XVII International Conference of the Spanish Association for Irish Studies (AEDEI)

"Eco-Fictions & Irish studies"

BOOK OF ABSTRACTS

Facultade de Filoloxía, USC
Santiago de Compostela
31 May - 1 June 2018

PANEL SESSIONS

Asier ALTUNA-GARCÍA DE LA SALAZAR (University of Deusto) **"Landscapes of Post-silence within a Stream of Post-consciousness: Mike McCormack's *Solar Bones* (2016)"**

Mike McCormack's experimental novel, *Solar Bones* (2016) narrates in a long run-on sentence the main protagonist's life. The novel takes place on All Soul's Day, "the grey days after the Samhain", when the dead return from purgatory and, according to local folklore, spend some time with the living. McCormack's novel is Joycean in format and style, as the narrative is a continuous, open-ended sentence, and the dead come to posthumously reflect on the landscape of the world of those alive. This paper approaches McCormack's novel, which narrates the tensions between the "ghostly" silence of an "individual", Marcus Conway, who is already dead, and the need to recall and re-live in language, albeit through a monologue with exudes a frantic stream of consciousness, the futility of a varied landscape of life at the time of the recession in Ireland. McCormack skillfully ponders upon the overwhelming construct of silence in his novel. He embarks on the reflection of death as the silencing factor that, only on All Soul's Day, through the return of the main protagonist, allows for the recall of those landscapes that are now only retrievable within the use of streams of post-consciousness. Accordingly, these landscapes of family, country-life, the boom years of the Celtic Tiger, the recession are also expression of post-silence. By means of applying, among others, the tenets of Heidegger's idea on thought, language and logos, this paper, thus, analyses McCormack's experimental novel as an exemplar of the need to engage in fiction with breaking and approaching eternal silence after "ingathering" a whole existence in Ireland in which a myriad of landscapes are brought back to life once and for all by the main protagonist.
This paper is part of the project FFI2017-84619-P "INTRUTHS. Inconvenient Truths: Cultural Practices of Silence in Contemporary Irish Fiction" funded by the Spanish Ministry of Economy, Industry and Competitiveness and ERDF.

Carolina P. AMADOR-MORENO (University of Extremadura) **"Exploring the Experience of Emigration through Letter-Writing: The Case of Annie O'Donnell"**

Recent portrayals of Irish emigration in film (e.g. Brooklyn, by John Crowley) and literature (e.g. Miss Emily, by Nuala Ní Chonchúir) include brief references to letter writing. The image of the emigrant letter conjures up James Brenan's painting *Letter from America*, 1875, which captures the moment when the emigrant letter is read out loud. Letters are a popular motif in 19th-century paintings and illustrations (cf. examples in Fitzpatrick 1994; Fitzgerald & Lambkin 2008) and they continue to be part and parcel of the depiction of Irish emigration in fiction. From a linguistic perspective, they are invaluable sources of sociolinguistic information, as they provide us with insights into how Irish emigrant narrated their experience to others. *The Corpus of Irish English Correspondence* (CORIECOR) has been built in order to track language use in Ireland across time. The corpus contains personal letters covering the timespan from 1750-1940, and it consists mostly of correspondence maintained between Irish emigrants and their relatives, friends and contacts. The letters were sent mainly between Ireland and other countries such as the United States, Canada, Great Britain, New Zealand, Australia, and Argentina. The data contained in this corpus provides empirical evidence for the study of language variation and change. However, empirical evidence needs to be combined with more qualitative approaches in order to get a clearer picture of language use in the past. This paper takes a closer look at the letters written by Annie O'Donnell, a native of Lippa, Co. Galway, who emigrated to America in 1898. The letters, which were published recently, allow us to zoom into the migration experience of a woman who like the other 15,174 women who left Ireland that year, would have to face the anxiety caused by separation, as well as acculturation and assimilation. This paper will present some conclusions based on the linguistic analysis of some key terms associated with Irish emigration at the turn of the twentieth century.

References

Fitzgerald, P., & Lambkin, B. (2008). *Migration in Irish history, 1607-2007*. London: Palgrave Macmillan.

Fitzpatrick, D. (1994). *Oceans of Consolation. Personal Accounts of Irish Migration to Australia*. Ithaca: Cornell University Press.

O'Connor, N. (2015) *Miss Emily*. Highland, Scotland: Sanstone Press.

Posey, A. & Dwyer, F. (Producers) & Crowley, J. (Director). (2015) *Brooklyn* [Motion picture]. UK, Canada & Ireland: 20th Century Fox.

Manuel BARBERÁ LÓPEZ (University of Valencia) **"Accursed Progenitors: A study of Beckettian Masculinity through Parenthood in *Molloy, Malone Dies* and *The Unnamable*"**

Gender roles are only one traditional concept of those subverted by Samuel Beckett in what has been called his "feminization" of literature – a process to let the other (be it silence, failure, or woman) into the world. In the assessment of Beckettian masculinity, the relationship between parents and children plays an important role. Even though we have dependent, impotent male protagonists throughout Beckett's works, it is in the so-called trilogy (*Molloy*, *Malone Dies* and *The Unnamable*) where these features, as many others, are pushed to the edge: Molloy wanders lost in his quest for his mother, ignoring why, while he shows a strong repulsion to her; Moran and his failure as a father mirror the same oedipal conflict as Molloy's failure as a son; Malone is trapped in a room, reminiscent of the womb, fed and taken care of by a woman (reminiscent of mothering). Finally, the Unnamable loses even his man body. While Beckett already parodied the presupposed mastery of men in his previous works, he destroys it in the trilogy, showing characters that have no body or language to control anymore. The aim of this paper is to show how these situations are just the surface of minds unconsciously looking for support for a broken masculinity, how they help define such masculinity, and how Beckett uses parent-child relations, and the enigmatic love-hate (or rather need-rejection) conflict as another mechanism for his feminization of literature.

Teresa CANEDA CABRERA (University of Vigo) **"The Sounds of Silence: Speaking the Unspeakable from James Joyce to Amanda Coogan"**

The topic of silence features prominently in James Joyce's fiction which clearly relies on the articulation of "what cannot be spoken", as expressed by Stephen Dedalus, the aspiring artist in *A Portrait of the Artist as a Young Man*, when he proclaims that the only available modes of expression will be accomplished through "silence, exile and cunning". As this paper will discuss, the obsession with what cannot be spoken has come to occupy such a central position in the Irish literary imagination that it could be argued that the Joycean impulse of "silence, exile and cunning" dominates the literary landscape of contemporary Ireland, characterized by a proliferation of discourses of the "unspeakable". Many writers seemed to have developed a new version of Joyce's use of silence with a view to articulate mainly the tensions and contradictions of Irish contemporary culture, often denouncing the private and public dysfunctions of a society in which shocking anomalies have long remained buried and unacknowledged. In the landscape that the papers in this panel will explore, silence is not only a space beyond words, a semantic void represented by omissions in the language, but a form of invoking significant absences, telling untold stories and speaking the unspeakable. Thus, the paper will draw on such notions to explore the interrelations, similarities and dissimilarities of the "sounds of silence" from Joyce's early fiction to the work of contemporary writers and artists.

This paper is part of the project FFI2017-84619-P "INTRUTHS. Inconvenient Truths: Cultural Practices of Silence in Contemporary Irish Fiction" funded by the Spanish Ministry of Economy, Industry and Competitiveness and ERDF.

María Elena CANTUESO URBANO (Durham University, UK) **"Irish Magdalene Laundries Denaturalising the Maternal Body; Reclaiming Unmarried Mothers' Bodies in June Goulding's *The Light in the Window* (1998) and Lisa Michelle Odgaard's *The Magdalen Laundries* (2017)"**

Legacy of the Western philosophical tradition, Catholicism has contributed to the maintenance of dualities and gender divisions associating men with reason and women with nature. Seen as the natural state of women, Catholicism contributed in twentieth-century Ireland to uncontrolled reproduction not allowing abortion or contraceptive methods, at the same time they punished those who committed the sin of falling pregnant out of wedlock. These "fallen women" were confined in Mother and Baby Homes where they gave birth to their offspring (Pérez-Vides; Luddy; Smith; Finnegan). In June Goulding and Lisa Michelle's novels, it can be seen how these women are naturalised and made invisible at the same time their reproductive rights are dismissed being obliged to have a natural birth without painkillers. As Butler claims, gender is a social construction and those who do not follow heterosexual normativity fall out of the category of the human and suffer violence (2011; 2004). If some ecofeminists, like Spretnak, Griffin and Ynestra King, denounce the patriarchal domination of women, this paper discredits, following Biehl, that reductionist view of social relations proving that power and violence is also executed by women over other inferior women. Moreover, I argue that some ecofeminists contribute to gender division by defending the innate connection between women and nature, as Davion, Slicer, and Plumwood have claimed. Following a postfeminist approach, I analyse these novels here to see how gender divisions and moral requirements for women have contributed to the subjugation of this group and to the negation of their role as mothers.

References

Biehl, Janet. *Rethinking Ecofeminist Poitics*. South End Press, 1991.
Butler, Judith. *Bodies that Matter*. Routledge Classics, 2011.
---. *Undoing Gender*. Routledge, 2004.
Finnegan, Francés. *Do Penance or Perish. Magdalen Asylums in Ireland*. Oxford University Press, 2004.
Gaard ,Greta, Ed., *Ecofeminism. Women, Animals and Nature*. Temple University Press, 1993.
Goulding, June. *The Light in the Window*. Ebury Press, 2005.
Luddy, Maria. "Unmarried Mothers in Ireland, 1880–1973". *Women's History Review*, vol.20, no.1, 2011, pp. 109-126.
Maria Cinta Ramblado-Minero and Auxiliadora Perez-Vides, Eds. *Single Motherhood in Twentieth-Century Ireland; Cultural, Historical, and Social Essays,* 2006.
Odgaard, Lisa Michelle. *The Magdalen laundries*. CreateSpace Independent Publishing Platform, 2017.
Smith, James M. *Ireland's Magdalen Laundries and the Nation's Architecture of Containment.* U of Notre Dame P, 2007.
Warren, Karen J, Ed. Ecological feminism. Routledge, 1994.

José CARREGAL ROMERO (University of Vigo) **"The Silence of Lesbian Widowhood: Disenfranchised Grief in Emma Donoghue's *Hood*"**

Set in the early 1990s Dublin, Emma Donoghue's *Hood* describes the six days following the sudden death of Cara Wall from the perspective of her bereaved partner, Pen O'Grady. Since Donoghue's central character is a lesbian in a homophobic society, she bears the burden of a "disenfranchised" type of grief. Kenneth J. Doka defines disenfranchised grief as "the grief experienced by those who incur a loss that is not, or cannot be, openly acknowledged, publicly mourned or socially supported" (1999: 37). As will be argued, Donoghue provides us with a nuanced rendition of the social practices and conventions that render lesbianism invisible. Notably, in the novel, it is not heterosexual individuals that embody society's homophobia, but institutions like the Catholic Church –with its non-acceptance of homosexual relationships– and the school –with Pen's career as a teacher being seriously threatened if she is found to be a lesbian. Aware that silence and invisibility had made her life easier in the past, Pen starts grieving privately, but gradually reaches out to others in her attempt to find human connectedness in the face of bereavement. Ultimately, as I shall explain, Pen's struggle against her disenfranchised grief leads her toward self-renewal.

This paper is part of the project FFI2017-84619-P "INTRUTHS. Inconvenient Truths: Cultural Practices of Silence in Contemporary Irish Fiction funded by the Spanish Ministry of Economy, Industry and Competitiveness and ERDF".

References

Doka, Kenneth J. "Disenfranchised Grief." *Bereavement Care* 18.3 (1999): 37-39.

María José CARRERA DE LA RED (University of Valladolid) **"Animal Rights, Gender, and Place: The Lifework of an Irish Victorian Activist"**

Born into the Irish gentry in Newbridge House, Dublin home to the Cobbe family for over three centuries, the essayist, philanthropist, and feminist Frances Power Cobbe (1822-1904) is best known as the first person to have drawn up a petition to control cruelty to animals. Vivisectionism was a much-publicised practice in England when Power Cobbe founded the National Anti-Vivisection Society (1875) and the British Union for the Abolition of Vivisection (1898). Her writings on the topic will be analysed in this paper in parallel with her pamphlets against the abuse of women at the hands of their husbands, her other main interest. Just as her *Illustrations of Vivisection* (1888) reproduces images taken from the works of physiologists to bring across the cruelty that animals endured, "Wife-Torture in England" (1878) exposes the cruelty endured by women by quoting from cases recently reported by the newspapers. Lesser known is Power Cobbe's imperialist reading of the text of the Irish landscape in her "Life in Donegal" (1866), an article that underscores some of Power Cobbe's contradictions and which we will review to complete the portrait of this influential Irish Victorian activist.

David CLARK MITCHELL (University of A Coruña) **"The Representation of Rural and Urban Policing in Irish Crime Fiction"**

Although Crime fiction, as Ernest Mandel has stated, 'is a commodity which has created millionaires amongst authors and publishers', it is nevertheless apparent that the genre has, to some extent, and in certain territories, continually produced radical criticism of the existing social order. Mandel and other critics have situated the radical focus of crime writing in its pre-bourgeois origins in popular cony-catching and oral sources in which the criminal is the popular hero of the narrative. Social concerns represent a major thematic resource in crime writing, and contemporary texts abound with criticism of wildfire capitalism, the relationship between politics and crime, the quasi-legal practices of bankers and industrialists and, recently, crime committed against the environment. Following the Scandinavian model, and writers such as Kerstin Ekman or Maj Sjöwall and Per Wahlöö, much recent crime writing has started to take on issues of environmental concern, leading critics to talk of the existence of a sub-genre, that of eco-crime fiction. Irish writers have not been slow in picking up the gauntlet thrown down by their Scandinavian counterparts, and for present-day Irish crime writers such as Brian McGilloway, Declan Hughes, Tana French or Anthony Quinn, ecological issues are constantly raised in their writings. In this paper we intend to look at the way in which Irish crime writers deal with environmental questions in their work, but at the same time we hope to examine the importance of the urban/rural dialectic which, as a fundamental part of Irish colonial social reality, has influenced the perception of crime and criminality, of the law and its implementation, and of police and policing.

Constanza DEL RÍO (University of Zaragoza) **"Thinking through the Body in Pain in Dorothy Nelson's *In Night's City*"**

In Night's City (Dorothy Nelson, 1982) is a novel which, stylistically, looks back to modernist formal experimentation in order to present a harrowing story of paternal incest and maternal neglect and hatred. The novel's emphasis on the female body as site of pain and violation, together with its grotesque and carnivalesque view of the human body as the interface between outside and inside, forever subject to bodily fluids coming out and/or coming in, transforms this narrative into a paradigm for theories on abjection and/or trauma. Without losing sight of these approaches but rather supplementing them, I will try to go a step further in order to consider *In Night's City* from the perspective of Affect Theory. For that purpose I will focus mainly on the nature of the novel's excessive language, particularly on the protagonist's – Sarah – stream of consciousness passages, which undo one of the enduring dichotomies in Western thought: body/mind. The role of Sarah's alter-ego's role will also be examined, together with the function of Sarah's mother, Esther, and that of the absent/present father. My intention with all this is to provide a neo-materialist

reading of the novel which addresses the text as generating responses and sensations that may complicate the perpetrator/victim polarisation and highlight the novel's transformative potential. The analysis will thus mainly centre on the flow of forces generated by the events/encounters in the novel and with a view to considering the ways in which its readers may be affected, or perhaps not, by the dynamism and energies present in the text.

Sara DÍAZ SIERRA (University of Extremadura) **"Wilson's Downplaying of Northern Irish Tensions through the Use of the Adjectives 'Catholic' and 'Protestant' in *Eureka Street*"**

The political and social circumstances in which the lives of Northern Irish people were immersed during the period known as 'The Troubles' resulted in a literary revival. Even though the poetic and dramatic outputs also increased, they cannot be compared to prose production. The wide and diverse range of novels favoured the emergence of many different classifications of those novels (Foster 1974; Patten 1995; Smyth 1997; Morales Ladrón 2010). Depending on the scholar, more or less types of novel can be distinguished but they all acknowledge that one of those types, and the most popular indeed, is the 'troubles thriller'. However, while it has been often suggested that the 'troubles thriller' has no literary quality (Smyth, 1997), some other types of prose have been more praised by critics. One of those other types is embodied in Robert McLiam Wilson's *Eureka Street* (1996), a novel that drifts away from the realistic depictions of life in Northern Ireland present in novels by authors such as MacLaverty and inserts humorous and satirical scenes. In fact, irony is the hallmark of this type of novel and the subject of study of this paper. Wilson's use of irony is explored through the analysis of the adjectives 'Catholic' and 'Protestant' which shows the existing incongruities of the Northern Irish society.

José Manuel ESTÉVEZ-SAÁ (University of A Coruña) **"Edna O'Brien's Blemished (Human and Natural) Environments in *The Little Red Chairs*"**

Nature and the environment feature prominently in Edna O'Brien's latest novel *The Little Red Chairs* (2017), as was also the case in her previous novels and short stories. As is well-known, O'Brien is not an author prone to offering idealised or stereotypical representations of landscapes, and in this novel the Irish writer describes how social changes in the West of Ireland have run pararallel to alterations in nature and the non-human world. Furthermore, as we intend to demonstrate, the author has recourse to descriptions of nature, of animals, and of non-human species so as to render a representation of what ecocritics have deemed the conceptualisation of an expanded relational self, emphasising thus ideas of continuity and connection between humans and the non-human world. Edna O'Brien's complex and multidimensional representation of the environment contributes to the deployment of what in the novel is described as "that primal innocence lost to most parts of the world", that affects both humans and non-human nature, and which in *The Little Red Chairs* acquires a universal dimension that transcends the initial setting of the West of Ireland and reaches the Balkans.

Olga FERNÁNDEZ VICENTE (Universidad Isabel I de Castilla) **"'Glocal citizens': The Irish Difference"**

Thoughts of global identity are not new. Socrates used to say: "I am a citizen, not of Athens nor Greece, but of the world!" Perhaps his motto today would sound more like: "I am a citizen, of Athens, of Greece and of the world!" The idea about this new type of identity has been widely discussed as part of the discourse about cohesion of "global" and "local" in the new type of "glocal citizens". H. Arrow et al interpret this modern identity as shaped by intricate interrelations of cultures due to an individual and, therefore, unique set of social and personal multicultural connections. This can be seen as an individualistic perception of oneself among others, based on an individual's life path and experience. There are already numerous studies that have examined the growth and development of the "Celtic Tiger" economy but, what makes the Irish different and to what extent is this national cultural difference significant? Has there been a transformation in the Irish sense of self? Has a new individualism emerged in Ireland or have the economic and social

transformations resulted in the Irish adopting a lifestyle and way of being in the world that is little different from the rest of Western society?

Burcu GÜLÜM TEKIN (Istanbul Aydin University) **"Universally Speaking Themes in Mary O'Donnell's Selected Poems"**

This paper focuses on the work of an eminent Irish female writer and poet of our time Mary O'Donnell. Her unique poetic discourse not only possesses autobiographical traces; but also, echoes universal concerns. Her selected poems ("Memo to God Over Chesapeake Bay", "Survival Tactics" and "Return to Clay") will be examined from a thematic perspective. Symbolic connections within these literary pieces will be one of the focal points in my analysis. While these works are particularly inspired by the natural surroundings, they also establish a link between maternal power and "oceanic feeling" in Freudian terms. These poems embrace the maternity as a way of feeling an ultimate universal connection to all living. Another focal point in this paper will be the fluctuation between femininity and motherhood as a way of resistance against the social codes attributed to these concepts. In the light of O'Donnell's own remarks and other sources, I will also examine the women's (and a woman poet's) struggle of having a voice in a changing social and cultural realm of Ireland.

James HEANEY (St Patrick's-Carlow College) **"'actual shells of Rosses' level shore': Representations of Irish and Spanish Landscapes in the poetry of W.B. Yeats**

No author has influenced perceptions of Ireland so deeply as W.B. Yeats. His representations of "nature, the landscape and the environment" were key to this achievement. From early works such as 'The Stolen Child' through to late poems such as 'Under Ben Bulben', they occupy a position of central importance in his poetic oeuvre, and serve as the 'ecological coordinates' by means of which abstract concepts to do with individual and national identity find a frame of reference in his readers' imaginations. The conjunction of the 'natural' and the 'political' in Yeats's work was a predominant feature of much revivalist literature. As Terence Brown has observed, this movement's main writers and thinkers "sought to supply" modern Ireland "with a sense of its own distinctive identity [and] generate a sense of national self-worth and of organic unity". The contention of this paper is that the representation of nature, the landscape and the environment in Yeats's writing also gives expression to uncertainty, disunity, and purposelessness, in both personal and political contexts. My analysis makes reference to a number of his iconic 'Irish landscape' poems, but focuses chiefly on works which highlight the limited, but instructive part that Spain played in Yeats's artistic development. I also argue that the connection between representations of the natural world and the self-questioning character of Yeats's writings finds a parallel in the *noventayochismo* movement of late-nineteenth and early-twentieth Spain, particularly in the poetry of Antonio Machado.

Laura P. Z. IZARRA (University of São Paulo) **"Landscapes and Bodies of the Unknown: The Migrant's Imaginary"**

Departing from Seamus Heaney`s statement that the "equable marriage between the geographical country and the country of the mind ... constitutes the sense of place in its richest manifestation", I will discuss the way Irish immigrants reconstruct a sense of place through the dynamic relationship to unknown South American landscapes and bodies. The "echosphere" (Gladwin & Cusick 2016) generates cultural memories and new community relations which present different forms of attachment to the new land through language, style and a "sense of living", in their narratives.

Charlie JORGE (University of the Basque Country) **"Marriage Failures: The Act of Union as a Satanic Marriage in *Melmoth the Wanderer*"**

An Act of Union has always been considered to be the agreement carried out by two parties in order to live together, more or less happily, thereafter. In this ideal state of affairs, both parties must do work together

for the future of this well-intended relationship, in which the communal result is more important than individual wishes, desires and whims. Acting the same as in a marriage, political Acts of Union are portrayed to follow the same steps all around the world, forming new countries from formerly existing ones based on new agreements of cordial and sincere friendship and cohabitation. In the world of literature, and the arts in general, these political Acts of Union have been represented by more humane figures, such love relationships and marriages. Charles Robert Maturin was a minister of the Church of Ireland living in Dublin –the very centre of Irish affairs– at a crucial time. He had witnessed the 1798 and 1803 uprisings, and lived through the difficult, and often considered a big hoax, process of the Irish Act of Union, which ended with the dissolution of the Irish Parliament and the oblivion of Ireland. In this paper I intend to show how these bitter events permeated into Maturin's masterpiece, *Melmoth the Wanderer*, using the figure of the marriage with the "enemy of mankind" as a mirror of the general feeling the Irish had after having sold their souls and nation.

Richard JORGE (University of Santiago de Compostela) **"Baleful distractions: the female body in the short stories of James Joyce and Bram Stoker"**

Female figures in nineteenth-century and early twentieth-century writings are a controversial trope; Caught in between their interpretation as symbols for the nation and as epitomes of weakness and frailty, they tend to occupy a secondary role in the fictions of the major (male) writings. Interpretations such as this have, however, been contested by broader recent scholarship and literary theory. Postcolonial readings of nineteenth-century texts can shed a new light in the role female characters play in interpreting such texts. In this sense, Irish literature of the fin de siècle is no exception as it is relatively easy to find in this period the basis of the female figure which would be deployed later on during the Irish Renaissance to empower the Irish nation and contest previously attached meanings of feebleness and frailty which British texts had assigned the Emerald Isle. Despite this recognition and empowerment of the female as a symbol for the emerging nation, it is significant that very often in the writings of the period, female figures remain a by-product of their male counterparts, being relegated to a secondary role, their voices unacknowledged. The short stories of both James Joyce and Bram Stoker tackle this apparent paradox, and their analysis through this lens helps divine the new meanings the female has acquired in Irish literature and which is also applicable to its modern scene.

Seán KENNEDY (Saint Mary's University, Halifax, Nova Scotia) **"Shame Laundering: Healing Landscapes in Paula Meehan's 'Troika'"**

This paper will consist in a close reading of Paula Meehan's tri-partite poem, "Troika", which moves between the austere Dublin of Meehan's childhood and Ikaria, 'a sanctuary sacred to a god of healing, Asklepius', in Greece. Writing 'in the light of ancient Greece', Meehan is able to revisit her Irish past in a poem that bears witness to the crippling indignities of endemic poverty, framing that experience against the new age of austerity that has eclipsed both Ireland and Greece after 2008. For Meehan, this new austerity is nothing new. In this paper, I want to examine the many ways Meehan's poem indicts Irish austerity, both before and after demise of the Celtic Tiger, whilst also registering the devastating impact of austerity as imposed on Ireland by the Troika of the IMF, ECB and EC. For Meehan, given the enduring patriarchy of Irish society, it is Irish women and their children that bear the full brunt of austerity, and her poem offers haunting testimony regarding its savage effects on the environments in which Irish women struggle to raise families and maintain their dignity. For Meehan, healing--a process I will call shame laundering--becomes thinkable only in Greece, another country ravaged by the Troika, suggesting that solidarity with the other PIIGS of austerity (Portugal, Italy, Greece, Spain) might be a precondition of Irish spiritual (rather than economic) recovery. Accordingly, Meehan's poem enacts a movement across national boundaries that underlines the importance of transnational perspectives for any elaboration of Irish ecofeminist strategies of recovery and resistance. Against the divide and rule tactics of austerity, "Ireland is not Greece!", Meehan offers a vision of solidarity, healing, and recovery for all the victims of austerity; if only they can muster the resources (in solidarity) to bear witness to what they have suffered.

Begoña LASA ÁLVAREZ (University of A Coruña) **"Women Painters and Ireland in Ellen Clayton's *English Female Artists* (1876)"**

Traditionally, the woman artist has been a highly controversial figure, as women have been regarded as innately artistic, being particularly inclined to natural beauty and imagination; yet, they have also been deemed incapable of practicing high-art genres. Nevertheless, in the Victorian period old notions about art started to collapse, and a notable number of women were able to enter a changing art world. Additionally, the audience for art and the interest for learning about art expanded significantly, as well as the appetite to know about the life of the artist. Ellen Clayton, an illustrator and writer of Irish origin, published her two-volume collection of women artists in 1876, with a considerable amount of these women's lives. However, as she stated in the initial paragraphs of the text, women painters "have left but faintly impressed footprints on the sands of time" (I, 2). Concerning Ireland, Clayton argued that prejudice against women artists was particularly harsh there, since in her homeland such women might be "cut by society as an inevitable consequence of having set its law at defiance" (II, 153). Being Ireland also highly dependable on Britain in terms of its artistic production, the Irish women artists in Clayton's collection are scarce. Considering all these aspects, the aim of this paper is to explore the problematic circumstances of women artists, and Irish women artists in particular in Clayton's compilation, and how they captured nature and the world around them in their paintings.

Alberto LÁZARO (University of Alcalá) **"The Representation of Jonathan Swift's Human and Non-human Animals in Spain: The Houyhnhnms through the Filter of Censorship"**

Literary scholars have traditionally agreed that, in part IV of *Gulliver's Travels*, Swift uses his elegant anthropomorphic horses and his filthy human-like yahoos to reflect on society and human nature. Some recent articles move beyond the satirical view of the novel to highlight Swift's ecocritical concern with animal issues, like in Mohammad Shaaban Deyab's "An Ecocritical Reading of Jonathan Swift's *Gulliver's Travels*", published in *Nature and Culture* (2011). However, ordinary readers have seldom had the opportunity to fully appreciate the satiric or ecocritical spirit of the book, since it has usually been censored, abridged or relegated to the children's shelf, which is a form of indirect censorship. Swift's coarse language, scatological references and bawdy scenes were too explicit and politically incorrect for many translators, publishers and censors. This paper aims to explore the ways in which part IV of *Gulliver's Travels* was altered when Spanish translations appeared, particularly before and during Franco's regime, which made the reading of this text a very different experience from what the author had intended.

José Luis LLAMAS ÁLVAREZ (University of León) **"Territory and Place-names in Brian Friel´s *Translations*"**

In *Translations* the image of the English army mapping Ballybeg and translating the Irish place-names into English is a central issue. The play´s use of the making of the 1833 Ordnance Survey of Ireland is open enough to allow variant readings but it also gives Friel the opportunity for historical, cultural and linguistic retrospection. Changing the symbols within the language will necessarily involve important structural changes in the culture itself. To change names is to replace the cultural and symbolic elements attached to them and, in the case of Ballybeg, to speak of it not only in terms of hills and streams but also in terms of control (law, taxation). Friel's use of the Ordnance Survey is above all a dramatic convenience: it provided him with a powerful symbol to portray this process of linguistic and cultural dispossession. The play uses the Ordnance Survey as a symbol of English colonialism in Ireland: the historical accuracy or otherwise of Friel's presentation of the Survey has been the subject of much debate. This is a point which I would like to explore in this paper.

María Jesús LORENZO MODIA (University of A Coruña) **"Medbh McGuckian's 'Chalice Orchard' and the Fragility and Resilience of Natural and Human Systems"**

Identifying Ireland with nature has been a traditional commonplace, particularly in the Republic. Medbh McGuckian defies this assumption by complicating this equation by writing from Northern Ireland, where

the post-Brexit state of affairs is to be taken into account when analyzing the situation of the people and nature from an eco-critical perspective (Gaard 2007, 2011). The unpublished poem "Chalice Orchard" delves into the relationship between human beings and the environment representing the ecological crisis as a specular reality that reflects the quest for meaning and the artistic creation drought. This echoes how landscape as a human construct, the cultivation of a spiritual sense of life, and the awareness of interconnectedness can be directly related to the literary performance of poets, especially female writers, who feel themselves both fragile and resilient in mutual interdependence (Starhawk 1990).

References

Gaard, Greta. "Posthumanism, Ecofeminism, and Inter-Species Relations." *Routledge Handbook of Gender and Environment*, edited by Sherilyn MacGregor, Routledge, 2007, pp. 115-30.

---. "Ecofeminism Revisited: Rejecting Essentialism and Re-Placing Species in a Material Feminist Environmentalism." *Feminist Formations*, vol. 23, no. 2, Summer 2011, pp. 26-53.

Starhawk, "Power, Authority, and Mystery: Ecofeminism and Earth-Based Spirituality." *Reweaving the World: The Emergence of Ecofeminism*, edited by Irene Diamond and Gloria Feman Orenstein, Sierra Club, 1990, pp. 73-86.

Inés LOZANO PALACIO (University of La Rioja) **"Existential irony and the transition to Postmodernism in Samuel Beckett's *Waiting for Godot* and *Endgame*"**

Samuel Beckett's literary language is rich in figures of speech, especially in irony. Beckett's irony can be labelled as "existential irony", since it conveys the absurdity of human existence, deprived of any meaning and doomed to failure (Muecke 1970). This attitude has caused controversy regarding whether Beckett's work should be considered postmodern or not. While some authors label it as postmodern (Cerrato 1993, Nealon 1988), others defend the opposite (Began 1996, Hassan 1993). Irony is a figure of speech that somatises the change from the modernist to the postmodern era and that reflects the moral and ideological vacuum resulting from the Second World War through its game of knowledge. If in the pre-postmodern era the reader was provided with answers to his questions, Postmodernism leaves the questions open in order to make the reader look for the answer and think critically. If we take Booth's (1974) distinction, the change irony experiences when it is used according to the tenets of Postmodernism is a change from stability to instability. However, Beckett's use of "existential irony" is neither stable nor unstable; it leaves the door open to the unknown and the reader, lost in ignorance. Through several approaches to irony (e.g. Muecke 1970, Booth 1974, Hutcheon 1994), the present paper analyses Beckett's "existential irony" in Waiting for Godot and Endgame in order to prove that Beckett's use of irony is neither modernist nor postmodern, but an intermediary step between the two.

Ekaterina MAVLIKAEVA (University of Vigo) **"Negotiating Girlhood, Disability and Deafness in Rosaleen McDonagh's *Rings and Mainstream*"**

This paper examines representations of girlhood, at the intersection of gender, ethnicity and ability systems, in the plays *Rings* (2014) and *Mainstream* (2016) by Irish Traveller playwright Rosaleen McDonagh. In her plays – as well as in her work as a scholar and an activist – McDonagh addresses the issues of racism and discrimination as experienced by members of the Traveller community at many levels of Irish society to this day. Also, through her personal experience of living as a Traveller woman with a disability, she explores the questions of gender and disability equality in the Traveller community and settled Irish population. In the plays under analysis Traveller subjects negotiate girlhood, disability and Deafness in a variety of ways. However, it could be argued that they share similar experiences of abuse, oppression and marginalisation in institutional spaces. They resist hegemonic constructions of gendered and disabled bodies, as well as challenge reductionist definitions of Traveller culture within settled institutions and question a limiting view of disability and Deafness often held by members of the dominant society comprised of able-bodied and hearing subjects. In *Rings* and *Mainstream* experiences of living with a disability and being Deaf as a Traveller girl are explored in the context of the long history of institutionalisation in Ireland, as well as in relation to the potential for redefinition of the way they are viewed within the Traveller community.

William SCOTT MCKENDRY (Queen's University, Belfast) **"'Geese, Guns and 'Slum Clearances': Charting the Cultural History of Belfast's Hammer District"**

Last year, the BBC published an article about how a flock of Icelandic greylags visits a Belfast council estate every November to graze on scraps thrown out by residents. These geese, the piece discloses, are 'afforded a particularly potent layer of protection' – not from a conservation group, but the local unit of the Loyalist paramilitary group, the Ulster Defence Association. Council flats – demolished in a late-90s 'slum clearance' – once stood on the grass these geese occupy. My paper will present the findings of a research project – utilising materials from Public Record Office of Northern Ireland (PRONI) – which treks socio-cultural changes to one square mile of inner-city Belfast from the 1830s (when the land was used for brickfields) until the present day. Since the first terrace went up in the Old Lodge district – colloquially monikered 'the Hammer' – in the early nineteenth century, this area has been blighted by poverty, violence and paramilitarism owing to administrative corruption and neglect. These terraces – built to house millworkers – remained until the early-70s, when a 'slum clearance', followed by a poorly planned redevelopment scheme, decimated the local community. Apart from John Y Simms' biographical account of the twenties, *Farewell to the Hammer* (1992), which has hitherto been unrecognised for its literary merit, and Ron Wiener's independent report of the early-70s redevelopment, *The Rape and Plunder of the Shankill* (1975), there is little written about the Hammer. This is remarkable given the area's particular brush with major signposts of Belfast's history. As well as being the site of an underresearched 1920s Jewish pogrom (coinciding with the Anglo-Irish War), Catholic barman Peter Ward, the first widely-reported victim of the 'Troubles' (1966–1998), was murdered outside the Malvern Arms in the Hammer in June 1966.

James MCNAUGHTON (University of Alabama) **"Walking Beckett's *Murphy* in London; or How a Novel Survives Altered Urban Ecology"**

In this essay, I address two questions. First, in what way does Beckett's work, *Murphy* (1936) as my main example, engage the cultural and ideological maps of the city where it is set? Second, when the city transforms over time, how does the novel also change? Put differently, how does a work of literature survive though a changing ecology? With referential habitat transformed, cultural history receded or lost, does the book begin to wither or can the literary work adapt?

Verónica MEMBRIVE (University of Almería) **"The Spanish Tourist Boom of the 1960s in the Poetry of Pearse Hutchinson"**

By mid-1950s, the tourist industry appeared profitable for Spain; thus, Franco's regime was determined to exploit this sector to attract wealth to the country.This led to the reception of over 30 million northern Europeans a year by the end of the 1960s (Grugel and Rees 1997: 117). The former slogan "Visit Spain" is substituted by a more purposeful "Spain is Different". The substantial tourist development seemed to be designed by the regime with a two-fold aim: to banish the fame of a land hostile to foreigners and to undermine the idea of a country clinging to archaic traditions. This gave the false impression of a relaxation of the regime's firm repression, and there was an evolution of the image of the country, since tourism was central to the attempts to refashion Francoism; the industry "put a friendly, hospitable face on a repressive military dictatorship" (Crumbaugh 2009: 5). However, the inner aspect of tourism as a "modern mechanism of power" (Crumbaugh 2009: 20) appealed to liberal democratized countries, something necessary for the regime in order to assure its authority. The similarities in the progression of development and modernization between Ireland and Spain were noticeable, thus, the tourist boom of Spain of this period did not go unnoticed for the Irish writer Pearse Hutchinson, who lived in the country during this decade. The aim of this paper is to examine Hutchinson's critical attitude towards the tourist development of Spain in his poetic production.

Anita MORGAN (University CEU San Pablo Madrid) **"Sources of Inspiration for Eco-Fiction in the Words and Music of Northern Irish Singer-Songwriters, Tommy and Colum Sands."**

This paper aims to examine nature and myth as sources of inspiration in the songwriting of Northern Irish singer-songwriters, Tommy and Colum Sands. Set against the backdrop of war-torn Ulster, during the period of both "The Troubles" and post-conflict in Northern Ireland, the songs chosen will illustrate the songwriters´ creative process, and will frame their response to the political landscape and climate of "otherness" within the natural habitat. In the eco-fiction of their lyrics, the natural world, both local and global, is praised and eco-injustices committed against it are lamented. Born into a small rural community in Northern Ireland in the 1940s, their song-writing is informed by a childhood growing up on the land, where, in spite of hedges and stone walls marking the dividing line or "March Ditches" between two properties, and indeed two creeds, the seasons united this farming community, urging them to tend to the land together and transcend barriers. In these songs, the voice of the threatened environment is depicted through animals and landscape, through ancient Ulster myth and local folklore, where Tommy and Colum Sands reflect on both ecological utopia and dystopia, and on the place of humanity within.

William H. MULLIGAN (Murray State University) **"Daughters of the Diaspora: Irish Women in the Michigan Copper Country, 1845-1920"**

The experience of women has largely been neglected in the study of the Irish Diaspora. This is changing due to the work of a number of pioneering scholars like Janet Nolan, on school teachers and nurses, Mary Murphy on Irish women in Butte, Montana, and Sue Ellen Hoy on nuns. There are also a growing number of studies of religious communities of women. The last has been separate from Diaspora Studies, but remains highly useful. My own research on the Irish in the Michigan (USA) Copper Country suggests some of the reasons – limited surviving records of women's groups and their activities. My paper will do two things – bring together what we know about married women's lives in the Michigan Copper Country and more importantly look at the work of the Sisters of St. Joseph of Carondolet in the region. In addition to teaching in the parish school, the sisters operated the only non-company owned hospital in a region dominated by mining companies. A number of local women joined the order and one became Superior General.

Darren MURPHY (Queen's University, Belfast) **"There's no 'non–place' like home: Reimagining Working Class London–Irish Identity Location"**

Location has always played an essential role in the plays I write, a thrilling nexus of class, aspiration, and identity, that posits three questions:

Who are we;
Who can we be;
Where is the place which allows us to be that thing?

For successive waves of Irish emigres that place of change, of growth, or of spiritual impoverishment, was outside of Ireland, away from 'home'. My paper will examine this notion of dislocated 'home' through the lens of three of my plays: *Irish Blood, English Heart*; *Abattoir Song*; and *Many Mansions*. These are stories of the working class London-Irish diaspora, and the liminal spaces where Irish identity is reimagined: a featureless changing room in which a boxer divests himself of his workaday uniform and puts on the habiliments of corporate–sponsored battle; a taxi-driver's lock up, which is the 'secret den' of a recently suicided father; and a ghost estate with its disused showhouse a mocking simulacrum of 'home'. All of these breeze–blocked, desolate, and broken–down spaces offer both an opportunity of entrapment or change. These homogenised 'non-places' are as likely to be the locus of 'home' for these characters, as Killarney, Belfast, or Leitrim Town. All have been repurposed as a temporary Hibernian–Arcadia. Marc Augé 1 coined the phrase 'non-place' to refer to spaces where concerns of relations, history, and identity are erased. I think they can also be spaces where those relations, histories, and identities can be intensified and examined.

Brita OLINDER (University of Gothenburg) **"A Sense of Place: Vona Groarke's Irish Land- and Townscape"**

Irish history and literature are remarkably alive in Vona Groarke's poetic Landscape. The movement of the river and the sea on the west coast becomes the element of her passion. In the poem on Rindown Castle from the thirteenth century she is more specific, both geographically and historically, just as in "Patronage", where the evocation of Maria Edgeworth's house ties together the novelist's time and her family situation with her home location on the one hand with, on the other, the poet's experience of it from her outside view. As a description of an Irish townscape a special place in her poetry should be given to "Athlones," a six-page poem of the many different towns to be seen in this central Irish place in the course of one day – a kind of Ulysses in shorter poetic form? There is room not only for history and social structures but also for colonial references and technical developments over time. "Smithereens" is another poem mixing metaphors with realistic detail of beach pleasures suddenly broken off by radio news of violence and the murder of Lord Mountbatten not very far off, connecting this with Gandhi and, at the same time, the Shannon as the symbolic boundary between 'civilized' nodernity and 'primitive' tradition in Ireland. These are just a few glimpses of the intense and lively painting of Ireland in Vona Groarke's poetry.

Juan Ignacio OLIVA (University of La Laguna) **"Sense of Nostalgia for Lost Places in Irish Eco-poetry: A Comparative Approach"**

Among environmental studies of "sense of place," there stands the notion that inhabited places are substantially modified and altered not only by time and ideology (Eliade, Augé), but also by nostalgia and subjectivity (Rushdie, Tarkovsky). Consequently, lost places (due to reasons as diverse as emigration, [self] exile, expatriation…) become turning points where creativity is specially felt and can transform into really cathartic, agential and transient experiences. This paper thus aims at pointing out personal and confessional samples of these realities that affect in myriad ways the collective memory of society by means of artistic representation. A comparative approach will be used between Irish poems of space –by authors as renowned and relevant as Seamus Heaney, Eavan Boland, Paul Muldoon, or Eamon Grennan, among others— and other similar experiential poems written by poets of the Indian subcontinent –such as Himani Bannerji, Taslima Nasreen, or Jibanananda Das. The analysis will try to elucidate whether there is a universal sense of loss that is recreated with similar structure regardless the idiosyncrasy of each traumatic partition; or whether the multiple options of coping with the memory of such traumas affect the spatial philias and phobias (Tuan) of the rereading of those milieus. Finally, using ecocritical postpastoral wisdom (Gifford), an emphasis is put on the nostalgic trope as a material force to transform the sensed images of bucolic landscapes into sick "Eden gardens" or, inversely, to make miserably deprived and humble places into comforting and harmonious suburbia by using the power of symbolic superposition.

Auxiliadora PÉREZ VIDES (University of Huelva) **"The Noir Landscape of Dublin in Benjamin Black's Quirke Series"**

In 2006 the Irish writer John Banville published his debut crime novel *Christine Falls* under the pen name Benjamin Black. Since then, the sequels *The Silver Swan* (2007), *Elegy for April* (2010), *A Death in Summer* (2011), *Vengeance* (2012), *Holy Orders* (2013) and *Even the Dead* (2015) have been released to much critical acclaim, and some of them adapted for television by the BBC. The series, set against the backdrop of 1950s Dublin, feature Quirke, a middle-aged pathologist with an addiction to drinking, a troubled past and a privileged but estranged relationship with the official authorities of the time in Ireland. With unchanged passion throughout the novels, Black depicts masterfully the sordid atmosphere and bleak social conditions of that particular zeitgeist. Indeed, Dublin itself becomes a protagonist of the stories, as the city is mapped out in precise detail over the course of Quirke's investigations. It is my contention in this paper that the noir elements of the urban landscape of Dublin described in the series, like murder, corruption or victimization, suggest not only the interconnection of the different agents of hegemonic power that spread all over the four corners of the city, but also a synecdochical correlation with the whole national milieu. Similarly, I will attempt to demonstrate Black's trans-historical aims and demands for accountability by means of his portrait of the mid-twentieth-century environment.

Lin Elinor PETTERSSON (University of Málaga) **"'The Girl Was a Symbol; She Had no Body Anymore:' Neo-Victorian Incest Trauma and the Fasting Body in Emma Donoghue's *The Wonder*"**

The Catholic nuclear family, as a product of historical and cultural contingencies, can hardly be equated with an idealised image of the family, and has predominantly figured as dysfunctional in Irish literature. Emma Donoghue's most recent novel, *The Wonder* (2016) builds on trauma, dysfunctional family relations and the Gothic: three master tropes that have become well-established within neo-Victorianism. She has written three neo-Victorian novels up to the moment, and this time she returns to post-famine Ireland to narrate the story of a fasting girl who is caught up in a struggle between sainthood and patienthood. My principal aim is to analyse how Donoghue explores the figurative language of food-refusing behaviour to convey trauma. First, I will establish an analogue between the fasting body and anorexia nervosa, to subsequently explore the psychological-cum-corporeal in the novel through an anorexic lens. Then, I will analyse the non-verbal and symbolic language of the fasting body to disclose psychosomatic traces of incest trauma drawing on Judith Butler's 'Quandaries of the Incest Taboo' (2004) and Llewellyn's study 'Neo-Victorian Incest Trauma' (2010). By doing so, I hope to demonstrate how Donoghue confronts the boundaries of the incest taboo and dissolves the limits of the "non-narratable" in *The Wonder*.

Marta RAMÓN GARCÍA (University of Oviedo) **"Parks for the People: Bringing Nature to Dublin's Artisan Classes (1860-1890)"**

In 1833 the House of Commons' Select Committee on Public Walks convened to consider a pressing problem: uncontrolled urban growth was leading to the disappearance of open spaces in the new industrial cities. Deprivation of fresh air and exercise drove the working classes to the public house and caused damage to their health and morals. The committee's recommendations inaugurated the public-park movement in Britain. At the turn of the 1860s Irish reformers pointed with envy at examples of urban parks in Britain and the Continent, lamented that parliamentary grants for their establishment had failed to reach Ireland, and urged the need to provide green spaces for Dublin's inner-city working classes. Their efforts focused on two campaigns: Sunday opening of the Glasnevin Botanic Gardens, under the care of the Royal Dublin Society, and public access to St. Stephen's Green, a private park for residents since 1814. Both met with different degrees of success: the Glasnevin campaign had attained its objective by 1863; the St. Stephen's Green movement had to wait until 1880, when Sir Arthur Guinness bought the property, financed its landscaping, and handed it over to the Commissioners of Public Works. Using both campaigns as an illustration, the paper will analyse contemporary views on the role of green spaces in the life of Dublin's 'industrious classes', and their connection with broader debates on tenement housing, public health, and the claims of public interest vs. private rights.

Jorge RODRÍGUEZ DURÁN (University of Santiago de Compotela) **"City Portraits: Images and Words from the Troubles"**

The physical transformation of a built environment has direct effects in the population and its negotiations with the city. This is why visual artists of the Troubles were concerned with the city, where the main action happened. And although the representation of an urban space in their art may seem circumstantial, taking the Northern Irish context into account, it becomes key to understanding the perceptions city dwellers have of each other and of themselves in a time of conflict. My paper will explore urban narratives of the 1980's, when the armed conflict was in full swing. I will focus primarily on photography collage and short stories by Northern Irish artists, two artistic genres which will act as different types of short narratives with their own encoding methods. The micro-universes created by visual artist Seán Hillen and writer Anne Devlin will exemplify a need to tell as much as possible in the subtlest manner. The brevity of their work allows access to an infra-knowledge through the landscapes represented especially important in Northern Ireland. They are fully infused with the ideology that Seamus Heaney portrays in his 1975 famous poem "Whatever you say, say nothing". This common mentality of the arts of the Troubles reflects a traumatised society longing for double meanings. And it is my intention to compare the development of encoded messages in these urban landscapes in order to establish to what extent the conflict affected artists during the Troubles and if a sense of hope existed in Northern Ireland.

Arancha RODRÍGUEZ FERNÁNDEZ (University of Santiago de Compostela) **"*Our shared Japan*: Contemporary Spaces of Love and Exoticism by Irish Women Poets."**

The symbolic meaning of space has been one of the most recurrent topics in Irish poetry. Contemporary and post-troubles poetry in Ireland have relocated and redefined different aspects of traditional value of their national literature, such as landscapes or domestic locations, and also some symbolic concepts, such as the family or personal relationships. The aim of this paper is to analyze the new perspectives on the *locus amoenus*, or space for love, held by women poets in Ireland, studying the particular case of the anthology *Our shared Japan*. Published in 2007, the poetry book chosen contains works from very prominent voices, such as Paula Meehan, Mary O'Donnell, Nuala Ní Dhomhnaill or Ruth Carr, and explores a new sense of place and intimacy related to the idea of the foreign. Although men poets also participate in this anthology, this paper focuses on the alternatives to the traditional pastoralism provided by women poets at the beginning of the twenty-first century. The works selected not only show the increased Irish interest in Japanese culture, but also the new paths of post-pastoral writing proposed by women, and their relationship with a new conception of love, without losing some sense of *continuum* with their national tradition.

Aida ROSENDE PÉREZ (University of the Balearic Islands) **"'[S]cale it down. Zoom in. Look closer': Affective Responses to the City as Neoliberal Toxic Space in Lisa McInerney's The Glorious Heresies"**

Lisa McInerney's first novel *The Glorious Heresies* (2015) is set in Cork in the post-crash years and focuses on the lives of six main characters who dwell on the fringes of both the city and Irish society more generally. More than a setting, Cork city emerges as, to a large extent, one more character in the story. Or rather, it becomes one with the protagonists: breathing and pulsing in a rhythmic punctuation of their lives and moods, its dampness soaking through their skins and penetrating their bones. But this apparent fusion of the city and the vulnerable bodies of the novel's characters is far from being a symbiotic relationship. It is more of a parasitic one where the host is paradoxically not the geographical or social environment the characters precariously occupy, but the characters' bodies that are intoxicated by the city as neoliberal hub. This toxicity mostly materializes in their relegation to the margins of the socio-economic landscape they inhabit, but also in an asphyxiating invisibility of their disavowed existences and experiences, which include grinding poverty, drug-dealing, prostitution, alcoholism, family violence, unmarried motherhood, or abortion. Setting off from this premise, this paper will analyse the characters' affective responses to the city as an individualistic toxic space where they find themselves isolated and, as I have written in a review of the novel, "wilfully ignored and forgotten … often silenced by shame, unable to vocalise their stories, to make them heard and their bruises seen" (2016: 239). The paper will engage as well with the potentiality of an affective response on the part of the novel's readers who are invited in the narrative to "scale it down. Zoom in. Look closer" (McInerney 2015: 363).

Lluïsa SCHLESIER CORRALES (Autonomous University of Barcelona) **"'Ireland's Gone Black Bottom Crazy': The Potential of Jazz and the Construction of Irish Identity in Roddy Doyle's Oh, Play That Thing"**

One of the major themes in Roddy Doyle's *Oh, Play That Thing* (2004) is the birth and impact of jazz in the USA. This is narrated by the novel's protagonist, who is swept away by this radically new form of music, and becomes Louis Armstrong's "white man". In my paper I describe how, according to Doyle's text, jazz seems to have the potential to improve human relations and even to change the world. This is forcefully expressed through the views of the protagonist, a hero of the Irish revolution. I then compare this to how jazz was perceived and condemned by certain conservative sectors during the early decades after the birth of the Irish Free State. Through this comparison, I aim to contribute to the revisionist-nationalist debate concerning Doyle's *Round-Up* trilogy of which *Oh, Play That Thing* is part, and to look into the construction of Irish identity as seen—and perhaps challenged—in the work of Roddy Doyle.

Marilynn RICHTARIK (Georgia State University) **"Disability as a Catalyst for Growth: Stewart Parker's *Hopdance*"**

Belfast writer Stewart Parker (1941-1988), best known as a playwright, began his career as a poet and a writer of experimental prose. His autobiographical novel *Hopdance*, largely drafted in the early 1970s, records Parker's state of mind and events from his life before, during, and after the bout with bone cancer that resulted in the amputation of his left leg when he was nineteen years old. In composing the novel, he structured this experience for himself in such a way as to endow it with meaning. Attempting to explain why he wrote it, one of the reasons he offered was that "I am much obsessed by death; and by the spiritual void from which many of us have to confront it." His alter ego, Tosh, is drifting through life before the cancer is discovered, plagued by the twin "cankers" of a puzzling pain in his leg and a crippling loneliness. As the story of the amputation and its aftermath unfolds, Tosh begins to allow other people to share his suffering and moves closer to being able to make the great connection he has sought to one other human being. His reflections on writing counterpoint his process of maturation as a person. The amputation, Parker suggests, makes him into a serious writer by forcing him into a more authentic relation to life, which "Starts with the wound. Ends with the kiss. For the lucky ones."

José RUIZ MAS (University of Granada) **"Captain Francisco de Cuéllar's Shipwreck in Ireland and his Struggle against Ocean, Climate, Vegetation, 'Savages' and 'Sasanaigh'"**

In this paper I describe the (mis)adventures of Captain Francisco de Cúellar in his seven-month stay in Ireland after the shipwreck of his Spanish Armada vessel on the north-west coast of Streedagh in August 1588 as narrated in his "Carta de uno que fue en la Armada de Yngalater[r]a y cuenta la jornada" (1884-85). Thanks to Cuéllar's eyewitness account/travel narrative, we have an insider's view of the humanitarian tragedy that befell a thousand Spanish and other European castaways, victims of the rough Atlantic ocean, the Irish hunger-stricken population, the behaviour of Elizabethan English/'sasanach' soldiers and Irish Protestants (ordered to exterminate all Armada refugees) and the extremely cold and rainy climate of the island as a result of the so called "Little Ice Age" that the western world was then experiencing. By learning how to make the most of the Irish countryside environment (mainly forests and mountains) and the hospitality of the Irish Catholic "savages", Cuéllar succeeded in his attempt to survive and go back to Spain safe and sound.

Cassandra S. Tully (University of Extremadura) **"Masculinity through Corpus Linguistics in three plays by J. M. Synge"**

This paper aims to explore the portrayal of several models of masculinity which appeared with the search for a new Irish identity in the early twentieth century in three plays by J. M. Synge. In my discussion of these plays (*In the Shadow of the Glen* (1903), *Riders to the Sea* (1904), and *The Playboy of the Western World* (1907)) I address discourses on masculinity and how it manifests itself in rural Ireland, by exploring the behaviours, language and identity standards of the countrymen. By studying dialogues in Synge's representation of rural Ireland I discuss to what extent it may be gendered, and whether the perceptible models of masculinity are part of a bigger hegemonic pattern. Through close textual research, the use of a corpus analysis toolkit (AntConc) and a wide critical framework on Irish identities, gender and language, I distinguish between two opposing poles on the masculinity spectrum: one the traditional patriarchal male archetype and the other, the "young lad" who submits to the strongest figure but fights for his freedom.

Pilar VILLAR-ARGÁIZ (University of Granada) **"Ecocritical Explorations in Contemporary Irish Haikus: Pat Boran's *Waveforms*"**

In recent years, there seems to be an explosion of haikus in Irish poetry, what has led some critics to even talk about a 'distinctively Irish' haiku tradition. Pat Boran's recent anthology *Waveforms: Bull Island Haiku* (Dedalus, 2015) is remarkable in this respect. The collection juxtaposes – from an ecological perspective – visual images and texts, by combining the haikus with the actual photographs that the poet took of Bull Island, a 5 Km landmass which runs parallel to the shore in Dublin Bay, and which, since 1981, is a UNESCO Biosphere Reserve. This paper examines Boran's detailed attention to the existent fauna and flora of Bull Island, and the surprising, illuminating connections he establishes between different forms of life (i.e. plant, animal and human). Other aspects which will be considered for examination are the spiritual dimension of Boran's Nature poems, and his renegotiation of the haiku tradition, by handling rhyme and rhythm in innovative ways. I will also consider how this Japanese form is a particularly useful tool for Boran in his desire to move from the autobiographical to the universal, from the confessional tone to the (more liberating) detached perspective of the observer.

Feargal WHELAN (UCD Humanities Institute) **"'A champaign land for the sad and serious': Landscape as Avoidance in Irish writing"**

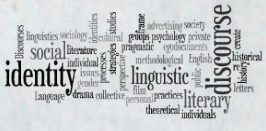
'A champaign land for the sad and serious' is how Samuel Beckett describes the environment of Fingal in his short story of the same name. By imagining a melancholic individual in an equally morose landscape the author replicates a trope of Irish writing, common to works by authors from his own Irish Protestant community, in which the detailed focus of the narrative on the qualities of the landscape deliberately excludes both the communities which live within it and their particular culture. This paper will examine this trope with reference to two stories from Beckett's *More Pricks Than Kicks* with a parallel reading of a selection of Michael Longley's nature poems. It will argue that what is apparent is an anxiety of belonging within the Anglo-Irish community throughout the 20th century which sees them privilege the physical environment of Ireland over the broader cultural community, from which they feel a sense of detachment. The expression of this anxiety will be traced with reference important authors of Irish natural history, such as Praegar and Joly, whose writings formalize this unease, and which in turn informs many of the subsequent literary work.

UNIVERSIDADE DA CORUÑA

USC UNIVERSIDADE DE SANTIAGO DE COMPOSTELA

Universidade de Vigo

AEDEI Asociación Española de Estudios Irlandeses



FEDER Fondo Europeo de Desarrollo Regional
UNIÓN EUROPEA
"Una manera de hacer Europa"

GOBIERNO DE ESPAÑA
MINISTERIO DE ECONOMÍA Y COMPETITIVIDAD

XUNTA DE GALICIA

Ambasáid na hÉireann
Embassy of Ireland

Instituto Universitario de Estudios Irlandeses Amergin
Universidade da Coruña