

Speakers

Aláez Corral, Máximo

Máximo Aláez Corral was born in 1970 in Avilés (Asturias, Spain). His academic and professional career has been linked to the practice of art since he was a child. From 1979 to 1981 he studied Artistic Drawing at the School of Arts and Crafts in Avilés. After he got his degree in English Philology (University of Oviedo) in 1996, he decided to move to Seville in order to study Fine Arts, and there he got his degree specializing in Painting in 2001, obtaining an Award for the best academic record in the Painting Specialization that year. In 2002 he returned to Asturias and started working in the fields of pictorial creation and drawing, an occupation he has been involved with to this day, together with the teaching of English. In 2008 he obtained an MA degree in Gender and Diversity (University of Oviedo). That same year he was granted a scholarship to collaborate with the Centre for Feminist Research and Women Studies (CIFEM) in Oviedo. From 2008 to 2013 he worked on an extensive research project on feminism, performativity and the representation of women in contemporary art. This research ultimately turned into his PhD Thesis, *Mascarada y performatividad: estrategias teórico prácticas en la representación visual contemporánea del cuerpo femenino (Masquerade and Performativity: Theoretical and Practical Strategies in the Contemporary Visual Representation of the Female Body)*, under the direction and guidance of Dr. Luz Mar González Arias. In 2011 he published the book *Cuerpos reales/cuerpos figurados: algunas reflexiones en torno a la representación artística feminista y angloamericana del cuerpo femenino*, and started working for the University of Oviedo as a teacher of English. He has recently widened the scope of his research to reflect upon the bonds, similarities and differences between visual art and literature.

Amador Moreno, Carolina P.

Carolina P. Amador Moreno is Senior Lecturer in English at the University of Extremadura. She has held different positions at the Department of Languages and Cultural Studies at the University of Limerick, and the English Department at University College Dublin. Her research interests centre on the English spoken in Ireland and include sociolinguistics, stylistics, language contact, discourse analysis, corpus linguistics and pragmatics.

She is the author of *An Introduction to Irish English*. London: Equinox (2010); *The use of Hiberno-English in Patrick MacGill's Early Novels: Bilingualism and Language Shift from Irish to English in County Donegal*. Lewiston, New York: The Edwin Mellen Press (2006), the co-edited volume *Writing Orality*. Lewiston, New York: The Edwin Mellen Press (2009), and a special issue of the journal *Sociolinguistic Studies*.

Other publications include articles on sociolinguistic, stylistic and historical aspects of Irish English in different journals. She is a member of the Inter-Varietal

Applied Corpus Studies Research Group (IVACS), and the Centre for Applied Linguistics (CALs), University of Limerick.

Andreu, Cristina

Cristina Andreu is Senior Lecturer in English and Irish literature at the Universitat Rovira i Virgili, Tarragona. She specialises in modern and contemporary British and Irish literature. Her research is in the field of Irish studies and women's studies, including traumatic memory in women's writing. She has also worked on the marketing of the female author in chick lit. She has published on modern and contemporary fiction, with specific focus on Irish studies and gender studies. She has co-edited *Culture & Power: Phobias* (2003) and *Re-Writing Ireland: New Critical Approaches* (2007). She has also published articles on Doris Lessing and on Contemporary Irish women's fiction.

Asensio, Germán

Germán Asensio is a research student at the University of Almería. His field of research is the Irish author Brian O'Nolan (better known as Flann O'Brien or Myles na gCopaleen) with a particular interest in his most widely known novel *At Swim-Two-Bird*, although the rest of his novelistic, journalist and dramatic production are also Asensio's object of analysis. He has recently published on O'Brien's use of metafiction in *At Swim-Two-Birds* and he is currently examining Irish cultural issues in the author's long-running column *Cruiskeen Lawn*, from *The Irish Times*.

Caneda Cabrera, M. Teresa

M. Teresa Caneda Cabrera is a Senior Lecturer in English at the University of Vigo. She has taught in the Departments of English and Translation Studies for the past 20 years and currently coordinates the Research Group NeTeC on "Textual and Cultural Negotiations in the Anglophone World". She is the author of *La estética modernista como práctica de resistencia en A Portrait of the Artist as a Young Man* (Universidade de Vigo, 2002). In 2008 she was responsible for the organization of the 19th Conference of the Spanish James Joyce Society. In 2010 she co-edited *Vigorous Joyce: Atlantic Readings of James Joyce*. She has published extensively in the field of Joyce Studies with a special focus on the translational poetics of "extraterritorial" Joyce and also on the circulation and reception of Joyce's translations. Her work has appeared in journals such as the *James Joyce Quarterly*, *Papers on Joyce*, *Interventions*, *Translation Studies* and *Translation and Literature* among others. Her most recent publications concentrate on the interrelation between modernism and translation, translation and politics, translation and memory and translation and place. Her current research focuses on the convergence between translation and mobility, specifically in the Atlantic. She is a member of the research project "Ex-sistere", on mobility in Irish and Galician Literatures, funded by the Spanish *Ministerio de Economía y Competitividad*.

Carregal Romero, José

José Carregal Romero is a PhD candidate at the University of Vigo. His research concentrates on the work of the contemporary Irish writer Colm Tóibín. His publications include articles in *Estudios Irlandeses*, *ES. Revista de Filología Inglesa* and *Revista Alicantina de Estudios Ingleses*.

Carrera, María José

María José Carrera is a Lecturer in the Department of English at the University of Valladolid (Spain), where she took her Ph. D. on Samuel Beckett's early short prose texts. She has published on Samuel Beckett's texts and manuscripts in *Samuel Beckett Today/Aujourd'hui*. She is also the co-editor of the book *The Irish Knot: Essays on Imaginary/Real Ireland* (Valladolid, 2008), co-editor of *Philip Perry's Sketch of Ancient British History* (Newcastle, 2009), and has a number of book chapters on the work of Samuel Beckett and other Irish authors.

Carvalho Homem, Rui

Rui Carvalho Homem is Professor of English at the University of Oporto, Portugal. He is the author of *Estranha Gente, Outros Lugares: Shakespeare e o Drama da Alteridade* (Lisbon, 2003) and *Poetry and Translation in Northern Ireland: Dislocations in Contemporary Writing* (Houndmills, 2009), and the editor of several collections, the latest of which is *Relational Designs in Literature and the Arts: Page and Stage, Canvas and Screen* (Amsterdam and New York, 2012). He has published extensively on Early Modern English drama, contemporary Irish poetry, translation, and word-and-image studies.

Crosson, Seán

Seán Crosson is the Programme Director of the MA in Film Studies: Theory and Practice at the Huston School of Film & Digital Media, NUI Galway. His publications include the monographs *Sport and Film* (Routledge, 2013), *'The Given Note': Traditional Music and Modern Irish Poetry* (Cambridge Scholars Publishing, 2008), and a forthcoming study examining the representation of Gaelic games in film. He has also co-edited several volumes including *Contemporary Irish Film: New Perspectives on a National Cinema* (Braumüller, 2011); *Sport, Representation and Evolving Identities in Europe* (Peter Lang, 2010); *Crisis and Contemporary Poetry* (Palgrave, 2011); *Anáil an Bhéil Bheo: Orality and Modern Irish Culture* (Cambridge Scholars Publishing, 2009); and *The Quiet Man ... and Beyond: Reflections on a Classic Film, John Ford and Ireland* (Liffey Press, 2009). He is currently President of the European Federation of Associations and Centres of Irish Studies (EFACIS).

Dapía Ferreiro, María Celsa

M^a Celsa Dapía Ferreiro is a founder member of *AEDEI* (Burgos, 2001), as well as a full member of *EFACIS* and *IASIL*. She has been lecturing at the University of

Valladolid for the past two decades. Her main research interests include Contemporary Northern Irish Poetry, Irish Childhood Narratives and Translation & Translatology Studies. She is currently participating in a teaching innovation project that is aimed at developing and implementing oral/aural competence in English in higher education. Her undergraduate dissertation consisted of a contrastive analysis of the poetic work of John Hewitt and John Montague, key representatives, respectively, of *'the planter'* and *'the gael'* tradition. In her PhD thesis she studied the role of nostalgia as a narrative resort in four contemporary Irish childhood memoirs: Patrick McCabe's *The Butcher Boy* (1992), Frank McCourt's *Angela's Ashes* (1996), Seamus Deane's *Reading in the Dark* (1996), and Hugo Hamilton's *The Speckled People* (2003). She is a co-editor of the volume *The Irish Knot: Essays on Imaginary/Real Ireland* (2008), and author of several articles and chapters on Irish Studies.

D'Arcy, Michael

Michael D'Arcy is Associate Professor of English literature at St. Francis Xavier University. He has published on modernist literature, film, and literary theory. His recent published work on Samuel Beckett includes: "Beckett's Trilogy and the Deaths of (Auto)biographical Form" in *Samuel Beckett Today / Aujourd'hui* 26: "Revisiting the Trilogy/Revisiter la trilogie," 2014 (forthcoming); and "Influence" in *Samuel Beckett in Context* (Cambridge UP, 2013). He is currently completing a monograph titled *The Slow Novel: Late Modernism and the Adventure of Narrative Stupidity*. He is also co-editing a collection of essays on the subject of late and contemporary modernism: titled *The Contemporaneity of Modernism* (collection co-edited with Mathias Nilges).

Fernández, José Francisco

José Francisco Fernández is Senior Lecturer in English literature at the University of Almería. He has edited two books on the short story in English and is co-editor of *Irish Landscapes* (University of Almería, 2003). His publications include the collective volumes *Contemporary Debates on the Short Story* (Bern: Peter Lang, 2007) and *Distancias cortas. El relato breve en Gran Bretaña, Irlanda y Estados Unidos* (Oviedo: Septem, 2010). He has recently edited the collected stories by Margaret Drabble (Penguin, 2011). His most recent work focuses on the narrative prose of Samuel Beckett and his reception in Spain, including "A Long Time Coming: The Critical Response to Samuel Beckett in Spain and in Portugal" (*The International Reception of Samuel Beckett*. New York: Continuum, 2009) and "'Echo's Bones': Samuel Beckett's Lost Story of Afterlife" (*Journal of the Short Story in English*, Spring 2009). He has also translated two novels by Samuel Beckett, *Sueño con mujeres que ni fu ni fa*, together with Miguel Martínez Lage (Tusquets, 2011), and *Mercier y Camier* (Confluencias, 2013).

Fernández Francos, María Luz

My name is María Luz Fernández Francos. I hold a BA in English Studies from the University of Oviedo, Asturias (Spain), and an MA in Gender and Diversity from that same institution. I am also an AEDEI member since 2010. So far, I have participated as a post-graduate student in an international conference held in Queen's University Belfast in April 2012, entitled New Voices in Irish Criticism: Legitimate Ireland Conference. In the future, I would like to develop a Ph.D. dissertation focused on the analysis of the dynamics of inclusion and exclusion characteristic of nation formation processes through the oeuvre of the Irish-Canadian writer Emma Donoghue. In my view, her characters tend to be involved in interpersonal relationships constrained by discourses which classify individuals hierarchically in terms of their race, gender, sexuality and social class. However, by means of casting a critical eye over both Irish governmental policies and cultural rhetoric, the author proves that those personal bonds initially defined by a binary frame of thought can successfully evolve towards equality. Besides, in this project I would like to take into account not only the non-canonical voices present in the context of the Republic of Ireland, but also, the alternative experiences that occur in the milieu of the Irish diaspora, all of them questioning the meaning of Irish identity as static or unchangeable.

Fdez. Vicente, Olga

Olga Fdez. Vicente received her BA in English studies at Deusto University where she also took her postgraduate courses. While taking the first steps into her research, she was awarded a scholarship to attend the James Joyce Summer School at UCD. There she met Fritz Senn who took an interest in her research project and encouraged her to apply for a scholarship to continue her research at the James Joyce Zurich Foundation. Olga Fdez. Vicente was thus a scholar at the Foundation on two different occasions. Apart from providing her with the perfect atmosphere to carry out her research, her stay in Zurich granted her the opportunity to meet some of the most reputed Joyceans and to be under the tutelage of Fritz Senn and his team. She has published several articles in national journals and was a member of the organising board of the 20th Conference of the James Joyce Spanish Society held at Deusto University (Bilbao, Spain). She has also co-edited the book *New Perspectives on James Joyce Ignatius Loyola, make haste to help me!* She submitted her dissertation "**Quests for Independence: A Comparative Study of James Joyce and Pío Baroja's attempts to Break Boundaries**" in 2013.

Gaviña Costero, María

Dr. Maria Gaviña Costero is lecturer at the English Department of Universitat de València, where she earned her PhD with a thesis about the dramatic oeuvre of Brian Friel and its reception in Spain. Her main research interests include contemporary Irish drama from a postcolonial perspective, the relation between literature and conflict, and theatre reception. She has published several articles on contemporary Northern Irish theatre, and the book *Érase una vez Ballybeg: la obra dramática de Brian Friel y su recepción en España*.

George, Charlie

Charlie George received his BA in English Studies, with a specialization in Linguistics, at the University of the Basque Country, where he also took his postgraduate courses, focusing on Archetypal literary approaches to Gothic literature. In the first years of his research, he worked as lecturer of Spanish Language and Literature at the University of Alberta, where he was involved in activities and research promoted by the Canadian Association of Irish Studies, and took part in conferences held by both the English and Film Studies, and the Spanish Studies departments. All through his research years he has attended and participated in several international conferences at University of Cambridge, University of Heidelberg, and Aarhus University (Denmark), among others. He has been a member of the International Gothic Association (IGA) for some years, which has afforded him the opportunity to meet scholars of international renown such as David Punter or Fred Botting. He is currently working on his PhD dissertation thesis "Archetypal Heroes in *Melmoth the Wanderer*" at the University of the Basque Country.

Gilligan, Chris

Chris Gilligan is a Senior Lecturer in Sociology at the University of the West of Scotland. He previously held lecturing posts at Aston University and the University of Ulster. He is an Associate Editor of the journal *Ethnopolitics*. His main field of research is in the broad area of ethnicity, migration, racism and sectarianism. He has edited (or co-edited) collections on the peace process in Northern Ireland, and on migration. He has written critiques of conflict-related trauma policy and practice, on policy on integration of ethnic minorities, on visual representations of children and of migration and on anti-racism and free speech. His work has been published in edited books and internationally recognised journals including: *Nations and Nationalism*; *Ethnopolitics*; *Policy and Politics*; *Journal of Peace Research*.

González-Arias, Luz Mar

Luz Mar González-Arias is a Senior Lecturer in the English Department, University of Oviedo. Her research is primarily in the areas of body theory and medical humanities, as applied to the work of contemporary Irish women poets and with a special interest in the literary and visual representations of illness and eating disorders. Embodiment and sexuality feature prominently in her two published books: *Otra Irlanda [Another Ireland]* (2000), and her study of the myth of Adam and Eve in recent Irish Women's Writing (1999), which draws heavily on the theme of anorexia and female identity. Recent publications include a chapter on Ireland in *The Routledge Companion to Postcolonial Studies* (edited John McLeod), and an essay on the versions of Sheela-na-gigs in the poetry of Susan Connolly in the volume *Opening the Field* (edited by Christine St. Peter and Patricia Haberstroh); She has recently contributed to the Special Issue that *An Sionnach* dedicated to Paula Meehan (edited by Jody Allen-Randolph) with an essay on citified embodiments in Meehan's urban poetry. She is currently working on a book-length

monograph on the life and poetry of Dorothy Molloy, and is co-editing a volume on Celia de Fréine's work.

González Casademont, Rosa

Rosa González Casademont, is senior lecturer at the University of Barcelona, Spain. She has worked in the field of contemporary British and Irish fiction, popular culture, and Irish cinema. She is the editor of the electronic journal *Estudios Irlandeses* (2005-) and *The Representation of Ireland/s. Images from Outside and from Within* (Barcelona: P.P.U., 2003, and co-author of *Ireland in Writing. Interviews with Writers and Academics* (Amsterdam: Rodopi, 1998) and *Diccionario cultural e histórico de Irlanda* (Barcelona: Ariel, 1996) among other articles and publications, mostly about representations of Ireland in cinema. In 2002 she was awarded an honorary doctorate in Literature by NUI Galway.

Graham, Alan

My doctoral work, a study of Beckett's literary criticism, was completed at University College Dublin (UCD) in 2010. Publications: Beckett and Joyce, Beckett and Irish modernism, Beckett and the Irish language. Co-founder and organiser of the Beckett and the 'State' of Ireland conference (2011-2013). Teaching: Beckett and Twentieth-Century Drama and Reading the Story of Ireland: Irish Literature in English, UCD. Current research: 'Another Home': Place, Space and Nations in Beckett's Fiction and Drama.

Gülüm Tekin, Burcu

Burcu Gülüm Tekin earned her bachelor and MA degrees in English at the University of Istanbul, Turkey (Department of American Culture and Literature) and she later obtained an MA diploma at the University of Granada, Spain (Department of English Language and Literature) with an MA Thesis on the representation of female characters in James Joyce's work. She is currently conducting her PhD at the University of Granada on Roddy Doyle's work, by particularly focusing on his portrayal of women, especially mothers. She has presented papers related to Doyle's work in various conferences (i.e. EFACIS, AEDEI and the New Voices Conference).

Jaime de Pablos, María Elena

Dr. María Elena Jaime de Pablos is the General Editor of *Revista AUDEM*, a Gender Studies journal, and a Senior Lecturer at the University of Almería, Spain, where she teaches Feminist Literary Criticism and English Literature. She is the author of two studies on the representation of women in Moore's narrative, and the editor of different books on Irish Literature. She has recently edited *Epistemología Feminista : Mujeres e identidades* (Sevilla: Arcibel Editores, 2011) and coedited with Mary Pierse *George Moore and the Quirks of Human Nature* (Peter Lang, 2014).

Jorge, Richard

Richard Jorge Fernández received his BA in English Studies at the University of the Basque Country (UPV/EHU) and later on proceeded to enhance his knowledge in the field of literature with an MA in Anglo-Irish Literature and Drama at University College Dublin, where his minor thesis on the relation of Joseph Sheridan LeFanu and the Gothic tradition was directed by Declan Kiberd. He is currently completing his PhD at the University of Santiago de Compostela researching the relationship between the short story and the Irish Gothic tradition.

Kennedy, Sean

Sean Kennedy is associate professor of English at Saint Mary's university, and is a founding member of the Queering Ireland conference organization.

Kirwan, Mark

I am an Irish Research Council (IRC) scholar and PhD candidate at University College Cork researching the work of John Banville. My primary research interest has been in examining Banville's writing beyond his novels, I have previously written papers on Banville writing as Benjamin Black, and my thesis is concerned with cinematic aspects of his writing in general.

Kopschitz Bastos, Beatriz

Beatriz Kopschitz Bastos has an MA in English from Northwestern University, USA, and a PhD in Irish Studies from the University of São Paulo. Her post-doctoral research (2005-6), on contemporary Irish theatre, was carried out at the Federal University of Santa Catarina, Brazil, and Trinity College Dublin, and her next post-doctoral project (2014-15), on Irish film, is going to be developed at the same university in Brazil. She serves as an executive member of ABEI (The Brazilian Association of Irish Studies) and IASIL (The International Association for the Study of Irish Literatures), for which she is also the Chair of the Bibliography Committee.

Her present interests include (involve) interdisciplinary research and practice in the fields of Irish literature, cinema, theatre and performance. Her most recent publications as co-editor and organizer include: the bilingual series *Ireland into Film: Screenplays and Critical Contexts*, the first volumes of which are *The Uncle Jack* (2011), by Northern Ireland's filmmaker John T. Davis, and *The Woman Who Married Clark Gable*, by Irish filmmaker Thaddeus O'Sullivan, both co-edited with Lance Pettitt, as well as a collection of four plays by Brian Friel translated into Portuguese by Domingos Nunez – *Coleção Brian Friel* (2013). In theatre practice, her most recent productions include: Tom Murphy's *Bailegangaire* (2011) and Brian Friel's *Dancing at Lughnasa* (2013-14), both with Cia Ludens, a Brazilian theatre company that stages Irish plays translated into Portuguese.

Legarreta Mentxaka, Aintzane

Aintzane Legarreta Mentxaka is a NUI Fellow based in the School of English, Drama, and Film at University College Dublin. She was awarded a PhD with a study of Irish literature in 2007, having previously completed an MA with a thesis on popular culture. Aintzane was an IRCHSS Scholar for 2005-7. She was coordinator of the Dublin Queer Studies Group between 2003 and 2005, and organiser of the conference *An Evening with Kate O'Brien* between 2003 and 2006. In addition to literature, Aintzane is particularly interested in film; she has been scriptwriter for a number of short films, has been co-programmer of the *Lookout Dublin Film Festival 2006*, co-organizer and co-curator of the arts and film festival *Turn the Light On 2011*, and she is currently co-programmer of the *Dublin Film Qlub*. At present, she is also general editor of *Gur Cake Editions*, an artisan not-for-profit publishing house. Aintzane has taught at University College Dublin, and at Patrick's College, Dublin City University. Her main research interests are: Irish literature and culture, modernist and twentieth century literature, philosophy and critical theory, women's writing, popular culture, fan cultures, queer writing, early film, and intermedial studies. Aintzane has published extensively, in English, Basque, and Spanish. At present, she is investigating the influence of the visual arts on modernist fiction by women in Ireland.

Martín Ruiz, Sara

Sara Martín Ruiz (B.A. in English Studies and B.A. in Literature Studies by the Autonomous University of Barcelona, M.A. in English Studies by the University of Zaragoza) is a postgraduate student at the University of Zaragoza. After writing her MA thesis on Edna O'Brien's *A Pagan Place* and *Mother Ireland*, she is now focusing her doctoral research on multicultural Ireland in the contemporary Irish novel.

Membrive, Verónica

Verónica Membrive is a research student in English literature at the University of Almeria. She earned her Master's Degree in English Studies at the University of Almeria in 2011 and is currently writing her Ph.D. dissertation on Irish travel writers in Spain during the twentieth-century. She has delivered papers on Walter Starkie and his travels in Spain. Her field of research is Irish Literature, with a special focus on the relationships between Ireland and Spain.

Merino, Raquel

Professor Raquel Merino holds a chair of Translation at the University of the Basque Country. She has coordinated the TRACE (translation and censorship) project (www.ehu.es/trace) and is currently Principal Investigator of the TRALIMA (Translation, Literature and Audio-visual Media) consolidated research group funded by the Basque Government (www.ehu.es/tralima). Her publications deal with the history of translated theatre in Spain.

Morales-Ladrón, Marisol

Marisol Morales-Ladrón is Senior Lecturer in contemporary English and Irish literature at the University of Alcalá (Madrid, Spain). She holds degrees in English (1991), Spanish (1994) and Psychology (2012). Her main areas of research are contemporary Irish literature, gender studies and the interrelationship between literature and psychology. She currently chairs the Spanish Association for Irish Studies (AEDEI). Her publications include the books *Breve introducción a la literatura comparada* (U of Alcalá, 1999) and *Las poéticas de James Joyce y Luis Martín-Santos* (Peter Lang, 2005). She has edited the volume *Postcolonial and Gender Perspectives in Irish Studies* (Netbiblo 2007) and has co-edited the monograph *Glocal Ireland: Current Perspectives on Literature and the Visual arts* (Cambridge Scholars 2011), as well as two other books on feminist criticism. She has published articles on a variety of English and Irish authors, which have appeared in peer-reviewed journals, such as *Papers on Joyce*, *Irish University Review*, *Revista Canaria de Estudios Ingleses*, *Atlantis*, *Exemplaria*, *BABEL Afial*, *EJES*, *Estudios de Filología Moderna*, *Bells*, *Estudios irlandeses* and *Odisea*.

Morera, Lucia

Lucia Morera is a PhD student at the University of Zaragoza where she has completed her BA and MA degrees. Her MA dissertation dealt with post-feminist rewritings in Emma Donoghue's collection *Kissing the Witch*. Currently, she is writing her doctoral thesis on representation of contemporary female *Bildungsroman* in the novels of ÉilísNíDhuibhne. Her main research interests are Irish folklore and gender studies.

Oliva, Juan Ignacio

Dr Juan Ignacio Oliva is Full Professor of the Faculty of Philology at the Universidad de La Laguna (Tenerife, Canary Islands), where he currently teaches Postcolonial Anglophone Literatures (with an interest in Irish, Canadian, Indo-English, and Chicano/a cultures) at undergraduate and postgraduate levels. He has published extensively on contemporary authors, such as James Joyce, John Fowles, D.M. Thomas, Salman Rushdie, Shyam Selvadurai, Sunetra Gupta, Jamie O'Neill, Ana Castillo, Sandra Cisneros, Abelardo Delgado, Ricardo Sánchez, and others. He is also presently the Head of the La Laguna Center for Canadian Studies, the current editor of *Canadaria* (*Revista Canaria de Estudios Canadienses*) and the current secretary of *RCEI* (*Revista Canaria de Estudios Ingleses*). Recently, he has been elected Vicepresident of EASLCE (the European Association for the Study of Literature, Culture and the Environment), and he is secretary of AEDEI (Spanish Association for Irish Studies) and committeeperson of AEEII (Spanish Association of Interdisciplinary Studies about India) and AEDEAN (Spanish Association for Anglo-American Studies).

Pérez-Vides, Auxiliadora

Dr. Auxiliadora Pérez-Vides is a full-time Lecturer in English at the University of Huelva, Spain, where she is an active researcher within the Women's Studies Group. She has conducted extensive research on the intersection of gender, nation, family and social history in contemporary Ireland as well as on the representation of single maternity in Irish fiction. Her conference papers, guest lectures and research visits in foreign institutions have dealt with these subjects and some her articles and chapters have been published by national and international fora. Her publications include *Sólo ellas: familia y feminismo en la novela irlandesa contemporánea* (2003), the co-edition of *Espacios de Género* (2005), *Single Motherhood in Twentieth Century Ireland: Cultural, Historical and Social Essays* (2006), *Gendering Citizenship and Globalization* (2011) and *Words of Crisis/ Crisis of Words: Ireland and the Representation of Critical Times* (forthcoming). She has also published a number of chapters and scholarly articles on authors such as Catherine Dunne, Mary Rose Callaghan, Edna O'Brien and Mary Leland, among others. She recently participated in the project "Sexualities and New Gender Identities in Anglophone Cultures", funded by the Spanish Ministry of Economy and Competitiveness. Her current research interests focus on the cultural manifestations of Ireland's Magdalene Laundries and the social dimension of John Banville's crime fiction.

Praga, Inés

Inés Praga is Professor of English at the University of Burgos (Spain). She has published extensively on Irish Literature and, among other works, she is the author of *Una Belleza Terrible: la Poesía Irlandesa Contemporánea 1945-1995* (Barcelona, PPU, 1996), *Diccionario Cultural e Histórico de Irlanda* (in collaboration) (Barcelona, Ariel, 1996), *Ireland in Writing. Interviews with Writers and Academics* (in collaboration) (Amsterdam, Rodopi, 1998) and the editor of *Irlanda ante un Nuevo Milenio* (Burgos, AEDEI, 2002) and *La Novela Irlandesa del siglo XX* (Barcelona, PPU, 2005). She was founding member of the Spanish Association for Irish Studies (AEDEI) in 2001, being the Chair of the Association between 2001-2007 and currently its Honorary Chair. In 1998 she was conferred with an Honorary Degree in Literature by the NUI (Cork).

Pragnère, Pascal

After teaching English in secondary education for ten years, I wrote a PhD under an international joint-supervision agreement at the *School of Politics and International Relations, University College Dublin (UCD)*, and at the *Centre de Recherches Historiques* of EHESS-Paris (*École des Hautes Études en Sciences Sociales*), the title of which is *National Identities in Conflict and Peace Process. A Comparative Analysis of Northern Ireland and the Basque Country, 1968-2011* – defended on April 5, 2013.

This PhD was funded by the *John Hume Institute for global Irish Studies - Irish Experience of Conflict Resolution* strand. Some support was also granted by *Eusko*

Ikaskuntza (Society for Basque Studies). I taught politics at UCD between 2008 and 2012, in particular courses related to ethno-nationalist conflicts and national identities. I am currently teaching British politics and socio-economic issues at Paris 3 –Sorbonne Nouvelle University. My publications and my current research deal with ethno-nationalist conflicts, national identities, conflict iconography and transnational dimensions of conflicts.

Ramón, Marta

Marta Ramón holds a PhD from the University of Oviedo. From 2004 to 2009 she was attached to NUI Maynooth. At present she is an assistant lecturer at the Department of Anglo-Germanic and French Philology at the University of Oviedo. She has published on nineteenth-century Irish nationalism, and is currently doing research on working-class self-improvement, voluntary reading-rooms and literature consumption in nineteenth-century Ireland.

del Río, Constanza

Constanza del Río is Senior Lecturer in British and Irish Literature at the Department of English and German Philology of Zaragoza University. Her research centres on contemporary Irish fiction, narrative and critical theory and popular narrative genres. She has published numerous articles on these subjects and on writers such as Flann O'Brien, Seamus Deane, Eoin McNamee, William Trevor, Jennifer Johnston, Eilís Ní Dhuibhne, Sebastian Barry, Patrick McCabe and Kate O'Riordan. She is co-editor of *Memory, Imagination and Desire in Contemporary Anglo-American Literature and Film* (Heidelberg: Universitätsverlag Winter. 2004). She is member of a research team working now on Trauma Studies.

Rodríguez Martín, Gustavo A.

Gustavo A. Rodríguez Martín holds a PhD in English from the Universidad de Extremadura, where he lectures on English, pragmatics, and applied linguistics. A member of the International Shaw Society, he has published a number of essays on the Irish playwright in international journals, among them the *Annual of Bernard Shaw Studies*. He is also the author of the chapter "Shaw and Language" in the forthcoming CUP monograph *Shaw in Context*. He has just returned from the Chicago Shaw Symposium, where he delivered a paper on Shaw's use of language clusters, after being awarded a travel grant. His research interests also include phraseology, translation, and dystopian literature, which account for his publications in journals such as *Babel*, *The Yearbook of Phraseology*, and *Paremia*.

Rosende Pérez, Aida

Aida Rosende Pérez is Lecturer in English at the University of the Balearic Islands, where she is currently completing her PhD thesis on transnational feminisms in Emer Martin's novel *Baby Zero*. She is an active member of the research groups "Research Feminar Feminisms and Resistance: Theory and Practice" (University of

Vigo), and “Literatures in English: Critical Perspectives and Creative Trends” (University of the Balearic Islands). Her current research focuses on contemporary Irish women’s writing and artistic practices, and covers different interests as the intersections of gender, race and nation, the discourses of nationalism and globalization from a transnational feminist perspective, and feminist theories of the body, among others.

Ruano San Segundo, Pablo

I finished my degree in 2009. In 2010 I took two masters’ degrees on teaching in secondary education and introduction to research in Humanities. I presented my Trabajo de Grado in 2011 and I am currently a PhD student. Since September 2012 I am also teaching in the English Department at Universidad de Extremadura. I also spent two months at the University of Birmingham (academic visit). My research interests are corpus linguistics, corpus stylistics and translation studies. I usually work with 19th-century English fiction but, lately, some of my efforts are devoted to 20th-century drama (Tennessee Williams or, as in the case of the research paper I am presenting here, Samuel Beckett).

Sanches, Zuzanna

Zuzanna Sanches (PhD) is a full time researcher at ULICES (University of Lisbon Centre for English Studies) and collaborator CETAPS (Centre for English, Translation and Anglo-Portuguese Studies), Portugal. She also teaches at the Department of English Studies, University of Lisbon. She was a visiting research fellow at National University of Ireland, Maynooth, Ireland and is now a visiting research fellow at University College Dublin working under the supervision of Professor Margaret Kelleher. She has published on contemporary Irish women writers and is now preparing a monograph about the generation of Irish women novelists and poets born in the 1960s. Her research interests include Irish, British and American literature and culture, feminisms, psychoanalysis as well as gender and identity studies. She is part of the ULICES-based project ‘Narrative & Medicine: (con)texts and practices across disciplines.’

Schwall, Hedwig

Hedwig Schwall studied in Brussels, Cologne, Freiburg im Breisgau and Cambridge and obtained her PhD from the University of Leuven. She is Director of the Leuven Centre for Irish Studies (LCIS). She researches and teaches modern and contemporary British and Irish literature as well as Psychoanalytic theory and comparative European literature and art in an interdisciplinary approach. She has published on Yeats and Joyce, Deane and Doyle, Banville and Enright, Murphy and Friel, Morrissey and Groarke and is currently involved in an interdisciplinary project about the iconography of inspiration.

Schwerter, Stephanie

Stephanie Schwerter has been teaching comparative literature at the Ecole des Hautes Etudes en Sciences Sociales in Paris since 2008. Before moving to France,

she spent six years in Northern Ireland, working at the University of Ulster and at Queen's University Belfast. She has published one book on Northern Irish Troubles Fiction and one on the Russian influence on Northern Irish poetry, as well as a number of articles on the intercultural connections between Irish, German, Russian and French literature.

Terrazas, Melania

Melania Terrazas is Associate Professor in the Department of Modern Languages, University of La Rioja (Spain) where she teaches courses in Literary Theory and Criticism, Literary and Non-Literary Satire, English Renaissance and Restoration Literature and Anglo-American Modernism. She is the author of *Relational Structures in Wyndham Lewis's Fiction: Complexity and value* (Muenchen, Lincom Europa, 2005). She has published academic articles on Applied Linguistics, but more extensively on Lewis, Cervantes, H.G. Wells, Samuel Beckett, John McGahern, Claire Keegan and Evelyn Conlon. She was the editor of *Journal of English Studies*. At present, her field of research is Irish satirical fiction.

Villar-Argáiz, Pilar

Pilar Villar-Argáiz is a Senior Lecturer of British and Irish Literature in the Department of English Philology at the University of Granada. She is the author of the books *Eavan Boland's Evolution as an Irish Woman Poet: An Outsider within an Outsider's Culture* (The 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, and the theoretical background and application of feminism, postcolonialism and multiculturalism to the study of Irish literature. Her edited collections include *Literature and Theatre in Crosscultural Encounters* (Lebanon College Press, USA, 2006) and *Literary Visions of Multicultural Ireland: The Immigrant in Contemporary Irish Literature* (Manchester University Press, 2013). Her research has been published in peer-reviewed journals of her field, such as *New Hibernia Review*, *Irish University Review*, *Contemporary Women's Writing (Oxford Journal)*, *An Sionnach*, *Estudios Irlandeses* and *Études Irlandaises*, among others. In March 2010, she was awarded by her University with the Prize of Outstanding Research for young researchers in the field of Humanities.

Whelan, Feargal

Feargal Whelan has recently completed a PhD at University College Dublin with a dissertation entitled 'Samuel Beckett and the Irish Protestant Imagination'. He co-organised the three 'Samuel Beckett and the State of Ireland' conferences held in Dublin between 2011 and 2013 and is currently co-editing the proceedings of these successful events. He has been published in a number of publications including the *Journal of Beckett Studies*. He has presented at various conferences in Ireland, the United Kingdom and Canada, and he is among the speakers on the Samuel Beckett Society's panel at the MLA convention in Vancouver in January.

Yebra, José M.

José M. Yebra is a lecturer in English at the Centro Universitario de la Defensa, Zaragoza. He has published articles on postmodern British and Irish literature, particularly Alan Hollinghurst, Will Self and Colm Tóibín. His research interests include postmodernism, trauma and gender studies.

Zubía Fernández, Daniel

I lecture in Spanish at NUIM. NUIM PhD: Comparative Literature on António Lobo Antunes & Juan Goytisolo. MS: Education & Contemporary Society, U Ulster. Lcdo en Filosofía y Letras (F Inglesa) U Deusto. Research interests: Comparative Literature, Portuguese/Spanish literature, Education/ELE. Recent publications: Book: *Señas del esplendor ausente. Itinerarios familiares en Señas de identidad y en O esplendor de Portugal*. Peter Lang, Bern, 2014. Chapter: "‘Europe’ in Secondary School Social Studies Curricula: the case of the Basque Autonomous Community (Spain)", in: *‘Europe’ turned local —the local turns European? Constructions of ‘Europe’ in Social Studies curricula across Europe*. LIT VERLAG, Zurich/ Münster 2012 The Setting in ‘O Esplendor de Portugal’, *Portuguese Literary & Cultural Studies*. 19/20, 2011. Currently working on a monograph: on António Lobo Antunes: *O des-esplendor familiar em António Lobo Antunes*

A NIGHT AT THE THEATRE. *Cathleen ni Houlihan* by William Butler Yeats and Lady Gregory. Irish Studies coming to the University. Drama representation by 4-year students, Modern Languages Degree, University of Deusto

Aritz Gabiola (backstage)
Laura Vela (presenter/Young Lady)
Montserrat Fuente (W.B. Yeats)
Andrea Calabozo (Lady Gregory)
Oihane Muxika (Bridget)
Eleder Santamaría (Peter)
Unai Zaballa (Patrick)
Juan Núñez (Michael)
Jone Vicente (Old Lady)
Irati Martín (Delia)

Abstracts

Máximo Aláez Corral, Universidad de Oviedo

DYSFUNCTIONAL GAZE AND THE REPRESENTATION(S) OF WOMEN IN NUALA NÍ CHONCHUÍR'S 'AS I LOOK'

In this paper I would like to analyze dysfunction within the specific context of Nuala Ní Chonchuír's short-story 'As I Look', from her 2009 collection *Nude*. My analysis will focus on three types of dysfunction: dysfunction in the gaze; dysfunction in representation; and dysfunction in narration. As regards the first one, it is significant that the narrator's own (female) gaze can be interpreted as a dysfunctional —i.e. non-normative— way of looking at women. The fact that the female gaze can be lascivious/sexual in an autonomous and empowered sense is, in itself, a claim on the strength of dysfunction in the deconstruction of the conservative male gaze. There is also an emphasis on dysfunctional representation: the way in which the main female character is represented contrasts vividly with the stale and dead visual representation in the paintings mentioned in the text. The protagonist moves, acts and thinks instead of "posing" for a pleasant description of femininity. Hers is, thus, a dysfunctional representation, but one that leads, again, to empowerment under a positive light. Finally, the way Ní Chonchuír creates her narration disrupts the notion of verisimilitude and any assumption of narrative "truth". Dysfunction also works here as a means to reach a non-normative kind of presentation of "reality". By looking into the way the gaze —both male and female— is portrayed throughout the story, I aim at highlighting dysfunction as a tool to convey a new meaning around the visual/literary representation of women, one more positive and desirable than the "functional" order of the normative.

Carolina P. Amador-Moreno, University of Extremadura
Kevin McCafferty, University of Bergen

"BUT SURE ROBERT GREER IS TO BE MARRIED IN THE COURSE OF A MONTH": THE USE OF *SURE* AS A DISCOURSE MARKER IN IRISH ENGLISH

Sure as a discourse marker is salient in Irish English, and it has been traditionally associated with the Irish since the seventeenth century. Its frequency in textual representations of Irish English seems to suggest that it was enregistered to audiences in historical contexts, and its occurrence in emigrant letters provides evidence of its use by letter-writers from different social and educational backgrounds since at least the 1760s. This study compares data from the *Corpus of Irish English*, which consists of literary texts, and the *Corpus of Irish English Correspondence*, which contains Irish emigrant letters. The comparison of historical corpora allows us to observe the structural positions in which DM *sure* is found from the eighteenth to the twentieth centuries, and to examine the different pragmatic functions that it seems to fulfil. The paper suggests that its survival up to the

present may have been due to sociolinguistic reasons that distinguished it as a useful feature to signal identity and closeness, and also as a pragmatic feature that enables Irish English speakers to look for consensus, mitigate opinions, etc.

Cristina Andreu, Universitat Rovira i Virgili

DYSFUNCTIONAL DUBLIN: FICTIONAL REPRESENTATIONS OF THE CITY

“There is an old joke which says that the Irish man can never see where he’s going because he’s too busy looking back to see where he’s come from.” (Smyth, G.2001) This old joke articulates a national obsession with history and also reveals something fundamental about Irish cultural expression through history. An obsession with the past seems to be a national characteristic, and history provides the key to understanding identity. The aim of this paper is to discuss the city of Dublin as a city literally remaking itself as something traditional and new. Representations of the city in literature provide this characteristic like no other cultural artefact: a place which is at the same time a new and old space. Like any other city, the Irish capital is constantly evolving, both as a physical place and an imaginary construct (Lebfevre) and the cultural representation of the city plays a significant role in this ambivalent process. Dublin has featured as a presence in Irish fiction ever since the emergence of the modern form of the novel. When searching for an example drawn from Irish cultural history, one inevitably turns to Joyce. In *Ulysses*, the ghosts of the past haunt the main characters as well as the country and the city in which they live. The novel is also a highly structured exercise in the geographical imagination. The idea of Dublin has been explored by each generation of writers, each adapting the city for their literary ends. In the years after 1994 Dublin became the heart of the Celtic Tiger—the economic miracle that propelled Ireland to the centre of the international cultural arena and globalisation. This paper proposes to examine these issues by analysing three contemporary novels.

Germán Asensio Peral, Universidad de Almería

IRISH CULTURE AND MYLES NA GCOPALEEN’S *CRUISKEEN LAWN*

The relationship of the Irish state with its Celtic past has been a matter of concern for the different governments since Ireland achieved independent status in 1922. After the 1937 Constitution, and particularly from the 1940s onwards, there was a marked encouragement from officialdom towards reassessing autochthonous culture and its dissemination among Irish citizens. In this context, Brian O’Nolan (1911-1966), also known as Flann O’Brien and Myles na gCopaleen, wrote his famous series of satirical columns *Cruiskeen Lawn* from 1944 until his death. *Cruiskeen Lawn* appeared almost daily in *The Irish Times* and dealt with general topics of the country, its articles normally written in a mock-ironic tone. One of the issues that Myles na gCopaleen had to face was the governmental aspirations of reviving Gaelic culture. He observed that these plans were fraught with

inconsistencies, but his status as a civil servant prevented him from offering a frontal attack. This paper aims to analyze Myles na gCopaleen's strategies when tackling this particular problem in his daily columns.

M. Teresa Caneda Cabrera, University of Vigo

DYSFUNCTIONAL RECIPROCITIES AND PRODUCTIVE DISSONANCES: FIDEL CASTRO READS JAMES JOYCE

In 1968, on the centenary of the Cuban War of Independence (1868-1878), Fidel Castro sanctioned the publication of a new edition of the translation of James O'Kelly's famous Irish narrative about Cuban resistance in the nineteenth century, *The Mambi-Land or Adventures of a Herald Correspondent in Cuba* (1874). With this gesture, Castro, who had been known to display great admiration for Ireland's struggle for independence, promoted the reintroduction of a sympathetic portrayal of Cuban insurgency by an Irish nationalist deeply committed to the cause of sovereignty. As the paper will discuss, the invocation of a special bonding between Ireland and Cuba on the basis of a shared "dysfunctional" history of oppression and "underdevelopment" caused by a common colonial past, was not unusual during the years following the Cuban Revolution of 1959. Thus, the concern with the discourse of Irish resistance (which had been present in the Cuban imaginary since the mid-nineteenth century) and the relevance of Irish patriotism as a model for Cuba's own struggle for independence (first from Spain and later from the U.S.) underlie the urge to reprint the translation of James Joyce's *A Portrait of the Artist as a Young Man* (1916) in Havana in 1964. Unsurprisingly, in the context of Castro's revolution, the translation of *Portrait* (aimed at emphasizing the existence of Cuban and Irish "dysfunctional" reciprocities) emerges as an interestingly "dissonant" text in which Joyce features as a prominent role model for aspiring revolutionary writers whereas Cuba and Ireland, two formerly oppressed, "dysfunctional" and "underdeveloped" countries, are shown to be linked by their common struggle for freedom and emancipation.

José Carregal Romero, Universidad de Vigo

THE RETURN OF THE PAST: DYSFUNCTIONAL SILENCES IN COLM TÓIBÍN'S "THE PEARL FISHERS"

Colm Tóibín's story "The Pearl Fishers" (*The Empty Family*, 2010) centres on the evening when the first person narrator, an unnamed middle-aged homosexual man, shares dinner with two friends from school, Gráinne and Donnacha, a married couple representative of the Irish laity. To the narrator's surprise, Gráinne announces her intention to publish a book detailing her sexual abuse by Father Moorehouse when he was her teacher. Gráinne's husband, Donnacha, is the man with whom the narrator had a passionate love relationship in his youth. However, Donnacha enforces silence on this issue, so their story remains unspoken and consigned to secrecy. As will be discussed, Tóibín's short-story deals with the

consequences of an Irish cultural legacy of ignorance and taboos concerning sex. Hence, the paper will delve into questions regarding the social illegitimacy of homosexuality, the “moral monopoly” that the Catholic Church exercised, as well as the stigmas traditionally attached to sex. In this story, silences reveal not only self-suppression or shame, but they also hint at the presence of occult meanings in what the characters do not say or refuse to acknowledge. “The Pearl Fishers” draws on the controversial Church Scandals, which emerge associated with a cultural climate of sexual repression that favoured the concealment of abuse. Furthermore, the text ironically denounces the fact that gay sex – a criminal activity at the time of Donnacha and the narrator’s affair – remained unspoken and secretive. All in all, Tóibín’s story offers a thorough exploration of the painful ambiguities and complexities surrounding the Irish sexual past.

María José Carrera, Universidad de Valladolid

‘MY FATHER, DID I KILL HIM TOO AS WELL AS MY MOTHER’: SAMUEL BECKETT’S *FROM AN ABANDONED WORK*

Samuel Beckett’s prose text *From an Abandoned Work* (1954?) is one of the Irishman’s dysfunctional narratives of identification that I have chosen to define, following H. Porter Abbott, as ‘autographic’ writing. What has been termed ‘one of Beckett’s oddest odds’ is an exercise in memory, a failed attempt at reconstructing an *I* that has been traditionally read in psychoanalytical terms. I contend that the text’s interpretation benefits from the ‘autographic’ approach that I favor, where autobiography and erudition are seen as combining in ways that define Beckett’s writing and make *From an Abandoned Work* deserve more critical attention than it has so far received.

Rui Carvalho Homem, Universidade do Porto

INSCRIPTION, TRUNCATION: URBAN SCENARIOS IN THE POETRY OF ALAN GILLIS

A sense of tension between location and selfhood has long proved a defining trait of Irish poetry. For the poetic generation that emerged in the 1960s and early ‘70s, that tension owed its formative impact to the urgency of the Troubles and a concomitant global background of libertarian causes. For poets writing under the conditions of post-Troubles Northern Ireland, uncertainty over the link between territory and identity remains a structural concern – verbalised, however, through often blatantly different tropes. This paper will consider the particular realisations that this concern acquires in the poetry of Alan Gillis. It will focus on the urban settings against which selfhood achieves definition in his verse, both in the ostensible actuality of such settings and in their ability to represent other dimensions of experience – in particular those that concern writing itself. My reading of the pervasive metapoetic dimensions of Gillis’s poetry will unfold under the following headings:

1. deconstructed Irish locations: 'There will be no gorse';
2. the cyberurban space: the city as a map of digitally traced locations;
3. enabling precursors?: 'To What I Did Thou Show'dst Me First The Way';
4. a truncated writerly self: 'I remember things with holes'.

Ultimately, this paper will propose that Gillis balances the immediacy of experience against the mediations of verbal art; and that, by doing so, he claims a distinctive position within the network of textual and authorial relations that energises much contemporary writing.

Seán Crosson, Huston School of Film & Digital Media, NUI Galway

'YET ANOTHER CHAPTER IN THE GLORIOUS HISTORY OF HURLING': CONSTRUCTING A UTOPIAN SPACE IN FILMIC REPRESENTATIONS OF IRISH SPORT

The satisfaction found by audiences in film has been described by Richard Dyer as a 'utopian sensibility', a sensibility that is arguably shared by followers of sport. Sport maps a utopian space beyond the challenges of everyday life. While sport evolved in form and practice during the nineteenth century, it maintained and developed a central powerful appeal. Sport provides utopian possibilities that can transcend the often tarnished and challenging present, and past, circumstances of those who engage in sporting activities or follow those who are. This paper will examine the utopian space constructed in filmic representations of Irish sport in the post-war era. In a context of considerable dysfunction within Irish society, including mass emigration, high unemployment and the continuing partition of the country, the films produced by the National Film Institute of Ireland of All Irelands finals played in the 1950s reveal a fascinating attempt to reconstruct and promote a utopian vision of Irish identity encompassing sport, language, and other aspects of Irish culture, including music and dance.

M^a Celsa Dapía Ferreiro, Universidad de Valladolid

THE BREWING OF A DYSFUNCTIONAL COMMUNITY: CONCEALMENT, SECRECY AND LIES IN *THE BUTCHER BOY*

The purpose of this paper is to show how an archetypal dysfunctional community brews and breeds new members to guarantee its own continued existence. "*All the beautiful things of this world are lies. They count for nothing in the end*" (TBB, p.198). This is probably the most complex reflection achieved by the distorted mind of Francie Brady, the young protagonist of *The Butcher Boy*. Immersed in a hypocrite community where secrecy, concealment and gossiping are commonplace, it doesn't take him long to start miming his neighbours. Francie pretends his life is as "normal" as everybody else's; he learns to hide the truth, either by remaining silent or by resorting to an evasive use of words. Once and again he –the same as the rest of his fellowmen- avoids calling things by their real names, as if that which goes unnamed, goes unnoticed. Thus, the mental hospital where Francie's mother

is confined to from time to time is hidden under the euphemism “*the garage*”, and the reformatory where the boy is taken after his mum commits suicide is just “*the house of a hundred windows*”. Even more, after spending some time in that house, Francie is rewarded with being let out on condition that he is not to tell anybody he was sexually abused there. Society as a whole promotes concealment and secrecy; this way there is no need to admit errors, let alone make amendments. Throughout the pages of *The Butcher Boy*, we are witnesses of the process by which a dysfunctional community brews and indoctrinates its new members.

Michael D’Arcy, St. Francis Xavier University, Canada

HOW BECKETT’S NOVELS THINK THE DYSFUNCTIONAL BODY

Commentators continue to grapple with the question of the political implications of Beckett’s treatment of the fragmented or dysfunctional body. Recent scholarship has argued for the political dimensions of Beckett’s treatment of the body. Peter Boxall, in his study *Since Beckett: Contemporary Writing in the Wake of Modernism*, maintains, “the images of peace and unity which are threaded through [Beckett’s] oeuvre, are more intimately related to disunity, to the dystopian failure of an expressive or political project, than in any preceding writer. The complete body, the body at home in its world that comes excruciatingly close to expression in Beckett’s writing, is fashioned from torture, from dismemberment.” On this reading, the unified body figures a unified political entity, while Beckett’s fragmentation of the body registers political contradictions of the project of Irish nation formation and post-war Europe. We can notice two lacunae here: on the one hand, there is missing an account of how (by what mechanism or logic) one can move from the question of the representation of the fragmented body to the question of political contradiction. On the other hand, Boxall’s argument depends on a thematic reading of Beckett, as the formal and linguistic idiosyncrasy of his texts is not made central to this discussion. In this paper I argue for the intimate involvement of these two issues – the political dimensions of Beckett’s bodies and his meditation on literary forms. My thesis, developed through reference to the accounts of the novel of Georg Lukács and Theodor Adorno, is that to address the dynamics of Beckett’s reflections on the novel form provides an avenue to account for the political implications of his fragmented bodies.

María Luz Fernández Francos, University of Oviedo

FROM A TRAUMATISED PAST TOWARDS AN OPEN FUTURE: THE (RE)CONFIGURATION OF IRISH IDENTITY IN EMMA DONOGHUE’S *LANDING*

Ireland is currently envisaged as a mosaic of plural identities. Nevertheless, we should discuss to what extent canonical narratives might be giving female, homosexual and ethnic groups image space as opposed to an empowered voice. The stereotypical discourses in terms of gender, sexuality and race that British forces projected on the Irish population were transformed into a celebration of these

derogatory features when Ireland achieved its independence. However, this configuration of national identity, based on the repression of a traumatic past, led to a racially homogeneous and family-based Ireland which repeated the dynamics of inclusion and exclusion inherent to imperialist practices. Therefore, the institutional order legitimised the subjugation of women, the denial of civil rights to homosexuals and the lack of exploration of (multi)cultural values in favour of the creation of a masculine, heterosexual and white country. This conservative atmosphere was gradually interrogated as these “dysfunctional” groups demanded a greater presence in the public arena. Events such as the legalisation of homosexuality and the arrival of migrants during the “Celtic Tiger” period casted a new light on the complexities of Irish history, hence dismantling the binary structure on which the nation was based. This push and pull between tradition and modernity will be analysed in *Landing*, written in 2007 by the Irish-born writer Emma Donoghue. The characters' approach to identity as a process of (re)definition will serve as a healing therapy allowing them to get rid of their colonial past and animating “Irishness” for future significations.

Olga Fernández Vicente, University of Deusto

JAMES JOYCE AND PIO BAROJA'S DYSFUNCTIONAL RELATIONSHIPS WITH THEIR COUNTRIES: A QUEST FOR INDEPENDENCE

The central character of James Joyce's *A Portrait of the Artist as a Young Man* must grow wings so as to break into a new setting – one in which he could be free to express his thoughts – ‘When the soul of a man is born in this country there are nets flung at it to hold it back from flight. You talk to me of nationality, language, religion. I shall try to fly by those nets’ (Joyce 1996, 231). Both the Basque author Pío Baroja and the Irish writer James Joyce might have agreed in this contention with Dedalus, the artist as a young man, for both tried to dodge the nets of nationalism, religion and language in order to attain the perspective necessary to create and revolutionise the novel. James Joyce and Pío Baroja went on a similar quest for independence and both attempted to break the boundaries that prevented them to be free to create. Sharing the climate of ideas that were spreading throughout Europe and feeling smothered by the narrow-mindedness of their stifling societies, they became part of the European challenge to the social, ethical and artistic values which accompanied the emergence of European Modernism, and converted their work in an attempt to europeanise Spain and Ireland, or at least to make their dysfunctional countries more objective and immanent.

María Gaviña Costero, Universitat de València

IN THE BEGINNING WAS SILENCE: BRIAN FRIEL'S REVISITATION OF THE ARTIST

When writing his 1997 play *Give Me Your Answer, Do!*, Brian Friel made an “exciting discovery”: Harpocrates, the God of Silence. For a writer who had been so

much at pains to show on stage the inability of words to communicate the innermost feelings, this infant god was readily embraced as the perfect symbol with which to begin and end, as in the Ancient Rome, this transcendent performance. By placing the character of Bridget, an inarticulate autistic girl, at the beginning and at the ending of *Give Me Your Answer, Do!*, Friel counterbalances the “sound and the fury” that pervades modern life as reflected in the three couples of the play, while at the same time reminds the audience of the sacred nature of drama, a ritual which puts the spectators in contact with the mysterious. I intend to prove here how the author’s last original play written in the 20th century, the closure of a very personal cycle, comprises the old frielian preoccupations about language and his most recent meditations on Wittgenstein’s philosophy and the inexpressible in a new study about the artist.

Charlie George, UPV/EHU University of the Basque Country

GOOD AND EVIL CHURCH: THE TWO FACES OF CATHOLICISM IN MATURIN'S *MELMOTH THE WANDERER*

The Eighteenth Century saw the emergence of Gothic literature with authors such as Horace Walpole, Ann Radcliffe or Matthew Gregory Lewis, for whom the Catholic Church came to represent all the fears this society felt towards European continental “invasion”, an enemy at the gates. For them it was an evil, superstitious, plotting, and full-of-secrecy institution; it was, in a few words, medieval and alien to reason. But some of these novels, full of evil priests and nuns who represent the dark side of a faith totally unknown to the Eighteenth-century English reader, also show the other side of the coin. Among their pages we can find religious characters who exert themselves in a Catholic life to find opportunities for exercising benevolence and extending charity to those in need of spiritual or material aid. Charles Robert Maturin, an Anglican curate in Catholic Ireland, followed the steps of Radcliffe and Lewis when he wrote his masterpiece, as well as Gothic landmark, *Melmoth the Wanderer*. His attacks on the Inquisition, Catholic characters, and his ‘good’ priests have divided the academia into two. For some, Maturin’s works are full of an anti-Catholicism few others represent, while for others they are more influenced by Irish nationalism and the historical events that took place in Eighteenth-century Ireland than by a Catholic aversion. This paper aims to examine the way in which both good and evil religious characters are constructed in Maturin’s *Melmoth the Wanderer*. To do so, a thorough analysis of the actions and manoeuvres of inquisitors, faith directors and monastery Superiors—all of them belonging to the high ranks of church hierarchy—will be carried out, being subsequently compared to the acts of goodwill carried out by common parish priests and missionaries, themselves outcasts in a highly politicised religion. The final purpose is to facilitate an interpretation of Maturin’s Gothic masterpiece as more an attack on power wielded through faith than on the Catholic Church *per se*.

Chris Gilligan, University of the West of Scotland, UK

DYSFUNCTIONAL PEACE? INSTITUTIONAL RACISM AND SECTARIANISM IN POST-AGREEMENT NORTHERN IRELAND

The 1998 Peace Agreement marked the formal end to conflict in Northern Ireland and provided the new institutional structures for governing the region. The Agreement is widely viewed as a new beginning for Northern Ireland, one in which the conflicts of the past have been either resolved, or which can now be dealt with in the new institutional arrangements. Through these arrangements the Northern Ireland is envisaged as moving beyond its dysfunctional past. This paper will argue that the new arrangements ignore or obscure institutional and structural forms of racism and sectarianism. The first part of the paper will critically explore the institutionalisation of identity politics through the peace process and ways in which this has 'ethnised', 'sectarianised' and 'racialised' public life in Northern Ireland. The second part of the paper will look at the ways in which immigration laws systematically disadvantage non-white, non-European immigrants. It will also explore why this form of racism is ignored or down-played. The paper will close with a critical exploration of the debate on whether Northern Ireland has become more sectarian since the peace Agreement in 1998.

Luz Mar González Arias, Universidad de Oviedo

DYSFUNCTIONAL BODIES IN A DYSFUNCTIONAL CITYSCAPE: ILLNESS AND URBAN DAMAGE IN THE POETRY OF CELIA DE FRÉINE

The relationship between physical illness and the destruction of the natural and urban landscapes has recently attracted the attention of sociologists, philosophers and the medical world alike. The so-called "environmental illness" or "clinical ecology" is producing a number of interesting titles that relate physical damage to the corruption of previously healthy ecosystems. Celia de Fréine's *Fiacha Fola: Blood Debts* (2004) explores the Hepatitis C Scandal in Ireland and its devastating consequences for the body and mind of the poetic persona. The collection constitutes the only artistic articulation of the event to date and becomes a powerful form of resistance against the public amnesia that damage to female physicality has traditionally inspired in the Irish psyche. A good number of the poems included in *Fiacha Fola* are unquestionably urban and establish an empathic connection between the destruction of specifically female bodies and the destruction of the urban landscapes of the capital city of Ireland. Images of the protagonist's infected blood seeping through Dublin soil become illustrative of the ways in which de Fréine articulates the negative changes that the economic boom is imposing on the city and its inhabitants. In several texts, de Fréine refers to the visual work of Irish artist Jonathan Wade. His depictions of Dublin present the city as a threatening mechanism that collapses on the citizens, swallowing them, engulfing them. The poetic persona's experiences of urban hospitals and urban streets are intertextually

linked with Wade's pictorial work to enhance the sense of helplessness in the face of severe damage to both the body and the city containing it.

This paper will analyse the poetic recollections of De Fréine's persona, whose traumatic experiences of extreme bodily damage are linked with the collective traumatic loss of urban health and historical memory.

Rosa González, University of Barcelona

INTIMATIONS OF SOCIAL ANOMIE IN KIRSTEN SHERIDAN'S IRISH-SET FEATURE FILMS

Kirsten Sheridan's cinematic output, though relatively slender, is strikingly disparate. Here I shall deal with her two Irish-set feature films, *Disco Pigs* (2001) and *Dollhouse* (2012), which stand in stark contrast to the American-set films that Sheridan has either directed – *August Rush* (2007) – or co-scripted – *In America* (2002). Indeed, whereas the latter group resort to traditional narrative templates and are informed by an uplifting fairy tale quality, the former are far more experimental and their focus on dysfunctional young characters imbues them with a markedly gloomy mood. Despite the fact that *Disco Pigs* and *Dollhouse* do not seem to be deeply embedded in an Irish milieu, nor do they provide viewers with clear-cut cues to guide them in the meaning-making process, it is my contention that by opting for an aesthetics of excess the films establish a dialogue with iconic and ideological Irish currencies. A close analysis of narrative and visual strategies will reveal that the films problematise the conventional coding that posits Irishness as an idealised site of stable family life and community bonds, and that they hint at the country's current anomie through the extreme dislocation and alienation experienced by the adolescent protagonists.

Alan Graham, UCD School of English, Drama, and Film

'GODFORSAKEN HOLE CALLED ... CALLED ...': BECKETT NAMING IRELAND

For many scholars, readers, and audiences, Beckett's work exemplifies a geographic and cultural indeterminacy which responds to the existentialist and epistemological crises of post-war Europe. This paper will examine how reference to place throughout the Beckett oeuvre registers and critiques an ideology of naming in Ireland. The strange place-names of Beckett's texts ("Ballyba", "Ballybaba") are read broadly in terms of the fetishisation of place in Irish culture deriving from the *dinnseanachas* tradition, and specifically in relation to the renaming of place in post-independence Ireland (Kingstown to Dún **Laoghaire**, Queen's County to Laois, etc.). A particular focus is how a strategy of erasure in Beckett's writing of Ireland ("Bally I forget what") displaces this reterritorialising project undertaken in the Irish Free State. A central concern of the paper is the peculiar preponderance of place-names in Beckett which allude to excrement ("Hole", "Boghole", "Shitba", "Turdyba"). The rendering of Irish place as an excremental site is examined in terms of resistance to nation-space - how these scatological names

frame place as a repository of national ideology which threatens the absorption of personhood. In this way, Beckett's Irish place-names will be presented as a marker of how place has suffered naming in Ireland (an illustrative case in point being the coinage of the name "Kov" in *Endgame*) and the de-materialisation of place in Beckett's work, the fabled 'placelessness' of the fiction and drama, will be read in terms of the felt effects of spatial ideology deployed in the country where he grew up.

Burcu Gülüm Tekin, University of Granada

THE SILENT MOTHER OF THE DYSFUNCTIONAL FAMILY: A FEMINIST APPROACH TO RODDY DOYLE'S *PADDY CLARKE HA HA HA*

The Booker Prize winner Irish novel *Paddy Clarke Ha Ha Ha* (1993) is the fourth book of the prominent Irish writer Roddy Doyle. Fascinated by Doyle's ten-year old narrator Paddy, various studies (Cosgrove 1996; McGlynn 1999; Donnelly 2000; White 2001, McCarthy 2003; Reynolds and Noakes 2004) analyse the novel in terms of its successful representation of the late 60s suburban Dublin from a child's view point. With a keen sense, they also underline the shift in Doyle's fiction: his happy family portrayal in *The Barrytown Trilogy* has been transformed into a more silent household in *Paddy Clarke*. Focusing on the both terrorizing and funny adventures of young Paddy, these studies are mainly concerned with the joyful and sometimes sad childhood memories taking place in the plot. Interestingly enough, very few of the aforementioned studies comment on one of the most dominant themes in the novel: domestic violence. Domestic violence has been thoroughly studied in other works by Roddy Doyle, specifically *The Woman Who Walked into Doors* (Jackson 1999; Mildorf 2005; Persson 2006; Morales Ladrón 2007). In light of these studies, I will analyse the implications of domestic violence and its influence on the character of Paddy. As my analysis evolves around Mrs. Clarke's (Paddy's mother) significant silence, the theoretical background of my paper draws from key feminist approaches to motherhood (i.e. Rich 1976; Chodorow 1978; Irigaray 1985; Hansen 1997; O'Connor 1998; Ryan 2010) and interesting works of trauma studies (such as those provided by Hesford 1999 and Mardorossian 2002).

M^a Elena Jaime de Pablos, University of Almeria

THE QUEST FOR SUBJECTIVE UNITY IN *ANOTHER ALICE* BY LIA MILLS

In the novel *Another Alice* (1996), the Irish writer Lia Mills narrates the story of Alice Morrissey, who is born in a dysfunctional family ruled by a violent, alcoholic, mentally ill father, who asserts his authority upon his wife and daughter through extremely cruel methods. Psychically, physically and sexually abused by her father, and blatantly neglected by her mother, Alice experiences feelings of alienation, disintegration, emptiness and frustration which make her fall into the abyss of melancholia. This paper analyses Alice's struggling to overcome the melancholic mood that drives her into a state of self-abjection, silence and inaction, that is, Alice's becoming a subject in process, which implies not only acquiring voice,

agency and subjective unity, but also asserting the right to *jouissance*. Among others, Julia Kristeva's theories on abjection and subjectivity put forward in works such as *Polylogue* (1977), the *Powers of Horror* (1980) and *Black Sun. Depression and Melancholia* (1989) are employed to carry out this analysis.

Richard Jorge, Universidad de Santiago de Compostela

A BLOODY INHERITANCE: THE DYSFUNCTIONAL FAMILY IN LE FANU'S "A PASSAGE IN THE SECRET HISTORY OF AN IRISH COUNTESS"

Margot Gayle Backus in *The Gothic Family Romance* (1999) asserts that "[T]he Anglo-Irish gothic family romance therefore serves [...] to make parallel and therefore natural and self-evident the external, political realm and the internal, intrapsychic realm and, hence, the past and the present" (19). Indeed, many critics, among them Luke Gibbons or Jim Hansen, have seen in Irish Gothic writers' portrayal of Anglo-Irish families the underlying tensions which trouble the Ascendancy ruling class. Forced marriages, infanticide, sexual abuse, haunted manors or vampirism are all but manifestations of the Anglo-Irish tangled relationships with their native country, their williamite past and their ambiguous relations with England. Being at the same time outsiders and insiders, Irish and alien to Ireland, the Ascendancy class has always been in need to reassert their claim to the land and their need to belong. Le Fanu's portrait of Anglo-Irish landed families often speaks out of a dysfunctional relation among the members of the families who populate his stories, itself a manifestation of the always ambiguous Anglo-Irish connection to their native land. With the aim to explore the nature of the Anglo-Irish dysfunctional family in relation to land ownership and belonging, this paper will delve into Le Fanu's short story "The Last Heir of Castle Connor"—itself a precursor of his Gothic novel *Uncle Silas*—, analysing how the Anglo-Irish need to justify and retain control of the land complicates and denaturalises family relationships, themselves a portrait of the complicated relation of the Ascendancy with Ireland and Irish culture.

Mark Kirwan, University College Cork

BLACKENED NAME: BENJAMIN BLACK AND RECONCILING HISTORY IN JOHN BANVILLE

This paper will place John Banville's writing as Benjamin Black in the context of his dysfunctional relationship as a writer with Irish history and politics as a whole. Banville's studied performance of the aesthete, and the stark dividing lines he draws between the different roles that unite under the name John Banville, suggest a conflicted, uneasy relationship between what the writer does, or the phenomenal writer, and what the writer is in itself, the noumenal writer. This tension plays itself out in Banville's novels where history and politics are submerged in the depths of

memory, time and language. In recent years his invention of the pseudonym Benjamin Black when writing crime thrillers, however, gestures towards a possible reconciliation of these conflicting forces within his writing, because it allows him to break from his own critical history and the attendant political and historical anxieties that inform his “John Banville as Writer” persona. Rather than being possessed by the past, as he is when writing as “John Banville”, his writing as Black allows him to be, paradoxically, more like John Banville, the critic, the playwright, the citizen, in sum, the unaesthetic Banville. This is illustrated by the way in which these stories engage with contemporary political and public issues in a way the aesthete Banville studiously disavows. Banville writing as Black is Banville attempting to reconcile his noumenal notion of the apolitical writer with the phenomenal being of the writer in practice.

Beatriz Kopschitz Bastos, Universidade do Sao Paulo

FILM AND FAITH IN THE CINEMA OF THADDEUS O’SULLIVAN

In his preface to the bilingual interdisciplinary edition of *The Woman Who Married Clark Gable*, published in the eponymous book, Thaddeus O’Sullivan, one of the most accomplished contemporary Irish filmmakers, points to the role that Church and cinema played in his early life:

People say that you dream in colour. Perhaps that’s true for some, but I know that I register specific childhood dreams and recollections in black and white. My memories of Dublin in the 1950s, for example, the decade when I was growing up, are rendered in stark black and white, and not, I should say, with any particular nostalgia for the period... Things that *were* black and white were the uniforms of the clergy... The fiery image of Hell which we all, as kids, carried around in our heads was, of course, in lurid colour... Another world of colour, a world of fantasy and escape, was that of the cinema. (“Dreaming in Black and White”)

In harmony with the topic proposed for the AEDEI 2014 conference, *Éire/Ireland and Dysfunction*, and taking into account the Irish trauma of repression, and the transcendental capacities of art, this paper aims to comment on the power of Church, cinema and faith in O’Sullivan’s film work, particularly in *The Woman Who Married Clark Gable* (1985) and *Stella Days* (2011).

Aintzane Legarreta Mentxaka, University College Dublin

KATE O’BRIEN IN LOVE (WITH BILBO)

Kate O’Brien’s novel *Mary Lavelle* (1936) is not merely set in Bilbo, but it is a novel *about* the city. Intended in part as a documentary, in a series of snapshots of iconic “spaces of cultural production”, O’Brien offers a portrait of Bilbaian life in 1922. The novel is concerned with the period immediately preceding the coup d’etat of general Primo de Rivera, which was to jeopardize the laboratory of identities that the city had become. But the novel also offers a peculiar experiment in portraiture, including a surrealist merging of a building with a face, a park with a jacket, a

factory with a man, a bull with a woman... The description of Bilbo offered by the novel is an intricate and bold experiment in modernist urban portraiture. This paper looks at *Mary Lavelle* as an unusual romance narrative, a love story between a woman and a city. Considering the net of symbolic references built by O'Brien in *Mary Lavelle*, the intertextual duet of the novel with the Bilbo section in her book *Farewell Spain*, and a series of unpublished documents held at the "Kate O'Brien Archive" in Limerick, the paper will show how she shaped the city as a person.

In her most experimental novel, O'Brien carefully crisscrossed descriptions of Bilbo's temperament and physical characteristics, and the resulting portrait is a feat of creative writing and historical fiction. Through the eyes of Mary, the personified city of Bilbo is unexpected: idiosyncratic, ugly, intelligent, proud, awkward, kind, shabby, tolerant, courageous, stubborn, gentle, and ultimately... irresistible.

Sara Martín Ruiz, University of Zaragoza

"(...) A LETTER HAD BEEN SENT TO INFORM THE MISTRESS OF NOVICES OF THE TYPE OF FAMILY YOU HAD COME FROM": THE DYSFUNCTIONAL FAMILY IN EDNA O'BRIEN'S *A PAGAN PLACE*

In my paper I will analyse the dysfunctional family in Edna O'Brien's *A Pagan Place* (1970). Though it is quite an experimental novel with regard to style, and possibly the novel by Edna O'Brien which has received the least critical and scholarly attention, *A Pagan Place* is actually filled with references to contemporary Irish history and the recent past. Hence, my aim is to articulate the connection between the novel's dysfunctional family and Ireland's social reality in the first half of the twentieth century. With the background that my Master's thesis on Edna O'Brien's *A Pagan Place* (1970) and *Mother Ireland* (1976) has given me, I will examine *A Pagan Place*'s family, which includes an alcoholic and violent father, a submissive mother and a promiscuous sister, as an example of the typical family relationships that Edna O'Brien describes throughout her work and which, as she herself has confirmed, are in part autobiographical.

Veronica Membrive, Universidad de Almería

CLASHING VIEWS ON ORIENTALISM IN KATE O'BRIEN'S TRAVEL WRITING

The genre of travel writing became extremely popular during the 19th and 20th centuries, and for European travelers Spain was a preferred destination. It had been considered the quintessence of the exotic and picturesque by Romantic travelers because, among other reasons, the country allowed travelers to visit the East without leaving Europe (Ortas Durand 2005: 78), as regards Spain's Moorish legacy. Kate O'Brien's showed her admiration for Spain in her novels and in the travelogue *Farewell Spain* (1937), in which she surprisingly shows her rejection towards the Moorish influence on Spanish culture and society, in consonance with the Western Orientalist position (Cronin 1993: 145). However, in her travel book

dedicated to her beloved native country, *My Ireland* (1962), O'Brien adopts a totally divergent approach, talking even of a shared sentiment of "otherness" between Ireland, Spain and Palestine (O'Brien 1962: 32). This paper will explore Kate O'Brien's contradictory approaches to orientalism in her travel books *Farewell Spain* (1937) and *My Ireland* (1962).

Raquel Merino-Alvarez, University of the Basque Country, UPV/EHU

IRISH THEATRE TRANSLATED AND CENSORED IN SPAIN: LUIS ITURRI'S PRODUCTION OF BRENDAN BEHAN'S *THE HOSTAGE*

This contribution aims at presenting a case study on Irish theatre, translation and censorship. Starting from a comprehensive catalogue of translations of plays by Irish writers, compiled from censorship archives, we'll trace the presence of Irish plays on Spanish stages in 20th century Spain.

Spanish productions of dramas by Irish authors range from texts by Beckett, Shaw or Wilde to those signed by O'Casey, Synge and Behan. The least representative playwright from a quantitative viewpoint (1 play, 4 entries), Brendan Behan, is nonetheless the most representative from a qualitative point of view. Behan's *The Hostage* was staged in 1967 by Akelarre Club Theatre directed by Luis Iturri. From Bilbao, the production travelled through various Spanish cities reaching Madrid's more numerous audiences. The very fact that the translation was approved by censors and granted permission to be staged under Club Theatre restrictions is no small achievement given the topics it presented and Behan's own polemical profile.

Marisol Morales Ladrón, Universidad de Alcalá

COLM TÓIBÍN'S *THE TESTAMENT OF MARY*: IMAGES OF A (DYS)FUNCTIONAL MOTHERHOOD?

Colm Tóibín's most recent work, a subversive rewriting of one of the most emblematic symbols of Catholic faith, the Passion of Christ, was awarded several prizes when it was staged as a dramatic solo play at the same time it caused a great controversy. Tóibín's further adaptation of Mary's reverie in the form of a novella, *The Testament of Mary* (2012), has been equally received as a blasphemous account and as an appealing exercise in revising received interpretations of a sacred text. Considering that discourses are socio-temporal constructions embedded in culture, the Gospels, no matter how anchored they might be in religious belief as unquestionable truths, are no exception. As if she were aware of the power of narratives in the shaping of consciousness, Tóibín's Mary refuses to collaborate with her two male guardians –seemingly the apostles– in validating their version of Jesus's last days and vindicates instead her authority to speak the truth, giving voice to her own experience as mother and witness. Her unorthodox account is, thus, the result of her own anger, grief and repentance for having failed to remain at the side of her son moments before he died, and of her

refusal to become one of his followers and worship him as the Son of God. Elderly, in exile and searching for redemption, Mary's memories evoke confused feelings for a son who has gradually detached from her and an attempt to justify her apparently cold decision of eventually opting to protect her own life. Regardless of Toibin's significant exercise in humanizing the figure of Mary, her characterization does not differ much from previous portrayals of abject, absent or detached mothers that prevail in his work. Bearing these aspects in mind, the purpose of this paper will be to examine the role of Mary as the teller of the story of the crucifixion in light of the author's own representations of motherhood in earlier writings, and to analyze the transgressive nature of this agentive, empowered and gendered Mary, in contrast to the atemporal, pure, sexless and sacrificing Catholic icon.

Lucía Morera, Universidad de Zaragoza

“I AM NO MONSTER UNDER MY SKIRTS”: REWRITINGS OF THE ‘OTHER’ IN EMMA DONOGHUE’S *KISSING THE WITCH* (1997)

Within the literary tradition, fairy tales have established themselves worldwide as a literary subgenre of folk tales. Owing to the success of fairy tales as a vehicle for the proper socialization of women, fairy stories began to be considered manuals that defined norms of female social behaviour. However, the manipulation and/or exclusion of alternative models of femininity in fairy tales caused the rise of literary feminist critics and writers that denounced the lack of visibility of these ‘other females’ by means of postmodern rewritings of classical fairy tales. Thus, a writer like Emma Donoghue in her collection *Kissing the Witch* (1997) introduces the figure of the abject or ‘the other’ in accordance with the respective theories of Julia Kristeva and Stuart Hall. In spite of being an Irish author, Donoghue considers herself as a ‘lesbian author’, and as such she deploys the concept of ‘otherness’ beyond racial and national differences, by applying it to other categories like gender and sexual identity. Therefore, the main objective of this presentation is to illustrate how Emma Donoghue’s retellings of well-known classical fairy tales, “The Tale of the Rose”, “The Tale of the Voice” and “The Tale of the Kiss”, can be interpreted as transgressing gender and sexual boundaries: as a social critique of the binary oppositions imposed by the patriarchal system such as human/animal male/female, masculinity/femininity and heterosexuality/homosexuality. In other to do so, I will focus on how the Irish author subverts the female stereotypes in fairy stories through the inclusion of ‘other females’ or abject representations of femininity. As such the beast or witch, that would normally imply a threat for the patriarchal symbolic order, are drastically resignified in Donoghue’s stories.

Juan Ignacio Oliva, Universidad de la Laguna

WILLIAM TREVOR & BRIAN MOORE: RECOUNTING DYSFUNCTIONAL MASCULINITIES IN IRISH-CANADIAN FILMS

All these three films, Atom Egoyan's work based on William Trevor's *Felicia's Journey* (1999), Bruce Beresford's direction of Brian Moore's *Black Robe* (1991) and Norman Jewison's adaptation (with a script by Ronald Harwood) of Moore's homonymous novel *The Statement* (2003), have one thing in common: the treatment of masculine personalities facing vital dilemmas that derive from traumas from the past. Such traumas have to do with the problematization of social, religious and other Irish national institutions that seem to malfunction as well as the male protagonists, who suffer loss of faith, institutional abandonment or even serious psychotic disorders that lead them to the verge of destruction. This paper thus aims at distinguishing whether personal dysfunctionality is affected by the decay in the national governing bodies, and whether such decay is both the product of a permanent agitation caused by the undefinition of postcolonial Ireland and also the cause of the weakness of these fractured masculinities.

Auxiliadora Pérez Vides, University of Huelva

CRIME, JUSTICE AND DYSFUNCTION IN BENJAMIN BLACK'S *HOLY ORDERS*

Holy Orders (2013) is the latest crime novel written by John Banville and published under his pen-name, Benjamin Black. Like the previous titles in the series, the book is set in 1950s Dublin and it features Garret Quirke, a middle-aged pathologist with a troubled past, an addiction to drinking and a privileged but estranged relationship with the agents of power of that period in Ireland. Quirke's investigation concentrates on the mysterious death of a young journalist who was writing a survey about the dealings of a gypsy clan living in Tallaght. Black masterfully uses the crime fiction genre to portray an issue that remained silenced up to the last decades of the twentieth century, as the case unveils the clash between the higher Catholic society and the tinker community, that appear, I argue, as the archives through which the most atrocious crimes and abuses of that society are expiated. Black's characters encapsulate his critique of the longstanding manipulation of the Catholic Church in Ireland, while he claims as well for the transgression of such dominance. In this light, the concept of dysfunction acquires an interesting expression in *Holy Orders* as the story maps out the many failings of a social milieu that, despite being strictly hierarchical, sanctioned a nonconforming public order. It is my contention that the term "order" in the title not only implies the mandates of the all-powerful religious figures but also it suggests a status quo in which the sacred prevails over the human, appearances over reality and the practical over the ethical, thus leading to a repressive milieu and a dysfunctional justice system.

Inés Praga, Universidad de Burgos

THE (DYS)FUNCTION OF MEMORY: GLIMPSES OF CHILDHOOD IN JOHN MCGAHERN'S *MEMOIR* AND EDNA O'BRIEN'S *COUNTRY GIRL*

Although childhood covers a brief span in our life, the rest of it is shadowed or coloured by that time of heightened awareness. But remembering involves reconstructing past events using present schemata and so memory must go through a remarkably complex process to recapture the early experiences in life and to transform them into life writing. John McGahern and Edna O'Brien shared similar upbringings in the repressive rural and small town Ireland of the 1940s, an atmosphere vividly evoked in the controversial *Bildungsromane* they published in the 60s and in other parts of their works that intertwine autobiographical recollections and fiction. In this paper we will focus on John McGahern's *Memoir* (2005) and Edna O'Brien's *Country Girl* (2012), analyzing whether or not these memoirs form a *continuum* with their entire (or partial) corpus and how male and female perspectives differ or concur when evoking common experiences. Gender proves a distinctive element in the (re)construction of the past and in the ways both authors approach recurrent patterns such as the sense of belonging and loss or the need to recapture and exorcize their early years'ghosts. The (dys)function of memory to repossess and to enliven images, atmospheres and emotions brings in a form of healing, ranging from personal catharsis to nostalgic lament or utter celebration

Pascal Pragnère, Université Paris 3 - Sorbonne Nouvelle

IDENTITY ENTREPRENEURSHIP IN NORTHERN IRELAND: A SALUTARY DYSFUNCTION?

Identity discourse and identity entrepreneurship reside at the heart of the conflict in Northern Ireland. Nationalist organizations – as identity entrepreneurs – perform a discourse that aims at being effective in convincing the population or their constituencies that they need to mobilize for the defense or promotion of their identity. This paper will focus on the nationalist and republican organizations in Northern Ireland with a comparative perspective with the nationalist organizations of the Basque Country. It will assess to what extent the population of nationalist constituencies comply with the nationalist discourse, what conditions favor compliance with nationalist propaganda, and what conditions make it dysfunction. Research based on a comparative analysis of conceptions of national identity by nationalist organizations and by their constituencies reveals that nationalist discourse is increasingly dysfunctional.

Marta Ramón García, University of Oviedo

DRINK, DYSFUNCTION AND DEMOCRACY: THE PUBLIC HOUSE IN VICTORIAN IRELAND

Few topics figure so prominently in Irish studies as the association between Irish culture and drink: from the drunken Paddy stereotype and the reality behind it, to the emergence of Guinness as a global icon of Irishness and the reinvention of the Irish pub as a marketable tourist attraction. But the cultural commodity that we know as an 'Irish pub' nowadays has a far more complex backstory than as a mere space for alcohol consumption or popular sociability. Especially from the 1840s onwards, when Father Mathew succeeded in spreading the Evangelical cause of Temperance among the Catholic masses, the Irish public house emerged as an extremely contentious institution, at once the *bête noire* of social reformers and temperance campaigners, the necessary meeting venue for countless associations – legal and illegal – and a pillar of prosperity for increasingly powerful sectors of the Catholic bourgeoisie. This paper aims to set the perceived dysfunctionality of the Victorian public house and its patrons in the eyes of temperance reformers and legislators, against its more constructive side as a 'respectable' business option and a centre for male conviviality and grass-roots civic life. Temperance tracts and literary works, parliamentary committee publications, and newspaper and police reports will be used to evaluate the role of the public house in Irish life before its successful reinvention as a cultural franchise.

Constanza del Río, Universidad de Zaragoza

DYSFUNCTIONAL IRELAND: GHOSTLY HAUNTINGS IN PATRICK MCCABE'S *WINTERWOOD*

The protagonists of Patrick McCabe's novels seem to be permanently in crisis. Redmond Hatch, internal narrator and protagonist of *WinterWood* (2006), is no exception. He also shares with other McCabe's characters his blatant unreliability and downright insanity. The novel narrates Redmond's breakdown and fall into a chilling fate of his own making, all this related in his own words and from his own perspective, some words and perspective which the reader cannot but mistrust. A narrative of madness and murders, this terrifying thriller is couched in the mode of the contemporary Gothic, whose conventions determine the constant doubling up of characters and proliferation of identities that never seem to match their referents. There is always an excess that precludes the consolatory reunion between signifiers and signifieds, leading to a continuous slippage of meaning. Hand by hand with ghosts and doubles, and like other contemporary Irish authors – Seamus Deane, Éilís Ní Dhuibhne, Angela Bourke – McCabe makes use of Irish folklore, signifying tradition and the past, opposing it to constant allusions to Celtic Tiger Ireland and her clean shiny surfaces, a symbol of Ireland's modernity. It is this running discourse and "anomalous" conflict between tradition and modernity, as it appears in *WinterWood*, that this presentation attempts to elucidate.

Gustavo A. Rodríguez Martín, Universidad de Extremadura

BERNARD SHAW, THE LIFE FORCE, AND METABIOLOGICAL UTOPIA

Irish playwright George Bernard Shaw was keenly interested in many of the hot issues of his time, among which controversies over the theories of evolution ranked very high. The potential implications those theories had for religion, biology, and socio-political organization crystalized in Shaw's writings alongside an approach close to the ideals of Creative Evolution. The basis for the dynamics of such conception – the Life Force – appears very often in the Shavian canon as a major concept, to the extent that it can be considered a character in itself. In addition, some of his plays (particularly *Back to Methuselah* and *The Simpleton of the Unexpected Isles*) include utopian/dystopian manifestations of what Creative Evolution may stand for. These plays cover aspects such as eugenics, life expectancy, aging, mixed-race offspring, political organization, language evolution, and the subjective perception of time, among others.

Although Creative Evolution and dystopia have been major areas for research among Shavians, it has been difficult to find comprehensive approaches that take into account both his dramatic and his essayistic works. The purpose of this paper is to analyze the above concepts in Shaw's plays, as a means to contrast the dramatic realization of the author's elarvitarian views with his philosophical essays and the critical reception thereof.

Aida Rosende Pérez, Universitat de les Illes Balears

“WELCOME TO THE HOUSE WITH NO ANUS”: DYSFUNCTIONAL SUBJECTS AND ZONES OF ABJECTION IN EMER MARTIN'S *BABY ZERO*

Drawing on Giorgio Agamben's work on the biopolitical ethos of modern liberal democracies, Majia H. Nadesan claims that liberal and neoliberal modes of governmentality show inherent contradictions that can be envisaged in a series of social and/or geographical exclusions. According to Nadesan, “[i]n order to maintain the fantasy of a society of self-governing individuals, the system must constantly purify itself of those persons and institutions whose very existence belies the fantasy. The ‘solutions’ to demonstrated failures of liberal government are symbolic and/or geographic elimination and/or marginalization of those whose presence mar the ruptures” (2008, 181). Nadesan's spaces of social and geographic elimination and marginalization can be easily correlated to Judith Butler's “‘unlivable’ and ‘uninhabitable’ zones of social life” (1993: 3) designated by the abject, a concept that Butler explicitly links to “a degraded or cast out status within the terms of sociality” (1993, 243n2). Following this idea of a territory precariously inhabited by subjects rendered disposable in our contemporary societies' purging of its allegedly dysfunctional members, this paper will explore Emer Martin's novel *Baby Zero* and the fate of one of its main female characters, Leila, as a child migrant and, practically, an unaccompanied minor in the US. I will contend that the novel's depiction of Leila and her perceptions of the dwelling spaces she finds herself in—

especially the House With No Anus, “where all the world’s discarded things had equal value and were cherished” (Martin 2007, 100)—constitute a brilliant reflection on the aforementioned biopolitics of exclusion, and a harsh critique of its consequences. Ultimately, my contribution will also examine how Leila, together with other characters who are similarly made socially vulnerable, is able to build affective allegiances that I interpret as one of the novel’s hints of hope, a call for solidarity across borders.

Pablo Ruano San Segundo, Universidad de Extremadura

WAITING FOR GODOT AND EN ATTENDANT GODOT: A COMPUTER-ASSISTED ANALYSIS OF BECKETT’S SELF-TRANSLATION OF STAGE DIRECTIONS

This analysis submits a computer-assisted methodology for the search and elicitation of stage directions in *Waiting for Godot* and *En Attendant Godot*, which will allow an assessment of Beckett’s self-translation of this element. There is no gainsaying the fact that these bracketed explanations function as a characterising device within the making of a play from a textual point of view. Due to their dispersed nature, however, the systematicity with which some are used tends to go unnoticed, since that recurrence is not easy to spot for the human eye. Thanks to a corpus-based approach, though, it is possible to isolate these authorial comments and realise that, indeed, there are certain stage directions which tend to appear with a specific character, resulting in a sort of collocation from which this depicting purpose can be drawn. Using such a computational methodology, the present study aims at a consistent analysis of those stage directions with a more conspicuous characterising role: those which provide the reader with information about how speech acts are carried out. After ascertaining their value in the final English version, their initial arrangement in the French text will be assessed, which will reinforce the idea that Beckett’s self-translations should not be regarded as mere reproductions of their originals, but as a continuation of the writing process, for they present—as this particular case seeks to demonstrate— a more refined sorting of their elements.

Zuzanna Sanches, University of Lisbon/ULICES

HEALING WITH STORIES: DEIRDRE MADDEN AND THE ENCOUNTER WITH THE OTHER

This paper deals with Deirdre Madden’s representations of selfhood and otherness as depicting the deepest levels of identity in their most authentic revelation. These processes are constructed and performed in dialogue and in relation to the other so that one can be healed of suffering and physical pain resulting from a somatization of anxieties and memories that contain the unexorcised past. When encountering the other, one has the sense of entering into something of a great significance both in a general sense of cultural codes and in a particular sense of personal growth towards overcoming psychological traumas one carries since childhood.

This essay will provide an overview of Madden's fiction as representative of the generation of Irish women writers born in the 1960's. It will also serve as an analysis of some chosen fragments from the following novels: *Hidden Symptoms*, *Remembering Light and Stone* and *Authenticity* deconstructed with object-relation and gestalt theory tools.

Hedwig Schwall, University of Leuven

OBJECT RELATIONS IN DEIRDRE MADDEN'S *AUTHENTICITY*

In this paper I want to chart how Deirdre Madden tries to move towards a new concept of "metaphysics". In *Authenticity* (2002), more than in other novels, the artists and art lovers involved seem to be attracted to images which develop into "phantasms". Drawing on Agamben's definition of the phantasm I want to track how the protagonist, Julia Fitzgerald, finds her way back to the traumatic image of her mother's death. Christopher Bollas' "Evocative objects" and Bracha Ettinger's reconceptualization of the "link with the Other" will help us to nuance the kinds and functions of the phantasm at work in this novel as the protagonists (not just Julia) translate physical into metaphysical worlds, or are "translated" themselves.

Stephanie Schwerter, Ecole des Hautes Etudes en Sciences Sociales, Paris

DYSFUNCTION AND THE TRANSLATION OF CONFLICT LITERATURE

Northern Ireland has often been seen as a place on the edge of Europe with its own violent traditions, rules and conceptions of identity. Many people from continental Europe consider the region as obscure and incomprehensible. The extent to which Northern Ireland appears to be "a place apart" becomes reflected in the translation of its literature. Since the outbreak of the Troubles, more than 700 novels on the consequences of political violence have been written. Whereas many books are dismissed by critics as "Troubles trash", a certain number of fine works have been translated into a number of languages. Working with *Northern Irish Troubles fiction*, the translator is confronted with the difficulty of transposing specific perceptions and world views into a different cultural environment, very often an environment, in which many Northern Irish concepts do not mean anything at all. This is task becomes particularly challenging if the members of the target culture did not experience long periods of political violence and turmoil. Furthermore, the translator is confronted the typically dark Northern Irish humor, which even people from the Republic of Ireland might find odd and incomprehensible. However, as not every translator has the occasion of living in Northern Ireland, very often "dysfunctional translations" are made due to a lack of local knowledge. In this paper, I set out to explore the German, Spanish and French translations of Robert McLiam's *Eureka Street* and Colin Bateman's *Divorcing Jack* in order to illustrate the difficulty of overcoming cultural boundaries. I attempt to explain why a certain German, French or Spanish cultural background might have generated misinterpretations of the Northern Irish situation.

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DYSFUNCTION, MEDIATION, HEALING AND TRANSCENDING IN EVELYN CONLON'S *NOT THE SAME SKY*

Irish writer Evelyn Conlon's latest novel *Not the Same Sky* (2013) is based on the true story of over 4.000 Irish Famine Orphan Girls aged between fourteen and twenty who were shipped to Australia between 1848 and 1850. These young girls from all corners of Ireland, who had seen the abyss and apocalypse of hunger and famine and who were not given much choice, were sent to Australia to work as chambermaids and other domestic duties, as needed at the beginning of a new colony. As the story evolves, the reader discovers that these girls became virtual prisoners, girl slaves, who lived in Australia, married much older men and had many children. In *Not the Same Sky* Conlon creates the character of Joy Kennedy, a stonemason who is charged with the task of building up the girls' Memorial in Sydney. As Kennedy becomes familiar with their lives, she feels more connected to the girls in history. In this paper, I would like to show that Conlon, who has herself lived in Australia for a number of years and revisited several times while researching the facts of this work, transmutes the dysfunctional lives of these girls into fiction in an attempt to inform their lives. Conlon uses the historical form, the immigrant voices of these girls and of other altruistic and not so altruistic characters that accompany them in their journey and after, not only to record their emotional and spiritual development, but also to make the world know, accept and weep the girls' memory. In this paper, I shall describe the ways in which Conlon's open-ended rhetoric of inquiry, witty and humorous style, visual imagery, and treatment of time, space and character recreate how the Government of London controlled and repressed all that was connected with these women's choice, rights and bodies during this period and how this creative process allows Conlon to pursue them on a spiritual journey. It is in the healing power of story-telling that a close connection may be found between story-telling and its impact on the spiritual lives of readers, and of their authors too. In *Not the Same Sky*, Conlon's technique not only translates her inner energies to an outer world, but also is relevant in suggesting the importance of knowing the roots of Irish Diaspora and asserting the social value of literature to transcend past traumas.

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WE ARE 'HERE TO STAY': CINEMATIC REPRESENTATIONS OF IMMIGRANTS IN IRISH ETHNOGRAPHIC FILMS

Since the 1990s, Irish media has exerted a significant role in the investigation and interrogation of the State and the Church. A case in point is the recent disclosure of all sorts of religious scandals which have compelled public institutions to issue apologies and modify their policies. Whereas previously the media maintained the status quo of political and religious institutions, now it has become "the watchdog of society" in its challenge of the hegemonic socio-political structures (MacKeogh and

O'Connell 2012: 1). Documentary films have been particularly successful in charting the contemporary tensions in Irish society, mirroring the anxieties and problems emerging in the Celtic Tiger and Post-Celtic Tiger eras. This contribution focuses on the three documentaries co-directed by Alan Grossman and Áine O'Brien: *Silent Song* (2000), *Here To Stay* (2006), and *Promise and Unrest* (2010). Over the years, both filmmakers have been firmly committed to representing the arrival of migrant communities in Ireland. Their work has been pioneering not only with respect to their audio-visual work, but also in terms of their political involvement in education and the creative arts, as founders of the project FOMACS, and the Centre for Transcultural Research and Media Practice at Dublin Institute of Technology. This paper offers a critical introduction to the work of both documentary makers. I start by analyzing their films as examples of the accented cinematic styles examined by Naficy (2001). When doing so, I also draw simultaneously on the taxonomy of documentary film styles established by Nichols (2001) in order to analyze the different modes of representation employed by these filmmakers in their dealing with the theme of immigration. By challenging hegemonic representations of a world divided by racial and political boundaries, Grossman and O'Brien show that there is not one, but numerous ways of portraying the migrants' world; they also prove that topics related to memory and displacement can only be mediated in complex terms. My conclusions will be complemented by the long interview that both filmmakers granted me on 25 July 2013, where they talked about the main themes of their work, their political motivations, their main aesthetic influences and the whole vexed question of self-representation, among other issues.

Grossman, Alan and Áine O'Brien. Dirs. *Silent Song*, 2000.

_____. *Here to Stay*, 2006.

_____. *Promise and Unrest*, 2010.

MacKeogh, Carol and D  g O'Connell. Eds. "Introduction: Documentary in a changing state". *Documentary in a Changing State: Ireland since the 1990s*. Cork: Cork University Press, 2012. 1-11.

Naficy, Hamid. *An Accented Cinema: Exilic and Diasporic Filmmaking*. NJ and Oxfordshire: Princeton University Press, 2001.

Nichols, Bill. *Introduction to Documentary*. Bloomington & Indianapolis: Indiana University Press, 2001.

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QUEERING THE FAMILY AGAINST ALL ODDS IN COLM T  IB  N'S *THE BLACKWATER LIGHTSHIP AND MOTHERS AND SONS*

In *New Ways to Kill your Mother* (2012) Colm T  ib  n delves into the problematic relations between writers and their families. He devotes half the book to Irish cases from the Jameses to contemporary authors like Roddy Doyle and Hugo Hamilton. T  ib  n claims an Oedipal battle between writers and their fathers. For writers, he argues, their fathers are an "overwhelming presence while alive" (33). In this light, recalling Ivan Karamazov's quote "Who doesn't desire his father's death?" Ellman points out: "From the Urals to Donegal the theme recurs, in Turgenev, in Samuel

Butler, in Gosse. [though] it is especially prominent in Ireland” (33). Tóibín extrapolates this dysfunctionality in Irish writers’ families to his own fiction; though he often focuses on mother-son/daughter bonds instead. My paper examines Tóibín’s conception of family in today’s Ireland as a site of conflict and reconciliation in *The Blackwater Lightship* (1999) and *Mothers and Sons* (2006); to a lesser extent, I will also address *The Master* (2004) and the above-mentioned *New Ways to Kill your Mother* (2012). Ellman’s drastic words in the paragraph above must be clarified to fully meet Tóibín’s discourse on family. It is my main contention that, although Irish Catholicism has ruled the island for centuries, Tóibín’s writing opens the door to a new country where religion and tradition has to co-exist with new lifestyles and identities. Family turns dysfunctional, the scenario of a nationwide trauma healing after centuries of oppression and restraint. Gayness is a particularly compelling issue in the writer’s fiction and his/the country’s process of introspection and change. As we will see, many of his characters, being gay and claiming to be accepted as such, fight against a compulsory hetero-normative discourse which their families –like their ancestors– regard as consubstantial with Irishness.

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JOHN MCGAHERN & ANTÓNIO LOBO ANTUNES, AMONGST DYSFUNCTIONAL FAMILIES

As underlined by Susan Bassnett, “no single European literature can be studied in isolation, nor should European scholars shrink from reassessing the legacy they have inherited” (2006: 10). The thematic focus of dysfunctional or absent families may be found in various literary traditions where common prototypes arise. In some of their novels, both John McGahern (1934-2006) and António Lobo Antunes (1942) present a crepuscular world in Ireland and Portugal, where a premodern conception of society and of the family, as society’s backbone agent, fades away. These novelists also portray a world that is coming to an end, and where fiction, imagination and memory merge to articulate Ireland’s and Portugal’s past, and present. In that literary space, family is the social agent where past and present are portrayed by the hand of memory. In both *Amongst Women* (1990) and *Auto dos Danados* (1985) traditional society, patriarchal and patrimonial social order based on the transmission of power is coming to an end, as portrayed by each dysfunctional family. In this paper, I intend to explore how these writers reflect on the failure of a time by the hand of a family unit, which is under a process of change. The new members of both families give shape to different subjectivities, of various voices away from the premodern conception of the family and society. Going beyond an evocation of a time, the collective family memory is a tool is where the dysfunction of these two families and their individuals surfaces by the hand of fiction.

José Francisco Fernández (University of Almería), Seán Kennedy (Saint Mary's University), Feargal Whelan (University College, Dublin)

PANEL: BECKETT AND DYSFUNCTION

'I think anyone nowadays who pays the slightest attention to his own experience finds it the experience of a non-knower, a non-can-er'.¹ For Beckett, the only viable aesthetic after the end of World War Two was one predicated on dysfunction: on dis-ability, ignorance and impotence. He used metaphors of sexual dysfunction to characterize his own artistic production, and spoke of reality as an unknowable 'mess'. Responding to the tropes of 'fitness' and racial purity that had been an obsession of the Nazis, as well as the collaborationist regime in Vichy France, Beckett cultivated an aesthetic of disability, if not inability, as a deliberate response: 'I can't go on, I'll go on'. This had its Irish dimension, too, given W.B. Yeats's obsession with the degeneration of the Irish Protestant Ascendancy on the eve of the war, and the Irish Free State ban on contraception as a form of 'race suicide'. This panel will address the issue of dysfunction in Beckett in three different but interrelated contexts.

Seán Kennedy (Saint Mary's University) will give a paper entitled, 'Happy Days: Beckett and the degeneration of form'. Writing after World War Two, Beckett cultivated an aesthetic that deliberately valorized 'degeneration' in response to the discourses of fascism in Germany and France. Degeneration theory was obsessed with decline, and was, in an important sense, an attempt to deny entropy: to posit 'regeneration' in the face of gradual but inevitable decline. After 1946, I want to suggest, entropy becomes the governing dynamic principle of Beckett's work, and I want to explore how it operates as a deliberate rejoinder to the teleologies of 'fitness', 'salvation' and 'perfectibility' that sponsored the fascist ideologies of the World War Two. In this way, dysfunction, in contrast to 'fitness', becomes a preoccupation of Beckett's works that is articulated in Beckett's form as well as content.

Feargal Whelan (University College, Dublin) will present a paper entitled 'Damn the Mail: dysfunction and decline in *All That Fall*'. It has been properly argued that in *All That Fall* Beckett depicts the Irish suburban bourgeoisie of his youth withering on the vine in post-independence Ireland. I argue that the play interrogates the process of life in the community over the entirety of duration. By satirising the performance rituals of its daily life, Beckett implies that the decline of the community was inevitable, and of its own making, rather than as a result of outside influence. The play manages its critique of conflicting dysfunctional societies through its depiction of the mechanics of modern suburban life, in particular its railways, and provides a recognisable model of the fragmenting landscapes of later works.

José Francisco Fernández (University of Almería) will examine in his paper, 'Beckett's Oblique Vision of Ireland in *The Nouvelles*', the absence of nostalgia in Beckett's early French works. The experience of wartime France is certainly reflected in the first narratives (the four *nouvelles*: *First Love*, *The Expelled*, *The Calmative*, *The End*) that he wrote after spending three years in hiding in the south

¹ Samuel Beckett to Israel Shenker, in 1956.

of France, but his position as an exiled writer made him look back at his native city of Dublin where the stories are set. Dublin did not suffer directly the consequences of World War Two, but the atmosphere described in the *nouvelles* is deeply affected by its madness, particularly in *The Calmative*: the blinding brightness of the city, the deserted streets, the crowded but silent houses, the surreal encounters of the protagonist with other outcasts like himself... All these elements create a distorted image of Dublin in which not a trace of nostalgia can be gleaned, but shame, fear, anxiety and disquiet.

