teacher at the European School Brussels IV where she teaches both language and literature.

SAMANTHA YOUNG

BREAKING THE SPELL OF SILENCE CAST UPON IRELAND'S "WITCHES": A STUDY OF NIAMH BOYCE'S HISTORICAL SPECULATIVE FICTION NOVEL, *HER KIND* (2020)

This study examines the interfaces between past and present, 'History' and 'Herstory' and fiction and reality by examining the narratives which have contributed to Ireland's cultural memory (and amnesia) of witchcraft persecutions. Whilst witchcraft trials in Ireland were relatively few and far between compared to neighbouring Scotland and England, in 1324, the Irish town of Kilkenny became the site of Ireland's first witchcraft execution by burning, over a century before the witch-hunt craze would spread across Europe. The Sorcery Trial of Alice Kyteler, in which it was not the presumed witch who met this rather horrific end, but her maid, Petronilla de Meath, would become one of Ireland's most high profile witchcraft trials in the country's history. For a long time, written records of the trial penned by Bishop de Ledrede (who also happened to be Kyteler's accuser) would inform Ireland's official narrative of the trial. However, in 2020, a new narrative emerged in Irish author Niamh Boyce's historical novel, *Her Kind*. Described as a vivid

reimagining of the events leading up to the trial, Boyce made use of the tools of speculative fiction and first person narration to give voice to the female victims of the case, subsequently enabling them (albeit fictitiously) break the centuries of silence imposed upon them and tell *their* sides of the story. Through an analysis of Boyce's novel and historical records of the trial, this study highlights "a longstanding discursive avoidance of Ireland's witch-hunting past" (Sneddon; 2019:1) and reveals the potential of speculative histories to transform commonly held beliefs about witchcraft in Ireland.

Samantha Young is originally from the West Midlands, England. She has lived and worked in Granada, Spain for the past 6 years where she works as an English Language Professor and Teacher Trainer. In the UK, she worked as Regional editor, writer and photographer for several UK publications including *Ernest Journal* and *Pretty Nostalgic* magazine, writing about history, folklore and nature. More recently, she became the editor of *Lyonesse*, a new literary journal which honours women, nature and magic. In 2020, she was awarded a Master's Degree in English Literature and Linguistics by the University of Granada. She is currently working under the supervision of Professor Pilar Villar-Argáiz to complete her doctoral thesis on representation of witchcraft in the work of contemporary Irish women writers at the university. Her research interests include Irish Studies, ecofeminism, feminism, witchcraft, revisionist fairy tales and exploring the boundaries between the human and nonhuman.

Panel 4c - New Perspectives II: Early Career Research in Irish Studies at NUI Galway

RACHEL ANDREWS

DIGITAL WITNESSING AS MEMORY WORK: THE CASE OF THE BESSBOROUGH PLANNING HEARING

Starting from Grunebaum's (2007) consideration of the memory work necessary for social justice, whereby memory work is referred to as "naming, as listing, as re-calling, as re-storying, as accounting, as deferring, as listening, as speaking, and as claiming," this paper interrogates the memory work inherent in the digital witnessing by a campaign group of an oral hearing carried out by Ireland's planning authority (An Bord Pleanála) in April 2021. The hearing was into plans for the development of a block of apartments at the site of the former Mother and Baby Home at Bessborough, Co Cork.

The proposed development had caused controversy because of the unknown whereabouts of the remains of around 900 infants who were born at or associated with Bessborough between 1922 and its closure in 1998. (*Irish Times*, 2021). In a submission to An Bord Pleanála the Cork Survivors and Supporters Alliance said parts of some of the blocks of the proposed development would be located on an area that was marked as the children's burial ground on a 1950 Ordnance Survey map. (*Irish Times*, 2021). The campaign group then live-documented on Twitter the testimony delivered at the oral hearing over three days in April 2021.

Drawing on Ashuri and Pinchevski's framework for the act of witnessing (2008), the article suggests that the tweets, which also parsed the events of the hearing, operated to claim and reclaim the narrative on behalf of those who had previously been "condemned to silence" (Ashuri and Pinchevski, 2008). It also considers how the micro-blogging site allows for the blurring of the roles of eyewitness and mediator (ibid), with the narratives in this instance not constructed as "witnessable" by the professional media (ibid) but rather delivered in fragmentary fashion, often disembodied and outside of context, thus enabling a different form of collective witnessing, one not shaped or framed by an outside, mediating, agent (ibid). Finally, turning to Paul Ricoeur's notion that the greatest failure of witnessing occurs because "witnesses . . . never encounter an audience capable of listening to them or hearing what they have to say," (Ricoeur, 2004), the paper will consider the role of the audience members on Twitter, who, by means of Likes, Re-

tweets and Comments to the campaign group's Twitter feed, publicly performed the role of audience-witness, thus subverting their traditional position as “remote spectators” (Ashuri and Pinchevski, 2008) for a perspective that entails at least a measure of greater proximity to the action, offering new possibilities and constraints to the act of witnessing these difficult and traumatic events from Irish history. (ibid).

Rachel Andrews is PhD Scholar in Irish Studies, NUI Galway.

MARTINA HYNAN

“THROUGHOTHERNESS” AND TRANS-CORPOREALITY: TOWARDS A CRITICAL POSTHUMAN FEMINIST READING OF CHILDBIRTH WITH BIRTHPLACE

The history of childbirth has been intimately connected with essentialising women’s bodies. David Lloyd’s suggestion that “throughotherness” as a way of life was antithetical to that of the coloniser opens up possibilities to question concepts of essentialising. By reading “throughotherness” in relation to critical posthuman feminist thinkers such as new materialist Stacy Alaimo’s concept of trans-corporeality an alternative perspective on the entwinement of bodies with place is possible. In the context of childbirth and birthplace it provides a forum in which to consider the intra-actions between birthing bodies with place. Woven into the history of the creation of domestic spaces in Ireland are essentialising concepts of women’s birthing bodies. The relocation of birth to hospital settings where terms such as ‘the mechanics of labour’, continue to be used to describing a birthing body connect essentialism with colonial institutional authority over childbirth.

In this paper, a critical posthuman feminist perspective on childbirth particularly its relationship with birthplace suggests that a trans-corporeal reading of the event of birth challenges dominant humanist models of birth practices, moving towards a relational understanding of birth with place thus locating the event of birth within decolonising, environmental and ecological domains.

Martina Hynan is an interdisciplinary artist, curator and birth activist based in Ennis, Co. Clare, Ireland. She is a Galway doctoral scholar with the Centre for Irish Studies, NUI Galway. Her PhD is an art practice-with-research project which explores the entanglements of birth with place. .

TERESA DUNNE

ABORTION STORIES IN IRISH LITERATURE PRE-REPEAL

Assessing the condition of Ireland’s abortion services three years on from the referendum that saw voters overwhelmingly support the repeal of the eight amendment, Lynn Enright notes that “In the lead-up to the abortion referendum, stories from people who had been forced to travel to access a termination were key to the pro-choice campaign.” Little discussed however, are the fictional narratives of crisis pregnancy and abortion in Irish literature during the eighth amendment. Work inspired by news stories including the many legal cases that took place and tragedies connected to the abortion debate, like the death of Ann Lovett, provided much inspiration. Indeed there are significant gaps in the intervening years when the abortion issue was not as newsworthy. Literary fiction in particular, utilises these topical narratives most often, for example Edna O’Brien’s novel *Down by the River* which represents a young woman in tragic circumstances exceptionally similar to the X case. Genre fiction however, including crime novels and women’s fiction, especially Maeve Binchy’s work, feature more standard depictions of crisis pregnancy and the Irish abortion journey. Furthermore, authors writing in the Irish language handle the issue more candidly as well. This could be attributed to a limited readership, however, given the popularity of some of these works and the censorship of English translations, more probable is that as Irish is a signifier of national identity

it allowed them to be far more critical of anti-abortion culture because they do not need to subscribe to a distinctively Catholic Irish identity.

Teresa Dunne is a PhD candidate at the Centre for Irish Studies at National University College, Galway interested in issues of gender, national identity and the bilingual study of Irish literature. Her work is funded by the Irish Research Council, and she is a previous recipient of a doctoral fellowship in Irish Studies from NUIG. The working title for her thesis is “Dead Men Talking: Masculinities and Literary Representations of Death in Post-independence Ireland” and she is supervised by Prof. Louis De Paor. Additionally she is a graduate of the MA in Irish Studies- Literature and History at the Centre of Irish Studies, NUIG for which she obtained a first-class honour. The title of her MA dissertation, also supervised by Prof Louis De Paor in conjunction with Prof. Niamh Reilly was “The Body and Soul of the Nation: National Identity in Irish Literary Representations of Crisis Pregnancy and Abortion, 1978-2018.”

Panel 5a – Contemporary Fiction

MARIANNA GULA

YALTA IN DUBLIN: CHEKHOVIAN RESONANCES IN DEIRDRE MADDEN'S *MOLLY FOX'S BIRTHDAY*

Russian literature, Dostoevsky and Chekhov in particular, have been a crucial influence on the densely intertextual, self-reflexive fiction of contemporary Irish writer, Deirdre Madden, born in Northern Ireland but currently living in Dublin. Madden's seventh novel *Molly Fox's Birthday* (2008) – a meditation on the art of the theatre, in which “ideas are always enmeshed in passionate emotion,” as Irish playwright, Thomas Kilroy noted in connection with Chekhov's *The Seagull* – refers to Chekhov only sporadically, but in the force field of these references numerous thematic and textual aspects of the novel become imbued with Chekhovian resonances. Thus, on a subtextual level Madden's text stages a multifaceted dialogue with Chekhov's prose and drama, especially with the short story “The Lady with the Lapdog,” explicitly conjured up at a crucial textual threshold, and *The Seagull*. The broader context of the intensive dialogue of Irish culture with Chekhov's art in the past forty years, in turn, extends the force field of Chekhovian resonances to include the text's dramatization of the long-lasting affective resonances of the Troubles.

Marianna Gula, University of Debrecen, teaches courses in Irish culture, literature, and film. She has published widely on Joyce and was a member of a translator team reworking the canonical Hungarian translation of Joyce's *Ulysses* (2012, 2nd edition 2021). Her current research focuses on the politics and ethics of remembering in the context of post-Belfast Agreement Northern Irish fiction and film.

HEDWIG SCHWALL

UNDERCURRENTS IN ANNE ENRIGHT: FROM “CARAVAN” (2007) TO “NIGHT SWIM”(2020)

This paper will analyze two short stories by Anne Enright which focus on mother-child relations. The protagonists, both fighting a dark part in themselves, allow us to reconsider the human being not as an individual but as an interactional being, oscillating between self and other, inside and outside world, enhancing and destructive tendencies. Like no other Irish writer Enright manages to represent the mother as an interface, an enabler, precisely because she is in touch with her deeper self. In order to rethink the idea of the ‘individual’ the paper will use psychoanalytic theories of projection, identification and symbolization. Basically the paper will argue that Enright's layered dialogues reveal a constant unconscious undercurrent (observed by Melanie Klein, Hanna Segal and Wilfred Bion), which forms the interactional discourse (in which André Green distinguishes between body language, mental iconography

and other non-verbal components). Analyzing a short story has the advantage of having a concrete example to illustrate a concept of the human being that is open rather than closed. While the closed person (Klein's 'envious individual') sees the other as the enemy, the open person (Klein's 'good-enough mother') finds the enemy in herself, but it is this very struggle which can eventually enhance creativity and adaptability.

As "Night Swim" is the subject of the EFACIS translation project on Enright the paper's final section will briefly describe how the story invites translators to rethink the link with their own identity, culture and history, thus making cultures interact on the microlevel of emotions, which is a most vital one.

Hedwig Schwall is Project Director of EFACIS; after having initiated the Irish Itinerary and headed literary translation projects on Yeats and Banville she now cooperates on the Translation project of Anne Enright. Recently she has edited a book (*The Danger and the Glory*, Dublin: Arlen House 2019) and a website in which Irish fiction authors discuss their writing process <https://kaleidoscope.efacis.eu/>; in 2020-21 she co-edited "Europe in Ireland" with Anne Fogarty and Joachim Fischer (<http://kaleidoscope2.efacis.eu/>) and is now preparing a book on parental relations in contemporary Irish fiction.

Panel 5b – The Decade of Centenaries

VOJTĚCH HALAMA

RE-IMAGINING THE EASTER RISING IN ITS OFFICIAL COMMEMORATION IN 1966 AND 2016: RADICAL SHIFT OR EVOLUTION?

National founding myths are commonly re-imagined every time they are commemorated. The past is adapted to serve the agendas of the present and the character of commemoration reflects the contemporary social values. The 50th anniversary of the 1916 Easter Rising, while being influenced by the social memory of the surviving members of the revolutionary generation, took place during the reorientation of the state towards European cooperation, and the organisers called for overcoming political cleavages of the past in favour of common effort for economic prosperity. Yet, the Golden Jubilee retrospectively became neglected as one of the sparks of the Troubles in Northern Ireland, and even though historians repeatedly emphasised its rather conciliatory character, it served as a grand negative example of what needs to be avoided during the centenary preparations. The centenary organisers eventually introduced a highly diverse programme, highlighting previously omitted or muted themes. Was this really a radical change, or would the shift take place even without the trauma of the Troubles?

This paper compares the themes, and their specific combinations, in the 1966 and 2016 official commemorations of the Easter Rising, assessing the shift in focus over the last fifty years. Furthermore, it examines the relation between the two events, and the role played by the memories of the 1966 anniversary in the preparations for the centenary. Two local cases are used to further analyse the shift: county Galway with indirect connection to the events of the Rising, and county Monaghan with large Protestant minority and without any connection to the event.

Vojtěch Halama is a PhD candidate at the Department of World History, Charles University, Prague. He has studied with Erasmus+ programme at various Irish universities (NUI Galway, Maynooth University, University College Dublin). His academic interests lie in modern and contemporary history of the island of Ireland, with particular focus on commemoration of the Irish revolutionary decade.

SARAH RITT

UNFINISHED BUSINESS: THE UNIFICATION DISCOURSE OF 2016 IN NORTHERN IRELAND

As Mike Cronin stated in the International Handbook of Irish Studies, the decade of centenaries “was not about promoting complex scholarship”, as whoever organises a commemorative event wants to remember a very fixed story, but he also states that the 1916 centenary was used to create a public narrative of unification and was marked by a flat “historic gaze”. Keeping the second part of this assessment in mind, this talk will examine how this unification discourse in the Irish republic influenced the commemorative events by groups in Northern Ireland, which today still strive for an all-island unification.

The talk compares and contrasts the celebration festivities of several different dissident republican organisations (IRSP, Saoradh, NIRA, CIRA, Eirigi) and look at how they reference said unification discourse. This will be done by using pre-event announcements, live footage from the events and media coverage.

Why even try to understand dissident’s recent remembrance culture, especially if, as stated by Cronin as well, events like Brexit or the current pandemic will overshadow the decade of centenaries? Because in order for the whole island of Ireland – united or not – to move forward, there needs to be at least basic transparency regarding all facets of differing ideologies.

Sarah Ritt has received her MA in English from the University of Vienna, her thesis is entitled “Power, Public Space and the Issue of Murals in Post-civil war Belfast.” At the moment, she is pursuing her PhD studies in English with a special focus on Irish Studies and post-conflict research with a project about the politization of everyday objects in Belfast’s post-war society.

MARIAVITA CAMBRIA

“AMNESIA WILL NOT HELP US” COMMEMORATION, TRANSITIVITY AND AGENCY IN THE IRISH DECADE OF CENTENARIES

Defined as the “lingua franca of public memory”, commemoration is a difficult and controversial issue to tackle. Commemorations are primarily political projects whereby the state and its institutions mediate and order formal and informal collective memories and histories (Cambria, Gregorio and Resta 2016; Bell 2006). The upcoming centenary of partition in Ireland comes with intrinsically and divisively political questions (Eversheld 2018). The Irish border represents the intersection between three overlapping political entities: the UK, Northern Ireland and the Republic of Ireland. While commemorating could never be “neutral”, the politics of the centenary of partition are likely to be all the more highly politically and culturally charged in the context of Brexit. “Machnamh 100” is the title of an invitation from Irish President Michael D. Higgins to a series of reflections on the so called “decade of centenaries”: *machnamh* is an Irish word that encapsulates meditation, reflection and thought. But why is it necessary to commemorate and for whom? Is there a *grammar* of commemoration?

Halliday argued that the grammar of a language is a system of “options” from which speakers and writers choose according to social circumstances, with transitivity playing a key role in the meaning making process. This is part of how we actually use the language to “construe reality and to enact social relationship” (Halliday 2005: VIII). It also implies that the choice of linguistic forms is meaningful and may also be ideological inasmuch as language is part of interventions in and constructions of the world. Accordingly, a multimodal critical discourse approach to agency, transitivity and representation strategies such as the classification of social actors (Jones and Ventola 2008; Machin and Mayr 2012) is employed to

investigate how partition terminologies collocate in a corpus collecting RTÉ (the Irish State broadcaster) news reports of main 2021 Irish commemorative events and official public speeches.

Mariavita Cambria (MPhil, PhD) is Associate Professor in English Language and Linguistics at the University of Messina (Italy). Her research interests include critical discourse analysis, multimodality, Irish studies, genre analysis, corpus linguistics and contemporary varieties of English (Irish English). She has published extensively on discourse analysis, multimodality, online newspapers, corpus linguistics and Irish English. She is on the editorial board of the international journals *Im@go. The journal of the social imaginary* and *K Revue trans-européenne de philosophie et arts*. She has published three books (*Irish English. Language, history and society* 2012, *Drammaturgia della memoria in Brian Friel e Marina Carr* 2012, *Militanti, Madri, Mogli. Il movimento delle donne in Irlanda* 2001) and has co-edited *Web Genres and Web Tools* (2012) and *Unrepresenting the Great War. New Approaches to the Centenary* (2018).

Panel 6a – Women, History, Politics

SUSAN BYRNE

WOMEN'S EXPERIENCE OF INTERNMENT DURING THE IRISH CIVIL WAR, 1922-1923

This paper examines how anti-treaty women experienced internment during the Civil War period. By the end of hostilities, there were over 12,000 men and women imprisoned and finding space in a limited prison system for this number provided an enormous challenge for the Free State. This paper aims to examine how the state approached imprisoning women and how the women themselves experienced internment. Several questions will be explored: What was the women's day to day experience of prison? How did they differentiate themselves from 'ordinary' female prisoners? How did they use the hunger strike as a tool of defiance? How did their gender frame their experience?

Susan Byrne is a 3rd year PhD candidate at Trinity College Dublin. Her research examines women's experience of the Irish Free State justice system from 1922-1937 and is funded by the Irish Research Council.

SUSAN CURLEY MEYER

THE CAMEO: WOMEN, WAR AND WEARABLE HISTORY

This paper explores the role of the cameo as a potent signifier of historical events by focusing on a brooch given to Winifred Carney (1887 – 1943) by Grace Gifford Plunkett (1888 – 1955), displayed in the *'Proclaiming a Republic: The 1916 Rising'* exhibition in the National Museum of Ireland, Dublin. The brooch was donated by Ernest Carney (Winifred's brother) to the NMI on the 19th of May 1944, along with letters written to him by his sister. From a design perspective, a cameo is a subject or scene, traditionally made by carving coral, shell, onyx, sardonyx and various gemstones to produce a relief image (converse to intaglios which are hollowed out beneath the surface). Their enduring popularity as gifts is evident throughout history, making them a rich and valuable research subject. The cameo highlighted here is mounted in an elliptical silver frame and reflects patriotism between two women connected by a national event, evident in the inscription engraved on the back; *"To Winifred Carney from Grace Plunkett, in memory of April 29th, 1916"* (NMI, HE: EW. 1310.) The silver frame was manufactured by Hopkins and Hopkins jewellers of Dublin, and their association with 1916 is also explored here throughout this research. The cameo, therefore, provides a valuable opportunity to explore social, cultural and historical events through the act of gift giving, while

the use of a classical visual rhetoric is explored here within the context of women, war and national identity in twentieth century Ireland.

Susan Curley Meyer graduated with a first-class honours BA in Art History and Archaeology from UCD in 2016 and was awarded the Françoise Henry Memorial medal in Art History for the 2013/2014 Academic Session. In 2018, she graduated with a first-class honours MA in Design History and Material Culture from NCAD which she completed while managing a contemporary art gallery in Wicklow, Ireland. Susan's current PhD research explores the Visual and Material Culture of Dublin Street Trading (1871-1926) under the supervision of Dr. Emily Mark-Fitzgerald.

KATHERINE SIDE

DEMOCRATIC DELIBERATION: THE CITIZENS' ASSEMBLY ON THE EIGHTH AMENDMENT

Since 2012, governments in the Republic of Ireland have solicited public input about pressing constitutional matters. As "government-sponsored deliberative mini-publics," these consultative processes are intended to shape perceptions about governmental accountability (Farrell et al. 2020, 2). Over a relatively short duration, Citizens' Assemblies have been a politically efficacious method for enacting constitutional, legal, and social changes in ways that do not mire Ireland's coalition governments in controversies about difficult issues.

Using the case of the Citizens' Assembly on the Eight Amendment, and drawing on video recordings, written transcripts, public submissions, and media reporting, I analyze how the categories of knowledge and expertise are constructed *within* the context of this public process. Specifically, I examine three aspects of communication: (1) the extent to which communication is monological or dialogical, (2) the construction of 'experts' and expertise and the weight of medical, legal, ethical, and experiential knowledge, and (3) the role of personal storytelling in constructing narratives about state access to abortion. While this Citizens' Assembly engaged Irish publics in public discussion, I demonstrate how it fell short political theorist Simone Chambers's conceptualization of "deliberative democracy" as a process that alters relationships between publics and governments (Chambers 2009, 323).

As Citizens' Assemblies continues, (one is currently underway on the issue of gender equality), this research is important for better understanding how participatory processes are constructed and reconstructed for practicable and political purposes.

Katherine Side is a Professor at the Department of Gender Studies at Memorial University of Newfoundland.

Panel 6b – Irish-Language Literature

RADVAN MARKUS

THE EPIDEMIC AND THE CARNIVALESQUE: Ó CADHAIN'S UNPUBLISHED PLAY *TYPHUS*

In Máirtín Ó Cadhain's best known work, *Cré na Cille*, one can find several mentions of "drochthinneas Leitir Íochtair" (bad illness of Lower Hillside), an epidemic that causes the death of a number of the novel's characters. Most probably, this fictional disease was inspired by a historical outbreak of typhus, which took place in the town of An Spidéal and its vicinity in November 1942. While the epidemic was relatively minor, the measures that the authorities applied to counter it met with considerable resistance on the part of the locals. Máirtín Ó Cadhain learned about the epidemic while interned in the Curragh prison camp and

apart from the mentions in *Cré na Cille*, the events inspired one of his few dramatic attempts – the play *Typhus*, submitted to the Abbey Theatre in January 1944, but rejected by its director, Earnán de Blaghd. Despite its shortcomings, the script of the play is worth analysing for its critique of authoritarian methods of dealing with the epidemic, for venting social issues, as well as for its carnivalesque resolution. It is also interesting from a linguistic point of view as it employs heteroglossic dialogue between official registers of Irish and informal speech. Finally, the play deserves to be discussed along numerous other works by Ó Cadhain that focus on the theme of illness as an innate condition of man that has to be accepted, but can also be mocked in various ways.

Radvan Markus is senior lecturer in the Irish language and literature at Charles University, Prague. He is the author of *Echoes of the Rebellion: The Year 1798 in Twentieth-Century Irish Fiction and Drama* (2015). He has published numerous articles and essays on various aspects of Irish-language prose and drama of the 20th century, as well as on Czech-Irish cultural relations. His current research interests include the work of Máirtín Ó Cadhain and modern Irish-language theatre. Markus's Czech translation of Ó Cadhain's *Cré na Cille* (2017) received the prestigious Magnesia Litera award, his other translations from Irish include Ó Cadhain's 'An Eochair' (2021) and the novel *L'Attaque* by Eoghan Ó Tuairisc (2007).

BRIAN Ó CONCHUBHAIR

'HE HIMSELF TEMPTS NO ONE': BREANDÁN Ó HEITHIR'S NOVELS *LIG SINN I GCATHÚ* AND *SIONNACH AR MO DHUÁN*

Born 1930 on Inishmore, the Aran Islands, Breandán Ó hEithir, a nephew of Liam O'Flaherty, garnered attention and no little notoriety as a journalist, broadcaster, poet, and author who wrote in both Irish and English. On the occasion of his death in 1990, the New York Times described Ó hEithir as "a social critic and author of the first Irish-language novel to lead the country's best-seller list." That book, *Lig Sinn i gCathú* (1976) appeared in English as *Lead us Into Temptation* (1978) and both editions led to controversies and a series of letters in national newspapers. A second novel entitled *Sionnach ar mo Dhuán* followed in 1988 and earned a controversial review in the Irish Times and a slew of letters. Liam Mac Con Iomaire published a biography, entitled *Breandán Ó hEithir: Iomramh Aonair* in 2000. This paper focuses on the two published novels and discusses Ó hEithir's merits as a novelist, how his style and technique developed between the two books, and argues that the latter work reveals a more nuanced, sophisticated literary understanding of form, metafiction, structuring, and plot development.

Brian Ó Conchubhair is Associate Professor of Irish Language and Literature at the University of Notre Dame. His research focuses on cultural nationalism; language revitalization; language politics; Irish-language fiction; the European fin de siècle; and modernism.

In 2013 he was elected Vice-President of the American Conference for Irish Studies, and currently serves as the organization's President (2015-17). He has been a Visiting Professor at Université Sorbonne Nouvelle-Paris 3, France and Charles University, Prague, Czech Republic.

PÁDRAIG Ó LIATHÁIN

SÉAN Ó RÍORDÁIN'S DIARIES: 1940-50

Apart from his merits as a poet of standing, Seán Ó Ríordáin (1916-77), is probably best known for his ongoing ill-health, having contracted tuberculosis in his early twenties. His often daily struggle with the disease informs some of his most striking poems, sparking his imagination while under the influence of high fevers and strong medication. His diaries, which I will discuss in my paper, document

the vacillation between sickness and brief respites, and shine a light on the social stigma attached to TB patients, the pandemic of its time.

The poet's diaries, which make up a significant portion of the Seán Ó Ríordáin Papers, contain 49 journals, and are housed in Special Collections in the James Joyce Library in University College Dublin. Ó Ríordáin commenced the diaries on the first of January, 1940, and made regular entries until his death in February 1977, making them one of the longest such works in Irish literature in English or in Irish. I have undertaken, with the support of Cló Iar-Chonnacht, to publish these diaries in their totality. I have already prepared Volume I, a transcribed, standardised and annotated edition of the first two diaries, for publication, and I am currently completing Volume II, which encompass Diaries 3 - 8. Thus I will focus in this talk on Ó Ríordáin's diaries from 1940 to 1950 and on the unique perspective it provides on the internal life of a TB sufferer and that of a budding literary artist.

Dr **Pádraig Ó Liatháin** is an Assistant Professor in Fiontar & Scoil na Gaeilge. His research interests encompass Irish language literature from the 17th century to the present, connections with Talamh an Éisc / Newfoundland, and North America generally. He is also currently editing, and preparing for publication, the diaries of the 20th century Irish language poet, Seán Ó Ríordáin, housed in Special Collections in University College Dublin. The first volume, containing the diaries 1 & 2, will be published shortly, and Volume II is being prepared for submission. He is also the former Irish language editor of the interdisciplinary peer-reviewed journal *Iris an Dá Chultúr*/Eighteenth Century Ireland. His annotated critical edition of Donncha Rua Mac Conmara's mock-epic 18th century poem 'Eachtra Ghiolla an Amaráin' was published by Cló Iar-Chonnacht in 2018.

Panel 6c - Conflicted Past, Contested Present: Dialogues of the Troubles in Northern Ireland

This panel explores the complexities of mediating dialogues of a conflicted past in Northern Ireland, in a present in which representations of the past conflict remain heavily contested.

The first paper of this panel focuses on the unresolved past of psychological warfare and black propaganda during 1970's Northern Ireland and explores the interplay between landscape, haunting and buried histories. The second paper examines *The Long Note* (2018) by Helen Cammock, an exhibition and installation film looking at the participation of women in the civil rights movement and the Troubles in Derry. The paper seeks to examine how dialogues are produced, mediated and heard as they pass between artist, subjects, exhibition and visitors. The third paper uses oral history interviews with individuals socialised in traditional(ist) loyalist-unionist communities to explore how families in these communities negotiate transnationally informed public memory frames of peace and reconciliation with their own private and local memories, and the complex emotions involved in these processes.

Each paper looks at different practices of excavating, negotiating, mediating and researching, in order to highlight the complexities of dialogues on the Troubles, with their messy, unsettling, difficult, humorous and emotional tones.

SIMON AEPPLI

THE FOLK HORROR LANDSCAPE OF 1970'S NORTHERN IRELAND

Simon Aeppli was born in Belfast, Northern Ireland and makes subjective documentary work that explores marginal and overlooked histories from his homeland's troubled past. These films have been screened at festivals and galleries in Britain and abroad and broadcast in the UK on CH4, FIVE and ITV London. Recently, Simon received an AHRC technē scholarship for part-time PhD study at the University of Brighton for a project called 'Operation Bogeyman: The Folk Horror Landscape of 1970's Northern

Ireland'. His research interests include theories of haunting, memory studies, folklore and essay filmmaking. He is also a part-time senior lecturer in BA Film Production at the University for the Creative Arts, Farnham.

ÁINE MCKENNY

THE ARTIST, ACTIVIST AND AUDIENCE: DIALOGUES IN EXHIBITION SPACES

Áine McKenny is a PhD researcher based in the Centre for Memory, Narrative and Histories at the University of Brighton. Her research interests include war and conflict, memory, oral history, cultural representations of the past and the display of these subjects in exhibition spaces. Her PhD research examines the representations of women within exhibitions on the Troubles in Northern Ireland.

VANESSA TAUTTER

LOYALIST-UNIONIST FAMILY DIALOGUES: BETWEEN CONFLICT AND PEACE

Vanessa Tautter is a PhD Researcher at the Centre for Memory, Narrative and Histories at the University of Brighton. Her PhD project uses oral histories conducted in Northern Ireland and Austria to critically explore how shifts in dominant memory frames over the past decades have been experienced by those socialised in 'traditional' memory cultures, and how they compose their own and/or their family's life stories in relation to these shifts. During her PhD, she has been a visiting researcher at the Austrian Academy of Sciences, the Department of Contemporary History at the University of Vienna, and the Centre for the Study of Ethnic Conflict at Queen's University Belfast.

Panel 7a – Staging Illness and Disability

KATARZYNA OJRZYŃSKA

DISABILITY LIFE WRITING ON THE IRISH STAGE: SONYA KELLY'S *THE WHEELCHAIR ON MY FACE*

In this paper I will examine Sonya Kelly's award-winning 2011 debut play *The Wheelchair on My Face* in the context of disability life writing. In particular, I will investigate the critical dynamics of the dramatic text which opens with a classic example of crippling-up, i.e. Kelly performing her former, disabled self – a child with a significant visual impairment – in an exaggerated and reductive, comic fashion, which resembles a slapstick routine. Yet, as the play develops, the mockery is redirected from the physical symptoms of the impairment and focuses on the protagonist's mismatch with the able-centric environment, and her lack of understanding thereof. Offering a nuanced and humorous insight into the child's changing self-awareness and perspective on the world, the play reflects on the constructedness of the bodily and behavioural norm and its role in shaping the social rules of conduct. Taking recourse to contemporary disability studies as well as my personal experience of visual impairment, I will investigate the way in which *The Wheelchair on My Face* comments on the problems related to invisible disabilities and challenges the popular narrative of overcoming, skilfully navigating the minefield of disability humour.

Katarzyna Ojrzyńska is assistant professor in the Department of English Studies in Drama, Theatre and Film (Institute of English Studies, University of Łódź, Poland). Her research interests mostly focus on cultural disability studies, performance studies, and Irish studies. She co-founded ULCIS (University of Lodz Centre for Irish Studies) and is a board member of EFACIS. She has been collaborating with Beckett Research Group in Gdańsk, Theatre 21 Foundation, and Downtown Centre of Inclusive Art. She is the author of *"Dancing as if language no longer existed": Dance in Contemporary Irish Drama* (Reimagining Ireland,

Peter Lang, 2015) and has recently translated Rosemarie Garland-Thomson's book *Staring: How We Look* into Polish. She also co-edited a volume entitled *Disability and Dissensus: Strategies of Disability Representation and Inclusion in Contemporary Culture* (Brill, 2020).

CHIARA SCIARRINO

HOW GOOD WAS THE PAST, HOW BAD IS THE PRESENT: *THE VISITING HOUR* BY FRANK MCGUINNESS

In my paper, I intend to present and analyze the latest play by Frank McGuinness, *The Visiting Hour*. Directed by Cairíona McLaughlin, the play was written by Frank McGuinness during the lockdown and features Stephen Rea and Judith Roddy as the elderly father and his daughter who visits him in his nursing home during the Covid Pandemic. The play, which is going to be staged at the Gate Theatre in late April 2021 aspires to be an all-interesting, updated look at Ireland living at a time of big economic, social, interrelational difficulties caused by the Covid-19 pandemic.

How do feelings and familial relationships survive through these hard times? What can be said during the only time allowed to a father living in a nursery home and a daughter, perched outside his window, as close as the pandemic allows? As the menace of time takes over during the conversation, memories movingly unfold and are shared by an elderly figure who looks back at his own life. Yet, a look from the outside is also conveyed through the eyes of the daughter, who remembers differently and moves between the here and there, the past and the present, holding the ability to look ahead despite everything.

Chiara Sciarrino is an Associate Professor in English and Irish Studies at the University of Palermo. She was member of Efacis Committee and organised the Efacis Conference in 2015. She has publications on the influence of Italian culture in Anglo-Irish Literature and Drama and on the translations of James Joyce's works into Italian. She is currently editing a volume of essays on Irish Theatre with Carocci publishing house which will be out by the end of 2021.

Panel 7b – Sport on Film

STEPHEN BOYD

SURFÁIL SNA SCANNÁIN: THE HISTORY AND CULTURAL POLITICS OF THE IRISH SURF FILM GENRE

This paper will offer a comprehensive history and a critical analysis of the Irish surf film from its beginnings in the early 2000s and its representation in American surf films of the 1990s onwards. The surf film is an unexplored area of Irish film studies that has a large subcultural local and international audience. The genre includes feature films, short narrative films, community based 'folk' films, and an emerging and successful online film culture. This has evolved to such an extent that the 'Shore Shots' 1st annual Irish Surf film festival was held in early 2013.

Surfáil sna Scannáin will provide a textual analysis of *Waveriders* (Conroy, Ireland, 2009) and Ross Whitakers *Between Land and Sea* (Ireland, 2016); two of the most familiar Irish surf movies. The analysis will examine these films in the wider context of both Irish and global examples of the genre; beginning with early examples such as *Eye of the Storm* (Conroy, 2002) and concluding with contemporary films such as *Le Cheile* (Kev L. Smith, 2020).

Methodologically, the paper will examine the form of Irish surf film (narrative, documentary and commercial) in relation to the major debates within Irish film studies, and the new field of critical surf studies. The paper will interrogate how the surf film breaks from traditional discourses in art about Irish culture and identity and argues that the surf film should now be regarded as a distinct genre of Irish cinema.

The analysis will also consider the social and cultural impact that the films have made within Irish coastal regions and their role in defining the tourist gaze on the Wild Atlantic Way.

Stephen Boyd is a lecturer in Film and Digital Media at the Institute of Art, Design and Technology (Dun Laoghaire, Dublin) and a PhD student at Trinity College Dublin. Stephen studied his MA in Film Studies at UCD and published within the field of Irish film studies before writing the first academic articles on Irish surf culture (*Surfing a Postnationalist Wave: The Role of Surfing in Irish Popular Culture* (2014) and *No Boarders: Postnational Identity and the Surfing Subculture in Ireland* (2018). His next publication is a history of *Adventure Sports in Ireland* in the upcoming book 'The Atlas of Irish Sport' (Cork University Press). Stephen has also been a regular film critic and commentator on Irish radio over the past 10 years. He began his PhD under Dr. Ruth Barton at the School of Creative Arts at Trinity College in March 2021 on the history and analysis of Irish surf films. Stephen surfs.

SEÁN CROSSON

FOREGROUNDING INTER-CULTURAL ENCOUNTERS AND DIALOGUE IN EUROPEAN SPORT CINEMA: *THE RACER* (2020)

Sport cinema is not the first genre that one would associate with Irish fiction film (or any other European film culture for that matter) given the popularity of other genres, including melodrama, romantic comedy and the gangster genre in recent decades. However, while Hollywood has largely defined and popularised the genre, sport has featured prominently in European cinema, including some notable Irish productions (*Clash of the Ash* (1987), *The Boxer* (1997), *Studs* (2006)). This focus on the European context in a paper considering Kieron J. Walsh *The Racer* (2020) is necessary not just to place the production in relation to previous relevant sport cinema texts, but also because the film is above all defined and distinguished by its Europeanness. That it has an Irish director and co-producer (Blinder Films which has specialised in international co-productions) and is set in Ireland is secondary to this crucial aspect. This is already suggested from the early and unmissable Eurimages logo that fills the screen and precedes the film's title and the following logos for international entertainment company Caviar Films (with offices in Los Angeles, London, Brussels, Paris and Madrid), and French producer Jesus Gonzalez-Elvira's Luxembourg-based Calach Films. This paper undertakes a close-reading of *The Racer* to identify its place as a distinctly European production, not just as a result of its coproduction genesis, but also in its foregrounding of intercultural encounters and dialogue, including through its prominent focus on interactions between a diverse range of European nationalities, cultures and languages.

Seán Crosson is Senior Lecturer in Film in the Huston School of Film & Digital Media and leader of the Sport & Exercise Research Group, at the National University of Ireland Galway. His previous publications include the monographs *Gaelic Games on Film* (Cork University Press, 2019), and *Sport and Film* (Routledge, 2013); the collection *Sport, Film and National Culture* (Routledge, 2021), and the co-edited collections *Towards 2016: 1916 and Irish Literature, Culture & Society* (Irish Studies in Europe, Volume 6) (WVT, 2015), and *Contemporary Irish Film: New Perspectives on a National Cinema* (Braumüller, 2011). He is a former President of EFACIS (2013–2019) and General Editor of EFACIS' online journal *Review of Irish Studies in Europe (RISE)*.

DAVID M. CLARK

“YOUR FAME LIVES ON IN VERSE THAT WON’T”: TREVOR JOYCE’S EXPERIMENTAL POETRY

Trevor Joyce is arguably the most experimental of all contemporary Irish poets. His work insists upon a dialogue between past and present, between languages, between the poetic and the prosaic, between art and artefact. Since his early poems published in the 1960s, which revealed a Dublin hitherto unseen, through his mature lattice poems at the turn of the century and the workings, or translations, which have formed a part of his repertoire throughout his career, Joyce’s poetry has always been innovative, risky and honest. Seen by critics as a neo-modernist, Joyce’s avant-garde credentials have been gained throughout a career which seen him take on a number of fascinating and tentative forms of poetic technique and expression. He also experimented with ‘co-writing’, the use of found texts and a radical approach to translation. In ‘DARK SENSES PARALLEL STREETS’, for example, Joyce’s poem ‘Parallel Streets’ interacts with ‘Dark Senses’ by Tom Raworth in such a way as both poems, printed in parallel form on the page, can either be read as a continuous poem or as two separate poems in dialogue with one another. ‘Trem Neu!’ repeats this bicameral structure, where the left-hand block is a prose compendium of a number of found texts, all of which relate in some way to the subject of memory, while the right-hand section consists of a number of phrases taken from English-language primers from various former British colonies dating back to the late nineteenth and early twentieth century. It is, however, in his translations, or “workings”, where Joyce explores the interface between languages, using translation as a tool, a limitation and an interface in which different languages collide, enter into dialogue and enrich the poetic voice.

Dr **David Clark** was born in Edinburgh, Scotland, and is Senior Lecturer in English Studies at the University of Coruña in Galicia, Spain. He has held executive positions in both national and international Associations for Irish Studies and has published widely on contemporary Irish and Scottish writing. He is Director of the ‘Amergin’ University Institute for Irish Studies. He co-edited the volume of essays *As Nove Ondas* and is co-author, with Antonio de Toro, of the book *British and Irish Writers in the Spanish Periodical Press*. His most recent publications are in *the Wake of the Tiger: Irish Studies in the Twenty-First Century* and *To Banish Ghost and Goblin: New Essays on Irish Culture*. He is currently working on a History of Irish Crime Fiction.

SARAH D’EPISCOPO

LEAVING SOLID GROUND BEHIND: CIARAN CARSON, IRELAND, AND NATIONAL IDENTITY

Northern Irish writer Ciaran Carson once argued that “[w]e can never be wholly one thing or another, and ambiguity is essential to all poetry”. Carson’s passing in late 2019 led to a renewal of praise for his distinct poetics, characterised by a historiography which refuses to create homogenic or stable literary representations of Northern Ireland. As part of my ongoing research on Carson’s poetics of in-betweenness, this paper focuses specifically on the way Carson discusses Ireland and national identity while acknowledging the importance of his work for the development of postmodern writing in Northern Ireland. Influenced by both Irish traditional narratives and structures as well as an array of European writers, his poetry contemplate themes such as rootedness, origin, and the fragmentation of culture and identity during the Troubles.

My paper examines these themes in four of Carson’s poems: ‘St. Ciaran’s Island’ and ‘The Insular Celts’ (1976) deal with the merging of Irish myths and history; they consider the inevitability of progress and the conflict which arises from being uprooted, while depicting a deep connection between humanity and nature.

In 'Second Language' (1994) and 'The Irish For No' (1987), Carson observes the role of Irish culture and language in shaping a hybrid national identity: from the "convoluted genealogy" and linguistic barriers emerges a rendering of Northern Irish identity which brilliantly navigates contesting discourses and avoids binaries.

Offering a close reading of these poems, my paper posits Carson as a writer who acknowledges the heterogeneity and fluidity of Northern Irish identity and finds meaning in this in-betweenness.

Sarah d'Episcopo is a junior PhD researcher at the University of Zurich, Switzerland. Dedicating her research to Northern Irish author Ciaran Carson, she examines his distinct poetics and finds it characterised by "in-betweenness", a notion which shapes both content and form of Carson's poetry. She has a BA and MA in English literature and linguistics, with a minor in cultural studies. Her academic interest lies in Irish studies, as well as postmodernity and the deconstruction of structures and order in literature and culture. An avid lover of popular culture, folklore, and various languages, she particularly enjoys examining instances of intertextuality and works of translation and adaptations. She is an active member of the Swiss Centre of Irish Studies at the Zurich James Joyce Foundation and aims to further continue her academic career after her PhD.

LAOIGHSEACH NÍ CHOISTEALBHA

'MORBID INCANDESCENCE': RADIANCE AND THE MACABRE IN ANTHONY GLAVIN'S 'LIVING IN HIROSHIMA'

Anthony Glavin's sole poetry collection, *The Wrong Side of the Alps*, was published in 1989. This collection contains twenty short poems, as well as the significant 'extended sequence' (as described in the collection's blurb), 'Living in Hiroshima'. This sequence, which comprises of three delineated sections, and fifty-eight individually titled, four-line poems, was unfinished when the collection was published; it is included in the index as 'from Living in Hiroshima', and described, in the collection's blurb, as comprising only 'the first three sections' of the sequence. The sequence, the poet's reaction to the bombing of Hiroshima in August 1945, is an ambitious, wide-ranging piece of work.

Of note is the dearth of academic attention garnered by the poem, or, indeed, by any of Glavin's poems: 'Living in Hiroshima' has only been discussed by de Angelis (2012), Granier (2007), and in Wheatley (2007). It is difficult to elucidate the reasons for its neglect: the poem was notable in theme and execution, even as it remains, to this day, unfinished and fragmented. Perhaps, indeed, it is its inconclusive nature which has dissuaded scholarly engagement.

While any substantial summation of 'Living in Hiroshima' deserves extended study, this paper seeks to address the lacuna in scholarly attention to Glavin's sequence by exploring two of the primary motifs used in the poem to explore the horror of the bombing of Hiroshima: radiance and the macabre. It is hoped, that by merely exploring a small facet of the richness of 'Living in Hiroshima', that the sequence's worthiness as a text for further study will be demonstrated.

Laoighseach Ní Choistealbha holds an MA in Modern Irish (2017) and a BA in Irish, History, and Creative Writing (2016) from the National University of Ireland, Galway. Over her university career, Laoighseach was awarded several prizes from the National University of Ireland: the Dr Henry Hutchison Stewart Literary Scholarship for Irish in 2013, the Mansion House Scholarship for Irish in 2016, and the inaugural T.K. Whitaker prize in 2017 for her MA research on folklore, gender and anthropology. Her particular research interests include Irish poetry relating to natural and human disasters, including Chernobyl, 9/11, Hiroshima/Nagasaki, and the changing climate. From 2018 to 2021, Laoighseach worked as a research assistant on the *Republic of Conscience: Human Rights and Modern Irish Poetry* project, which was funded by the Irish Research Council.

PILAR VILLAR-ARGÁIZ

HIGHLIGHTING THE *PRESENCE OF ABSENCE*: THE DISRUPTION OF NARRATIVE SEQUENCES IN EAVAN BOLAND'S *THE HISTORIANS*

This paper draws on Eavan Boland's final volume of poetry, *The Historians*, published posthumously in October 2020. By examining in detail some poems taken from her first sequence in the collection, I will examine how Boland returns to previous concerns in her work, particularly the tensions between revelation and concealment, veiling and unveiling, a transparent history and an obscure past. As I intend to show, when imagining the past, Boland incorporates constant ruptures and interruptions, revealing that there are details in her act of poetic reimagination which resist being incorporated into a lineal, continuous narrative. In order to study this aspect, I will rely on prominent scholars such as Kermode (1980), Calinescu (1994), Abbott (2013) and Attridge (2021), who have examined the role that mystery, secrets and the unknowable play in the construction of narrative sequences. In particular, I will examine various formal techniques employed by Boland: 1) her delayed disclosure of 'secrets'; 2) her disruption of lineal narratives by the widening and narrowing of poetic perspective and scope, 3) her playful management of tropes of darkness and lightness; 4) and the deliberate use of plain, non-ornamental diction, and short verse lines, highlighting even further the *presence of absence*. By means of all these formal, stylistic devices, Boland shows that secrecy is an intrinsic quality of the past.

Pilar Villar-Argáiz is a Senior Lecturer of British and Irish Literatures in the Department of English at the University of Granada and the General Editor of the major series "Studies in Irish Literature, Cinema and Culture" in Edward Everett Root Publishers. She is the author of the books *Eavan Boland's Evolution as an Irish Woman Poet: An Outsider within an Outsider's Culture* (Edwin Mellen Press, 2007) and *The Poetry of Eavan Boland: A Postcolonial Reading* (Academica Press, 2008). She has published extensively on contemporary Irish poetry and fiction, in relation to questions of gender, race, migration and interculturality. Her edited collections include *Literary Visions of Multicultural Ireland: The Immigrant in Contemporary Irish Literature* (Manchester University Press, 2014), *Irishness on the Margins: Minority and Dissident Identities* (Palgrave Macmillan, 2018), *Secrecy and Community in 21st-Century Fiction* (Bloomsbury, 2021), the special issue of *Irish Studies Review* (entitled "Irish Multiculturalism in Crisis", co-edited with Jason King, 2015), and the special issue of *Nordic Irish Studies* (entitled "Discourses of Inclusion and Exclusion: Artistic Renderings of Marginal Identities in Ireland", 2016). Villar-Argáiz is currently the Chairperson of AEDEI (the Spanish Association for Irish Studies) and Member of the Executive Board of EFACIS.

Panel 8b – Identity and Revival

JOCHEN ACHILLES

SYNGE'S *PLAYBOY* AS INTERCULTURAL CONTACT ZONE – THE GLOBALIZATION OF THE WESTERN WORLD

Celtic Tiger affluence accelerated Ireland's transition from an agrarian to a high tech player in a globalized economy, marked not only by emigration and a large diaspora but, conversely, also by immigration and ethnic diversity. As a consequence, unitary nationhood, ardently embraced in earlier periods in the Irish context, is increasingly superseded by multiplicity and a diversification of identities. Irishness becomes deterritorialized "as a brand – a commodified abstraction that gives meaning to its purchaser instead of signifying the physical territory of a nation" (Lonergan 28).

In this context Synge's most famous play, *The Playboy of the Western World* (1907), begins to function as an intercultural contact zone. Recent Caribbean, African, and Chinese "transpositional adaptation(s)"

(Sanders 26) have turned this canonical work into an interface between familiarity and otherness. These adaptations deal with options of interculturalism but also represent forms of hybridity themselves, as they aesthetically and structurally transform Synge's classic: "it will increasingly serve us better to think in terms of complex filtration, and in terms of networks, webs and signifying fields, rather than simplistic one-way lines of movement from source to adaptation" (Sanders 33).

One of these complex filtrations consists in a growing awareness that (post-) colonial situations in different regions of the world share a common deep structure. Declan Kiberd's analysis of the correspondences between Synge's *Playboy* and Frantz Fanon's dialectic of decolonization (Kiberd 184) demonstrates the transferability of the play's basic plot to processes of emancipation in other contexts. As suggested by Kiberd, recent adaptations seize on Christy as a model decolonizer. Synge's quintessentially Irish *Playboy* thus develops into a "paradigmatic example . . . of an emergent intercultural Irish theatre" (McIvor 72). Adaptations become part of "collective meaning-making" within what has been termed convergence culture (Jenkins 4). The *Playboy's* potential for collective reinterpretation has been mined extensively over the last thirty-five years or so.

This paper will analyze the different foci and accentuations of Mustapha *Matura's Playboy of the West Indies* (1984), Bisi Adigun's and Roddy Doyle's African-Irish version and Pan Pan Theatre's Chinese version (2006-2008), which cast Synge's Christy as a Trinidadian local hero, a Nigerian asylum seeker, and a Uyghur dissident, respectively. Divergent as they are, these theatre productions also emphasize the topicality of the original's theme of self-definition in the face of opposition by highlighting some of its ramifications in current intercultural conflicts.

Jochen Achilles is Emeritus Professor of American Studies at the University of Würzburg and Adjunct Professor at the University of Mainz. His authored book publications include studies on the development of Sean O'Casey's plays and on the interface between the gothic tradition and psychological fiction, focusing on Sheridan Le Fanu. He co-edited books on Irish drama, global challenges and regional responses in modern drama, representations of evil in fiction and film, and on liminality and the short story. His research interests and numerous articles focus on cultural identities, African American and Irish drama, and the American short story.

FRANCESCO CONSTANTINI

CREATING AUTHENTICITY: POLISH AND IRISH ANTHROPOLOGICAL MODERNISM AT THE TURN OF THE CENTURIES IN THE CASES OF THE TATRA MOUNTAINS AND THE ARAN ISLANDS

The hybrid colonial European contexts of Ireland and partitioned Poland induced at the turn of the 20th century writers and intellectuals to re-functionalize a selected past and heritage in order to contest received notions of identity and to create a new shared sense of positive heritage, or what L. Smith calls "heritage... as a cultural process that engages with acts of remembering that work to create ways to engage with the present". As threatened cultures they were obliged to rely on forms of strategic essentialism to survive (in so far as they couldn't rely on political constitution which expresses the underline unity of their conflicting social forces) and therefore required to turn to literary institutions for the same unificatory effects. The present paper is a preliminary study aimed at demonstrating, in a comparative literary/anthropological perspective, the creation and mythologisation of an original identity in an anti-colonial perspective through a re-functionalisation of space and its inhabitants, namely the Tatra mountains by key literary figures of the Young Poland movement and the Aran Islands by the intellectuals of the Irish Literary Revival. Such places became for J.M. Synge and S. Witkiewicz an opportunity for self-exploration and self-expression, and their work reflects this in a hybrid structure that is in part the effect

of an autoethnographic confrontation with conventional assumptions about primitive peoples. In the end, writing about the Aran Islands or the Tatra mountains involved more for Synge and Witkiewicz than redeeming a primitive community from the threat of extinction; it involved redeeming themselves as well.

Francesco Costantini, MA. PhD student, Department of Literary Anthropology, Jagiellonian University, Kraków, Poland. His PhD project is entitled "On the way to independence: the role of literature from a postcolonial perspective in a comparative context between Poland and Ireland" and includes an analysis at the turn of the 19th and 20th centuries of the two cases of internal colonialisms questioning the role of literature in relation to national issues, epistemic and discursive violence, ultimately deconstructing imperialism by unravelling its colonial "sins" within modernism. Having studied in Italy, Poland, and Ireland his research interests comprise mainly Postcolonial Studies, Memory Studies and Comparative Literature, with specific attention to its relation with globalization processes and epistemic justice. He works under the supervision of prof. Ryszard Nycz.

EÓIN Ó CUINNEAGÁIN

ESSENTIALISM AND ANTI-ESSENTIALISM IN THE STUDY OF GAELIC ONTOLOGIES

Essentialism is a core mechanism of the *modern/colonial racial/patriarchal matrix of power* (Grosfoguel, 2013). This is the matrix of power that is used to justify colonial conquests, the extraction of wealth from colonized zones and the maltreatment and early death of colonized people. European racism was transformed into a global construct after the invasion of the Americas in 1492. Today this matrix of power continues to follow the logic of White supremacy, which was formed in the long 16th century, to justify continued colonial extractivism and domination.

Two thinkers that are key to understanding essentialism in the study of Gaelic ontologies are Ernest Renan and Matthew Arnold. They painted a picture of the Gael and the Anglo-Saxon and the Celt and the Teuton. The Celt was constructed as spontaneous, naïve, irrational, emotional and spontaneous while the Teuton was intellectual, rational, scientific and patient. These were models used to underscore the essential difference of the Anglo Saxon and the Gael. Renan and Arnold were "managers of the colonial matrix of power" (Mignolo, 2011) because it is through their writings that the White supremacy and Anglo-supremacy of the time were given academic authority. Other managers such as William Wilde, who was awarded the Order of the Polar-Star by the King of Sweden, furthered racist thinking in the lead up to the eugenicist movement in Europe. Variations of this essentialism were then advanced through the hegemonic aspects of the Gaelic revival and romanticist movements towards the end of the 19th century.

While anti-essentialism is a core mechanism of resistance to the *modern/colonial racial/patriarchal matrix of power* there are no critical movements since the 1960's that have not claimed to be anti essentialist (Gordon, 2018). This is despite poststructuralism, having to rebrand itself as critical theory, not being capable of defending its own essentialisms against colonized people (Gordon, 2018: 14). In this way dominant theories of the 20th century have been found to be essentialist in spite of claiming to be anti-essentialist. Gordon instead says the focal point should not be self-proclaimed avowals of anti-essentialism but how scholarship questions "the scope and impact of impediments to proffered thought." This paper considers some different ways that anti-essentialism and essentialism have been and are employed in the study of Gaelic ontology.

Eóin Ó Cuinneagáin, PhD candidate currently based at the Centre for Concurrences in Colonial and Postcolonial Studies, Linnaeus University, Sweden, where he is a PhD candidate in English literature. He holds a bachelor's degree (hons) in sociology from Trinity College Dublin, a master's degree (cum laude) in sociology and a master's degree in comparative cultural analysis from the University of Amsterdam.

His PhD dissertation is concerned with aesthetics, the performance of song and Gaelic forms of knowledge making as a decolonial critical intervention into the coloniality of perception in Ireland.

KRISZTINA KODÓ

MYTH AND TRADITION AND ITS HYBRIDISATION OF IDENTITY

The documentary film made by Robert Flaherty in 1932 titled *Man of Aran* offers a unique portrayal of the Aran Islands and its inhabitants. The Aran Islands are often shown as a timeless world of rock and wave, and alluring legend that has achieved to formulate a myth around the concept of Irishness and Irish identity. Even though the Aran Islanders are separated from the mainland through their ancient way of life. I wish to compare the locality of the Aran Islands and islanders through Flaherty's film, and J. M. Synge's *The Aran Islands*, and *Riders to the Sea*. The aim of the research is to seek answers as to how and why this distinctive way of life (hence tradition) has evolved into being an ideal type for the Irish person. There is a paradox in this notion, which highlights a national myth versus a uniqueness of local circumstance and way of life.

In his film Flaherty, as Synge in his play, present an image of the universal human condition, an "essence" of the human condition, through their illustration of humans living in conditions that we might describe as primitive. Within the article I aim to navigate between the contrary tendencies of myth and tradition and move towards universality (the nation as a totality, hence hybridisation, of diverse peoples), and how this may move onto an international ground.

Krisztina Kodó, Habil, PhD, MA is currently associate professor and Chair of the Department of English Language and Literature at Kodolányi János University, Budapest, Hungary. She has an MA (1992) in English Studies and PhD (2002) in English and American Literatures focusing on Canadian literature, culture and the arts. Her two distinctive research areas focus on Irish Studies (multicultural theatre, cultural identities, contemporary Irish theatre, Irish humour, mythology and storytelling) and Canadian Studies (multicultural identities, the Northern myth, Native literatures, contemporary Canadian drama and poetry, regional literatures).

Panel 8c - New Perspectives III: Early Career Research in Irish Studies at NUI Galway

EMMA MCKEAGNEY

BUNGALOW BLISS: AN EMERGENT MATERIAL IDENTITY STAPLE OF RURAL IRELAND

Bungalow Bliss, created by Jack Fitzsimons in 1971 and published in multiple editions until 2001, has become an almost cult expression for a lack of vernacular architecture in Ireland when talking about issues of both rural and urban development. Often critiqued for being an integral source of contestation within the Irish landscape and its over-development as well as the pillage of urban centres, *Bungalow Bliss* is rejected by both academic and architectural circles. This paper aims to explore the contexts the *Bungalow Bliss* series emerged from; rural identities, rural economies, materiality of space and place and also the urban. From this a close reading of editions of *Bungalow Bliss* will create a basis of enquiry on practicalities of the self-build bungalow; Pricing, Materials, placing in landscape, access and grants, housing perspectives and comparisons to the vernacular Irish cottage. A post-colonial analysis of the "bungalow" and its place within the Irish rural Identity will widen the enquiry to cultural imaginaries of a 'pristine' Irish landscape in opposition with realities of the "bungalowed" rural sprawl. How these oppositions manifest within dialogue around the Irish landscape and Irish identity and the relationship between the two will be explored. To

conclude the futures for rural Ireland and the bungalow will be imagined with sustainability goals in mind and new technologies accounted for.

Emma McKeagney is a MA student in Irish Studies, NUI Galway.

MOLLY-CLAIRE GILLET

CONTENTION/COLLABORATION: THE CHANGING DIALOGUE SURROUNDING IRISH CROCHET DESIGN

In 1912, the Department of Agriculture and Technical Instruction for Ireland (DATI) prosecuted a Killarney shopkeeper for selling falsely advertised goods – namely, a crochet lace collar from Austria, labelled ‘made in Ireland’. This was not an isolated incident. Contemporary newspapers and industry reports highlighted the danger that imitation ‘Irish crochet’ posed to the Irish industry, which had been started as a form of famine relief over fifty years earlier. Industry experts sought to improve quality, educate consumers, and prevent misrepresentation in sales, even as they struggled to articulate exactly what made ‘Irish crochet’ distinct in design. This early-twentieth century attempt to protect Irish crochet from foreign competition contrasts sharply with the emphasis on international teaching and inter-cultural dialogue promoted by the Irish crochet community today. Classes are taught online, patterns and designs are shared on Facebook and Ravelry.com, and ‘Irish crochet’ is now produced extensively in Eastern Europe, among other locations. This paper will compare coverage of early Irish crochet copyright cases with information gathered during classes and interviews with Clones, Co. Monaghan crochet historian and teacher Máire Treanor, to track the changing dialogue surrounding ownership – national, individual, intellectual, cultural – of this distinctive textile craft’s designs and techniques, and explore its place in Irish cultural identity. How has the definition and cultural meaning of Irish crochet changed? How do makers perceive and negotiate issues of appropriation and the affordances of digital platforms for sharing (or stealing) techniques and designs? And finally, how does craft function as an interface between cultures?

Molly-Claire Gillett is a PhD candidate at Concordia University (Montréal), working with faculty in the Departments of Art History, Design, and Art Education, and in affiliation with the School of Irish Studies. Her doctoral work follows the career of Emily Anderson – a lace design student, teacher, and inspector from County Cork – to investigate the educational and government institutions that supported late-nineteenth and early-twentieth century Irish lace design and production. It is guided and shaped by a research-creation practice in making lace with contemporary Irish lace groups. She lectures in Concordia’s Art History and Irish Studies programs, and has published on craft and design in *Text and Performance Quarterly*, *The Canadian Journal of Irish Studies*, and (forthcoming) *The Bloomsbury Encyclopedia of World Textiles*. In 2018, she was awarded the Irish Georgian Society’s Desmond Guinness Scholarship for her work on Emily Anderson.

ERICK CAIN BOUSTEAD

THE IRISH IN CHICAGO: BECOMING WHITE IN THE WINDY CITY (1850-1900)

The city of Chicago, Illinois, USA – originally known as “shikaakwa” by the Indigenous Algonquin people) – was the destination for masses of Irish emigrants during the mid-nineteenth century. As they arrived to this rapidly growing town-turned-metropolis in the ‘heartland’ of America, they faced the lure of ‘the new world’ and the pressure to leave what they knew behind.

Focused primarily on shifts in interior reproductions (in the home) and exterior representations (public celebrations) of Ireland from the the mid-nineteenth century to the turn of the twentieth century, this paper examines how the forces of assimilation impacted the post-Famine Irish population in Chicago. Influential

events to be examined include annual St Patrick's Day Parades beginning in 1843 and the World's Columbian Exposition in 1893 (aka the Chicago World's Fair), which featured an Irish village just outside the main area, White City.

The analysis will examine how the Irish worked their way from foreigners into landowners, police officers, and politicians -- building homes literally and figuratively while transforming racially, behaviorally, and psychically into white Americans. Through the lenses of race, decolonization and 'the implicated subject' (an Irish-American researcher), the findings will serve as a point of departure for those in the Irish diaspora wishing to (re)connect with Ireland and repair relations with American Indian communities and communities of color, along with the land where they were born in America. (also known as Turtle Island to many American Indian peoples)

Erick Boustead (any pronouns) is a video and photo artist currently residing on occupied Lenape homeland, also known as upstate New York, USA, and is pursuing a Masters of Irish Studies: Literature and History at the National University of Ireland – Galway. Erick is primarily interested in exploring ways of (re)connecting with the people and places of Ireland, where two of his great-grandparents emigrated from, while also seeking to heal relationships with land, body, and all colonized peoples of Turtle Island (also known as North America). To that effect, he has collaborated with several other artists, dancers and musicians to create [INNRSPCE: Finding Life on Earth](#); [White Vinegar: A Journey Through Stagnant Light](#); and [Way Over There](#) (a music video).

Erick will also be a participant in the IMMA (Irish Museum of Modern Art's) '[2021 Art and Politics Summer School](#)' focusing on the topic of containment.

KELLY NORAH DRUKKER **WAYFINDING: AN ESSAY OF PLACE**

What happens when the imagined landscape of a family's past intersects with the present-day physical and cultural landscape of the west of Ireland? As the first person in my family to "return" to Ireland since my great-grandmother's emigration, I have embarked upon a journey that is as much about recovery of a cultural inheritance as it is about forging a connection of my own with a new place. Over a series of short and extended journeys to Ireland, I have developed a practice of walking and "listening" to place—through the stories told to me by people I meet; the information gleaned from reading, research, place-names, plaques, and cultural centres; and from what Simon Schama calls "the archive of the feet": intuition, wandering, and close observation. In this essay, I bring the reader on several "walks" with me through specific sites in the west of Ireland. Using the mode of the "essay of place," I explore some of the ways that family memory, cultural memory, and on-the spot discoveries interact, to create a portrayal of place in which different temporalities intersect, and the unknown brushes up against the deeply sensed. Forging connections between the present and the past, this essay probes the boundaries of the "insider-outsider" relationship that those with cultural ties to a place in which they have not grown up might hold.

Kelly Norah Drukker is a creative writer and doctoral candidate in the Humanities PhD program at Concordia University, Montreal. A research-creation scholar working at the intersection of oral history, memory studies, Irish studies, and creative nonfiction, she has presented her projects at Concordia University, Rutgers University, the University of Ulster, the University of Jyväskylä, Sydney Catholic University, and the Moore Institute, NUI Galway (online). Kelly's place-based essays have appeared in *Room*, *The Malahat Review*, *The Goose: A Journal of Arts, Environment, and Culture in Canada*, and *carte blanche*. Her first collection of poems, *Small Fires* (McGill-Queen's University Press) was awarded the A.M. Klein Prize for Poetry and the Concordia University First Book Prize, and was a finalist for the Grand prix

du livre de Montréal (2016). *Petits feux*, the French-language translation of *Small Fires* by Lori Saint-Martin and Paul Gagné, was published by Le lézard amoureux in 2018.

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