

XX International Conference of the Spanish Association of Irish Studies AEDEI

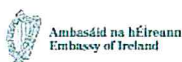
Ireland in Transformation (1922-2022)

June 2-3, 2022

UNIVERSITY OF BURGOS, SPAIN



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BOOK OF ABSTRACTS

TABLE OF CONTENTS

Organising Committee	3
Acknowledgements	5
Plenary Speakers.....	6
Invited Writers	7
Abstracts.....	9
Useful information.....	45
Conference Programme.....	48



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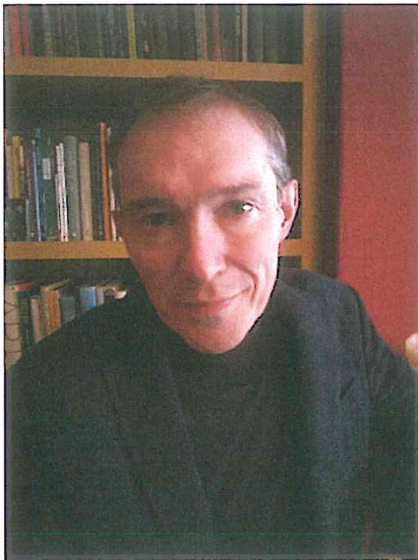
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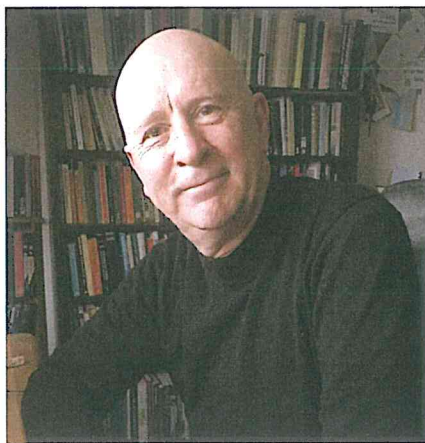




PLENARY SPEAKERS



Liam Harte is Professor of Irish Literature at the University of Manchester. His publications include *The Oxford Handbook of Modern Irish Fiction* (Oxford University Press, 2020), *A History of Irish Autobiography* (Cambridge University Press, 2018), *Reading the Contemporary Irish Novel 1987-2007* (Wiley Blackwell, 2014) and *The Literature of the Irish in Britain: Autobiography and Memoir, 1725– 2001* (Palgrave Macmillan, 2009). He is currently the principal investigator on a three-year oral history project entitled ‘Conflict, Memory and Migration: Northern Irish Migrants and the Troubles in Great Britain’, funded by the UK Arts and Humanities Research Council (AHRC).



Originally from Dublin, **Gerry Smyth** is Professor of Irish Cultural History at Liverpool John Moores University. As an academic, he has published widely in the fields of Irish literature and music. His most recent book was *Joyces Noyces: Music and Sound in the Life and Literature of James Joyce* (2021). He is also active as a musician, actor and playwright. He is currently working on a book about environmentalism and English fiction, and a maritime version of *Macbeth* for performance onboard the *Golden Hinde* in London in October 2022.



INVITED WRITERS



Jan Carson is a writer and community arts facilitator based in Belfast, Northern Ireland. She has a novel, *Malcolm Orange Disappears* and short story collection, *Children's Children*, (Liberties Press), two micro-fiction collections, *Postcard Stories 1 and 2* (Emma Press) and a short story collection, *The Last Resort* (Doubleday). Her novel *The Fire Starters* (Doubleday) won the

EU Prize for Literature for Ireland 2019, the Kitschies Prize for Speculative Fiction 2020 and was shortlisted for the Dalkey Book Prize 2020. Jan won the Harper's Bazaar short story competition in 2016 and has been shortlisted for the BBC National Story Prize (2020), Sean O'Faolain Short Story Prize (2016) and the An Post Irish Short Story of the Year Award (2021). Jan's latest novel, *The Raptures* was published by Doubleday in early 2022



Poet and fiction-writer **Mary O'Donnell's** work is often cited as key in expanding the horizons of Ireland's traditionally male-dominated literary world. O'Donnell's fiction includes the novels *The Light-Makers* (1992 & 2018), *The Elysium Testament* (1999), and *Where They Lie* (2014). She has also published works of short fiction, including *Strong Pagans* (1991), *Storm over Belfast* (2008) and *Empire* (2018).

Since 1990 she has published numerous collections of poetry, including *Unlegendary Heroes* (Salmon, 1998), *The Ark Builders* (Arc UK, 2009) and *Those April Fevers* (Arc UK, 2015). Her eighth collection of poetry *Massacre of the Birds* was published in October 2020 and she has recently completed a new novel. A collection of essays on O'Donnell's work appeared during 2018: *Giving Shape to the Moment: the Art of Mary O'Donnell, Poet, Novelist, Short-story Writer* (Peter Lang),



initiated and edited by Prof Elena Jaime de Pablos, with contributions from Spanish and Irish academics and writers. She has held residencies in the Centre Culturel Irlandais Paris, in Australia at Varuna House, Katoomba, and in the future will take up a residency in KU Leuven. She holds a PhD in Creative Writing and taught for many years as an adjunct professor on Carlow College Pittsburgh's MA in Creative Writing, as well as holding posts at Maynooth University and Galway University. During 2019, she contributed briefly to the Irish Literature programme at the University of São Paulo and is keenly interested in the expansion of Irish Studies in South America, both in Brazil and Argentina. She is an active member of Ireland's affiliation of artists, Aosdána.



ABSTRACTS (in alphabetical order)

Alfárez, Sofía (University of Almería)

“Representation of the sexuality of female characters in Sally Rooney’s *Conversations with Friends and Normal People*”

This paper will focus on the representation of the sexuality of female characters in Sally Rooney’s *Conversations with Friends* and *Normal People*, paying attention to one shared feature between them: a tendency to self-repression and self-hate. To carry out this study, special attention will be given to revisit the myth of masochism as an inherent conduct of female sexuality, which was first theorised by Sigmund Freud: “The suppression of women’s aggressiveness which is prescribed for them constitutionally and imposed on them socially favours the development of powerful masochistic impulses, [...] [t]hus masochism, as people say, is truly feminine” (1964:116). Furthermore, social – instead of anatomical – conditions will be stressed in order to understand how a woman comes to be more prone to develop a masochist conduct. On another note, bearing in mind the context in which both Rooney’s novels unfold, Irish sexuality will also be studied drawing attention to the role that the Irish Catholic Church played in crafting it since independence was achieved. The role model of the puritan and self-sacrificing Irish woman will be observed as an ideal that may still haunt the minds of young Irish women, this way, Irish sexuality will be studied drawing from the premise that, as argued by Swidler (1986), it is nowadays still developing in an “unsettled culture” where social advances and conventional thoughts try to coexist in the same nation.

Alonso-Giráldez, José-Miguel (University of A Coruña)

“Aidan Higgins and the Ethics of Memory”

In the light of the recent memoirs of the Irish writer Aidan Higgins published by Alannah Hopkin (*A very Strange Man*, New Island, 2022), this paper attempts to analyse the relationship between literary life and the development of the twentieth century, specifically the twenty-nine years that Alannah Hopkins and Aidan Higgins spent together and developed, also together, a literary career. Through a necessarily intimate and personal gaze, in *A Very Strange Man* we witness the profound changes of the last century, we discover a writer who inherits the modernist tradition of Joyce, Beckett and Flann O'Brian, and who, from an unwavering independence, offers an honest and complex view of his time. Aidan Higgins, defined by Hopkin as "one of the great stylists of the late twentieth century, (...) a risk-taker, learned, jocular, bawdy,



ironic, disdainful, unpredictable... "offers the reader a powerful and surprising journey into literature (for example, through his correspondence with Samuel Beckett, Harold Pinter or Alice Munro, and his relationship with other friends, such as the poet Derek Mahon), but, above all, he provides a unique and personal reading of what life was like in the twentieth century, how culture developed in Europe and beyond, how Beckett and Joyce were prolonged in his writings and how Modernism went beyond the temporal boundaries usually attributed to it. In Alannah Hopkins' memoir, Higgins appears as a great builder of a peculiar literary fabric. Higgins is undoubtedly one of the great representatives of the Irish memoir tradition and his literature should be regarded as a great tool for learning about our recent past, both from a cosmopolitan perspective and from the domestic perspective of Kinsale.

Altuna-García de Salazar, Asier (University of Deusto, Bilbao)

“Vulnerability in Post-Millennial Irish Fiction: The Case of Donal Ryan”

Dealing with vulnerability entails approaching discourses and modes of grief, loss, bereavement, trauma, rejection, marginalization and silence; but, also, those of resilience, empowerment and eventual visibility. This paper examines (following Judith Butler, Leticia Sabsay and Jean-Michel Ganteau, among others) how Irish author Donal Ryan, has also taken creative steps into the representation of discourses of vulnerability. In so doing, Ryan offers in his fiction analysis of the “ethics and aesthetics of vulnerability” if we follow Ganteau. In his novels and collections of short stories, *The Spinning Heart* (2012), *The Thing About December* (2013), *A Slanting of the Sun* (2015), *All We Shall Know* (2016), *From a Low and Quiet Sea* (2018) and his recent *Strange Flowers* (2020), Ryan represents contemporary Ireland paying special attention to silencing/hidden and vulnerability factors at historical, religious, economic and social levels. The analysis of his writing points to an understanding of the ubiquity of the term “vulnerability” and the currency it has achieved. Ultimately, it is argued that the analysis of Ryan’s fictional work through the prisms of vulnerability, silence and repressed inconvenient truths provides insights into different discourses of contemporary Ireland.

Armie, Madalina (University of Almería)

“Ireland at the Turn of the 21st Century through the Lenses of the Contemporary Irish Short Story: Reading the Boom and the Bust of the Celtic Tiger”

In the mid-1990s, Ireland was experiencing the Celtic Tiger. During the boom, dissident voices criticised what they considered to be a mirage, foretelling its eventual crash. The 2008 recession proved them right. Throughout this period, enabled by its capacity to reflect change with rapidity and dexterity, the short story saw through the smokescreen of well-being and globalisation; it reinterpreted and captured the worst



and the best of the country, becoming a bridge between tradition and modernity. The affluence of the Celtic Tiger is dead and gone, however its consequences are still palpable in contemporary Ireland. The major objective of this paper, therefore, is to observe the depictions of Ireland between 1995 and 2013—in the immediate aftermath of the Celtic Tiger—by exploring the major themes of the stories written by authors with an established reputation such as Evelyn Conlon, Roddy Doyle, Anne Enright, Éilís Ní Dhuibhne, Colm Tóibín, William Trevor or Julia O’Faolain, and emergent writers as Colin Barrett, Mary Costello, Kevin Barry, Keith Ridgway or Elaine Walsh. This corpus is studied through the prisms of Postcolonial Studies, Women’s Studies, Ethnic and Racial Studies, and Multicultural Studies, as well as those of sociology, economy and culture. These stories are definitely more than mere entertainment as they renegotiate questions on gender issues, class, race, nationality and identity, while tackling reality. Eclectic both in the nature of its themes and style, the short stories of this period are key to understand the disconcerting world of Ireland at this crucial historical juncture, but also its past and present.

Asensio Peral, Germán (University of Almería)

““... a pacifist and something of an anarchist”: Introducing Mairin Mitchell (1895-1986) and *Storm over Spain* (1937)”

Mairin Mitchell (1895-1986) was an English-born Irish writer whose life and work as a novelist, poet, journalist, travel writer, and political activist, have remained in relative obscurity until recently. Her father was a Church of Ireland doctor from Limerick who settled in Ambleside, England, while her mother was English and the daughter of a wealthy wine merchant from Darlington. During her long life she authored over a dozen books, chief among which are *Traveller in Time* (1935), *Storm over Spain* (1937), and *Back to England* (1941), as well as her forays into maritime history and biography with *The Maritime History of Russia* (1848-1948), *Elcano The First Circumnavigator* (1958), and *Friar Andrés de Urdaneta, O.S.A. (1508–1568)* (1964). However, it is her engagement with Spain at the doorstep of the Spanish Civil War in *Storm over Spain* that has attracted the attention of a small group of scholars on two levels: on the one hand, her keen, and somehow prophetic, observations on the political unrest in Spain at the time through a pacifist and pseudo-anarchist viewpoint; on the other, her thematic insistence throughout the book on the social and political similarities between the Irish and Spanish experience at the turn of the 20th century. *Storm over Spain* was reviewed by George Orwell upon publication, who praised it on the grounds that “unlike almost all English writers on Spain, she gives a fair deal to the Spanish Anarchists” (290). On Orwell’s commendation alone, *Storm over Spain* and Mitchell’s career as a writer and political commentator merit further examination. Therefore, this paper examines the life and works of Mairin Mitchell with a focus on her political travelog *Storm over Spain* with the aim of introducing this figure, thus far virtually unknown, to a wider audience.



Bastiat, Brigitte (University of La Rochelle)

“Transformation of gender representations in two plays by the Northern Irish playwright Owen McCafferty *Quietly* (2012) and *Fire Below* (2017)”

Between 1994 and 2017, the Belfast playwright Owen McCafferty has published plays that cover the historical period stretching from the IRA and loyalist paramilitary ceasefire in 1994 to the referendum on Brexit in 2016. The plays show mainly working-class men struggling with the symbolic and physical violence of both the State and paramilitary groups from both sides, and, despite this background, their attempts to build identities and relations that transgress those assigned to them by religion, politics, history and tradition. In these plays McCafferty represents especially male bodies through various plots and situations; the expression of their masculinity changes with age, the political and social history.

Quietly (2012) and *Fire Below* (2017) were both commissioned by the Abbey Theatre, the national theatre in Dublin. The choice of an author from Northern Ireland suggests a desire for reconciliation between the north and the south and an attempt to write a collective history and invent a common narrative. In *Quietly* there are three men in a pub; two of them are trying to give a testimony of how they experienced the Troubles in front of the barman. In *Fire Below* the author introduces for the first time middle-class people and women who have as important roles as their male counterparts.

In this paper I will examine how the embodied word gradually engenders a dialogue that sometimes transcends the violence and creates a space for a new hybrid identity that allows a transformation in the relationships between the characters, the conveyed ideas and the way they are expressed.

Beirne, James (Social & Political Thought)

“Notes towards Irish and global anticolonial solidarities”

Ireland’s juridical independence in 1922 should have marked a new era of reckoning with its anticolonial past. Instead, as Adrian Beatty (Beatty 2016) has suggested, in independence, Ireland exhibits significant continuity with its colonial past; today, Ireland exhibits closer ties with Britain and the United States than with the rest of the colonised world, having had little influence upon their struggles. By corollary, Declan Kiberd (1997) has charged Ireland with stubbornly refusing to learn from the experience of other anticolonial struggles in the 20th century. Emphasising the importance of history, this paper moves toward a corrective, providing notes towards generating new anticolonial solidarities in the Irish republic’s second century. It begins by examining Ireland’s ambiguous relationship to colonialism with a discussion of Irish settlers in North America. Next, it discusses anticolonial temporalities, showing



that Irish subjectivities from over a century ago can continue to inform both domestic and international politics. An overview of some theoretical confluences between Irish and African anticolonial thought follows, including sections on Cedric Robinson, Pan-African and African American struggles, and Frantz Fanon. An excerpt from a longer work, this piece centres theoretical considerations, suggesting a reorientation that embraces both the particularities of Ireland and the universality of the struggle.

Bolfarine, Mariana (Federal University of Rondonópolis UFR/UFMT/ABEI)
“Transculturality, Transnationalism and Memory: The Ghost of Roger Casement in Ulysses, by James Joyce”

Faced with the decade of commemorations of the centenaries of the Irish independence, of the Great Wars, and of artistic and literary movements such as European and Latin American Modernisms, this study examines two liminal Irish figures related to this period: the revolutionary Roger Casement and the celebrated writer James Joyce. I will argue that there are points of conversion between Casement and Joyce as transnational and transcultural figures who have occupied borderline positions: the former as British Consul/Irish revolutionary, and the latter as having been repositioned as an Irish writer. Furthermore, as both had to leave Ireland, albeit for different reasons, Casement spent his life embracing and learning the categories of Irish life while Joyce spent his life resisting them. Throughout his oeuvre, and like many of his characters from Ulysses, it becomes clear that “Joyce is obsessed with the haunting voices of the dead”, and Casement’s is one of these voices. Focusing on how Joyce is reread across different cultures, this paper aims at the way in which he includes a brief mention of Roger Casement in the Cyclopes episode of Ulysses which, as it will be shown, will enable connections between Ireland and world history under the light of transculturality and memory studies, to be discussed in relation to the construction of national and transnational identities.

Caneda, Teresa (University of Vigo)

“Rethinking Vulnerability and Resistance in Irish Fiction”

Whereas discussions of the theme of vulnerability in critical theory vary between definitions of vulnerability as eminently a human relational trait, “fundamentally dependent on existing norms of recognition if it is attributed to any human subject” (Butler 2004) and identifications of vulnerability as enabling the articulation of “political agency” (Butler 2016) most critics agree that vulnerability has become “a paradigm of the contemporary condition and of contemporary culture” (Ganteau 2015). As the paper will discuss, in the context of Ireland, where writers have traditionally scrutinized the contradictions and conflicts of their society through narratives that deal with wounded (vulnerable) subjects in the larger context of social



precarity and damaging institutional practices, a more recent concern with vulnerability has emerged in connection with the notion of special responsibilities with others who do not belong to what is strictly defined as “the nation” specifically in relation to marginalized, silenced and “othered” citizens. Drawing on the work of literary critics and cultural commentators from Irish Studies and invoking Judith Butler’s recent reformulation of vulnerability and resistance (2016), the paper will reflect on how contemporary Irish writers have played a crucial role in instigating the inscription of forgotten or disposable lives and stories within the cultural narrative of the nation. Although, these are stories that speak of shared (old and new) insecurities, thus expressing a common inherent fear of the moment, they also lend themselves to be read as texts that begin to imagine a transformative future.

Carmona Rivero, Noelia (University of Granada)

“Constructing manhood in Irish literature: An analysis of masculinities in *From a Low and Quiet Sea*”

In the context of a world that is still marked by violence and hardship, the conflict between men and their inability to deal with their feelings becomes even more evident and complicated to approach. The present paper discusses how the construction of men and manhood in literature allows for a further exploration of the ever-changing notion of masculinity by analysing the complexities of its representation in prose, drama, and poetry. Hegemonic masculinities have, of course, been widely discussed in academia (Connell, 2005; Gilmore, 1990), setting the base for discussion in more specific contexts. In relation to this, many researchers have explored Irish masculinities (Barr, 2019; Madden, 2010; Ging, 2005) and how their representation in the media – or lack thereof – affects or rather relates to the reality of Irish men. The aim of this paper is to explore the representation of these concepts through Donal Ryan’s novel *From a Low and Quiet Sea* (2018), which revolves around the lives of three different men. Such exploration will show that, even though certain patterns of hegemonic masculinities are still present in the construction of male characters, there exists the potential to escape this model of masculinity and provide readers with a more modern representation that opens different pathways to the conflicts of manhood.

Carregal, José (University of Huelva)

“Vulnerability and the Ethics of Care in Sally Rooney’s *Conversations with Friends*”

In one of her articles, Judith Butler indicates that “the life of the other, the life that is not our own, is also our life, since whatever sense ‘our’ life has is derived precisely from this sociality, this being already, and from the start, dependent on a world of others, constituted in and by a social world” (2012). Such vindication of interdependency contradicts neoliberal principles of individualism, competition and



materialism, which hinder the recognition of our embeddedness in the lives of others. Drawing on research on vulnerability and care ethics (Keller 1997; Robinson 2011; Butler 2012), this study argues that, in *Conversations with Friends* (2017), Sally Rooney problematises today's neoliberal values in her depiction of a millennial world characterised by ingrained hierarchies based on gender and social class. In the figure of Frances (a Trinity College student), Rooney dramatises how certain vulnerabilities –like illnesses (mental and physical) or financial stringency– are experienced as unspeakable, as they are constructed and internalised as signs of abnormality and weakness. Many of the silences explored by Rooney therefore originate from her characters' needs to hide the shame of their perceived frailties. Following some of the principles of care ethics, Rooney's *Conversations* stage-manages the crisis of neoliberal, individualistic perceptions of autonomy, of personal achievement in a competitive society, just to favour a concept of selfhood as "relational", which posits the idea that individuals gain "self-respect" and "moral maturity" not through markers of social success like money or popularity, but through their ability to "make and sustain connections with others" (Keller 1997). As shall be explained, a sense of resolution occurs in *Conversations* when Rooney's characters eventually remake their relationships by verbalising long-hidden emotions and experiences, acknowledging and welcoming their own and the other's vulnerabilities.

Carvalho Homem, Rui (Universidade do Porto CETAPS)

““like a strange spin-off from yesterday””: Change, Decay and the City in Alan Gillis” Discomfort and dysfunction have long haunted the link between location and selfhood in the work of poets from Northern Ireland. For those that came to prominence in the 1960s and early '70s, the urgency and brutalities of the Troubles, against a concomitant global background of libertarian causes, ensured the formative significance of that connection. For poets who have fashioned their writerly identities already under the conditions of post-Troubles Northern Ireland, uncertainty over the bond between territory and identity has remained a structural concern – verbalised, however, through often provocatively different tropes.

In this paper I will discuss the equation of change with decay, and the ensuing disaffection, in the defining urban environment of recent poems by Alan Gillis, with a particular focus on his latest collection (*The Readiness* - 2020). Gillis has consistently addressed cityscapes, in their materiality as also in their potential for troping other dimensions of experience – including those that concern writing itself. His urban settings are characteristically tainted, both through the waste generated by the people who inhabit them and through the dehumanising impact of the technologies that ostensibly enable (but possibly frustrate?) mobility and communication. Such conditions underlie the desolate environments of the two sequences this paper will be privileging: 'Lament for a Long Day in the Lonely Estates' and 'Metropolis'.



Casas Coelho, Rosario (University of Burgos)

“From the beginning: Colum McCann’s migration in *Songdogs*”

Colum McCann, an Irish émigré, is an acclaimed author of 11 books, and the co-founder of Narrative4, an educational initiative which aims to foster tolerance and empathy through storytelling. McCann is celebrated and studied across the globe especially for his latest book *Apeirogon* (2020), and the awarded *Let the Great World Spin* (2009). This paper focus on his first novel *Songdogs* (1995) which nowadays receives little or no attention from the critics, as expected. The novel depicts themes that are common to McCann’s prose, such as diversity, multiculturalism and hybridisation. In *Songdogs*, McCann paradoxically portrays the lives of migrants and the difficulties to get adapted to a new culture, despite all their similarities. The narration goes back and forward in time as Conor tells the story of his parents, a Mexican mother, and an Irish photographer, who lived in Mexico, the United States, and Ireland. Conor’s father went to Spain during the Civil War working as a photographer and eventually, decided to go to Mexico to meet a young woman, however he never managed to. The revelation of sexy photos was a breaking point in the life of the subject, equating a small town in Mexico with a small town in county Mayo, Ireland. This paper aims to discuss how engaged to Ireland’s reality have been the stories of the author since the beginning of his career, and a detectable interplay between his own biography and his oeuvre.

Clark, David (University of A Coruña)

““Now my old bawd is dead”: Crime writing from and the early years of the Irish Free State”

The creation of the Irish Free State and the subsequent introduction of Partition brought about changes in the policing in both the Free State and in Northern Ireland. In the twenty-six counties, which constituted the former, the Royal Irish Constabulary was replaced with the Civic Guard, the Garda Síochána, while in Northern Ireland the Royal Ulster Constabulary took on the command structure, territorial distribution and duties of its island-wide predecessor. In England, the interwar years would be dominated by the Golden Age murder mysteries, including those by Irish writers such as Freeman Wills Crofts and “Nicholas Blake”. Crime existed in the Free State, existed but, as William Meier and Ian Campbell Ross point out, this has been largely ignored by historians, and “rarely receives a mention as a feature of the social, economic, or cultural landscape in narrative texts of Irish history”. Crime writing or writing centred on criminal activity taking place in Ireland was significantly scarce, with notable exceptions including Robert Brennan and Liam O’Flaherty. The twenty-first century, however, with the boom in Irish crime writing, saw a number of writers “revisit” the



early years of the Free State, creating a number of fascinating historical crime narratives which explore criminal activity in the newly-created state. This paper, after providing an overview of crime writing in the revolutionary period, will examine works by contemporary writers such as Michael Russell and Cora Harrison.

Darling, Orlaith (Trinity College Dublin)

“Emigration & Politics: Ireland in Transformation?”

Since the Famine (1845-1850), emigration has been a de facto part of Irish life and has, accordingly, loomed large in Irish literature from James Joyce to Edna O’Brien, to contemporary writers like EM Reapy.

In contemporary Ireland, emigration continues – even in times of economic prosperity – to act as a release-valve for intractable, structural failings in Ireland’s (capitalist) socio-economic and political culture. That is, a conservative political system which fails to account for the Millennial and Gen-Z demographics is (artificially) maintained by the emigration of those same voters who might challenge it.

In the watershed moments of May 2015 and 2018 – the Marriage Equality and Repeal referenda, respectively – these same age groups achieved success in political activism and change; similarly, the landmark results of General Election 2020 can be partly attributed to a high youth turnout and social media campaigns such as #VoteLeftTransferLeft. In this context of touted political change, much recent Irish literature – such as Naoise Dolan, Sally Rooney, Niamh Campbell, Adrian Duncan – has registered the politicisation of young Irish people.

This same literature often engages with emigration as a rite of passage for young Irish people – whether forced or chosen – and it is my contention that, following Mark Fisher’s writings in *Capitalist Realism* (2009), imagining alternatives to this ‘rite’ is necessary to challenge its conceptual hegemony. Bearing this in mind, this talk will consider the role played by contemporary Irish literature in reshaping Ireland’s political horizon, specifically with regard to youth emigration.

De Juan i López, Alba (University of Oviedo)

““And begins again. Famine road, mine road,/ moss stitch”: Transgenerational, Individual and Environmental Degradation in Leanne O’Sullivan’s *The Mining Road* (2013)”

In his study of the impact the Industrial Revolution had in Ireland (from 1801 to 1922), Andy Bielenberg states that “coal mining was the most steady and predictable sector within Irish mining during the second half of the nineteenth century and by the 1880s when copper mining was largely defunct” (Bielenberg, 2014: 123). The little



competition copper had against other types of minerals led to an attempt to “sink deeper” and look for more valuable minerals like coal and culm, used for industrial purposes (Bielenberg, 2014: 125). However, the little benefit these mines provided led to an abandonment of most of the investments in these areas. *The Mining Road* (2013), a collection of poems by Leanne O’Sullivan, traces the past and present of mining history in Ireland, particularly around the mines of Allihies and other Berehaven mines in West Cork. In her poems, O’Sullivan links the Irish mining tradition, and consequent landscape degradation, to the traumatic effects that the resulting recession had in the West Cork area, the aftermath of which is still present in the current generations. By a close-reading of some of the poems included in *The Mining Road*, this paper will analyse the ways in which the collection creates a bridge between the landscape degradation caused by Ireland’s mining past and the current climate crisis taking place globally. Also, past and present relationships between the individual and the natural spaces they inhabit converge in O’Sullivan’s collection, pointing out to the importance of rethinking the different ways in which humans interact with their natural environments.

Díaz Cuesta, José (University of La Rioja)

“Transformation through Pain and Sin in Calvary’s *Father James*”

Brendan Gleeson’s Sergeant Gerry Boyle displays a confessional attitude to his workmate’s widow and his own mother in John Michael McDonagh’s *The Guard* (2011). It is no wonder that *Calvary* (2014), the next film Gleeson and McDonagh make together, begins with a confession that turns into a murder threat from a man who was abused by other priests when he was a child. This paper explores how Father James (Gleeson) copes as a man with this threat and his own past and present, which includes a daughter who accuses him of having stopped being a father when he joined the Church. The whole film reveals itself as an exploration on some transformations of Irish society through pain and sin, in which confession plays a pivotal role. This paper analyses the transformation Father James goes through as a man. In order to do so, four so-called masculinity sites are examined, as proposed by Pat Kirkham and Janet Thumim (1993): the body, action, the external world and the internal world. The body section includes an exploration of Gleeson’s contribution to the role by means of his star persona: he has, for example, asserted that he keeps to himself whether he is Catholic or not. The explorations into pain, sin, confession, and Irish Catholic masculinities provide a better understanding of Father James’s identity as a priest and as a man. The textual analysis carried out reveals not only Father James’s transformation but also those of the people around him in Sligo.



Domínguez Viso, Muriel (University of Vigo)

“Vulnerability and Precariousness in Sally Rooney's *Conversations with Friends* and Naoise Dolan's *Exciting Times*”

Sally Rooney's *Conversations with Friends* (2017) and Naoise Dolan's *Exciting Times* (2020) both present protagonists, Frances and Ada respectively, who are deeply vulnerable because of their gender and, crucially, their precarious situation of financial peril. Despite being usually labelled as “millennial” (a label that reduces the political content of the denunciation of precariousness to merely a generational trait) both writers explain that the actual common aspect that this supposedly “distinct” generation shares is the coming of age after a period of economic recession and years of austerity measures: “the essential definitional fact about millennials is that they are in an economically precarious position that older generations have forcibly placed them into” (Rooney 2017). As the paper will discuss, in this context where the lack of future prospects has a chokehold, both Rooney's and Dolan's characters, have abandoned the promise of labour as a means of self-transformation and personal achievement that neoliberalism proposes, and thus repudiate the “entrepreneurial individualism” (Rutherford 2018) and neoliberal subjectivity that it engenders. Following the same logic, they also navigate the contradictions of the predicament of female empowerment, engaging in power dynamics of economic dependency with older, richer men. Thus, as the paper will claim, despite the fact that the two novels expose the market logic that produces extremely individualistic subjects, paradoxically, they also point out in the direction of a transformative thinking, one which must reassess relationships and accept vulnerability as an inherent part of being human.

Estevez-Saá, Margarita (University of Santiago de Compostela)

““Secret languages exist still unlearned” in Recent Irish Writing by Women”

A new and very young generation of Irish women writers are deploying an earnest effort to deal in fiction with new topics related to the most pressing concerns of our contemporary society, such as disillusionment, depression, disability, ageing, the threats to the environment and the relationship between the human and the non-human animal and material world. These new topics demand a renewed aesthetics that these young authors are illustrating in what can be considered as highly experimental texts.

The present contribution intends to identify a series of figures and works that are renewing the Irish literary scene, such as, among others, Sara Baume, Mary Costello, Molly Aitken, Eleanor O'Reilly, Clare-Louise Bennett, or Lynn Buckle.

The identification of this new trend in Irish writing by women is illustrated with the analysis of Lynn Buckle's *What Willow Says* (2021). Taking into account recent developments of Affect Theory, this paper studies a work that deploys a serious



reflection on the many languages that the two female protagonists, an eight-years old deaf girl and her grandmother, consider as secret and still unlearned, and that include the language of nature and trees, sign language, bodily language, the language of folklore and myth, the selective language of adolescents and sisterhoods of herstories.

This paper is part of the research activities carried out by the author for the research projects "Eco-Fictions: Emergent Discourses on Women and Nature in Ireland and Galicia" (ERDF, FEM2015-66937) and "The Animal Trope: An Ecofeminist Analysis of Contemporary Culture in Galicia and Ireland" (PGC2018-093545-B-I00 (MCIU/AEI/FEDER/UE)).

Fenoll Martínez, Olga (University of Granada)

"Exploring the Non-explorable: The (Dis)location of Affection and Identity in Contemporary Irish Queer Poetry"

Set in contemporary Ireland, *Green Carnations, Glas na Gile* (2021) collects different voices from young LGTBIQ+ Irish poets. Although this poetry anthology is not devoted to a specific topic, some aspects and experiences can be said to be shared by most of the authors as a result of embodying two different forms of Otherness: as queer subjects and as postcolonial subjects. This paper aims to explore how these young Irish queer poets confront these matters, considering the premise that one of the common aspects shared by the selected poems is that abjection (Kristeva) is used as a catalyst to portray their understanding of the world and how these subjects (un)inhabit it as a result of embodying the Other and the dislocation of affection. In order to support this hypothesis, the topic of queerness in Ireland will be briefly contextualised (Bowyer 2010; Conrad 2001) and a close-reading of a justified selection of poems from *Green Carnations, Glas na Gile* (2021) will be carried out using certain contributions from other scholars as a tool for that analysis. Some of the concepts that will be key for this analysis come from Butler ("uninhabitable zones"), Derrida ("pharmakon" and "crypt"), Kristeva ("abjection"), Stone (the body as a genre) and Ahmed's *The Cultural Politics of Emotion* (2004).

Fernández Vicente, Olga (UPV/EHU)

"The Subversion of The Fantastic"

The fantastic has commonly been defined as an intrusion into the everyday world of an inexplicable and threatening element that is usually of a negative nature. Even though traditional fantastic literature appears as a reaction to the rise of the scientific-rational worldview, Julio Cortázar decides to abandon rationality to go in search of something beyond: the Other. Now fear is mixed with revelation and liberation, but for that liberation to take place, one has to voice the Other, who is now also the Other



in oneself. In fact, The Fantastic aims to raise awareness of the fact that the Other is part of the Self. In this paper, we intend to study the strong connection between The Fantastic and Subversion through Bernardo Atxaga's *Bi Anai* [Two Brothers] and Jan Carson's *The Fire Starters*. In these novels about the responsibility of a father figure, political and social analysis is interlaced with the fantastical.

Fratani, Isabelle (Universidad Autonoma Barcelona)

“Liminality as a key perspective on the question of Time in the poetry of Patrick Kavanagh: a poet and a society “between two stools””

The objective of my thesis is to analyse the representation of time, in particular present time, in the poetry of Patrick Kavanagh (1904–1967). In this paper, I will focus on one of the central issues to Kavanagh's poetry and life, which is the anthropological concept of liminality (from the Latin *limen*, meaning “threshold”). This transitional state, which is a common theme in Irish collective culture and present all through Kavanagh's personal experience, will help to better understand the poet's mystical journey. During what he himself qualifies as his pilgrimage towards poetry, his representation of time evolves from a constant reinvention and a continuity of the past, with the recurring concept of memories and rebirth, and from an intuitive approach where imagination is expanding. By keeping his eye open to the surroundings and taking advantage of the tension created by ambivalences, the poet is “open to being” (Heidegger) and makes the “at-oneness-with” possible (Anthony Cronin).

A study of the implications of liminality in Kavanagh's poetry sheds light on the following questions raised by two of his main critics: “as he grew older, did Kavanagh continue to view the Christian faith as capable of giving doctrinal shape and theological endorsement to his own thoughtful spirituality?” (Terence Brown). Although he described the poet as a “theologian” in “From Monaghan to the Grand Canal”, Kavanagh was not “steel'd in the school of old Aquinas' and his relationship to Christianity was closer to Shakespeare's or Cervantes' than to Dante's” (Antoinette Quinn).

Gallen, Daniel (National University of Ireland, Galway)

“We're family: constructing a gay community in the Republic of Ireland, 1970s - 1990s”

In 1993, the Irish government passed the Criminal Law (Sexual Offences) Act which decriminalised homosexuality between men for the first time since the formation of the state in 1922. In recent years, with the passage of the Marriage Equality referendum and a more widespread acceptance of LGBTQ+ identities in the country, this event is seen, rightfully, as a watershed moment. But little thought is given to the events and



organisations that led to this momentous act. Ireland had active and passionate LGBTQ+ communities in the decades preceding decriminalisation, and it was through these communities – and the organisations that brought them together – that such radical change was made possible. This paper will explore how the LGBTQ+ community in Ireland was “constructed” by various organisations and individuals and how they brought together a community that could advocate for such change despite their existence being illegal at the time. This construction will be examined under three categories – socialisation, support, and activism. Socialisation will look at the ways that social events were used to bring LGBTQ+ individuals together: discos, social gatherings, information evenings, etc. Support will turn to the various groups and sub-groups that provided help to the otherwise relatively isolated community: services like Tel-A-Friend and other LGBTQ+ support lines, Gay Health Action and their response to the AIDS crisis, etc. Finally, activism will focus on the bodies like the NGF, IGRM, et al who pushed for change at a policy and public perception level and helped bring LGBTQ+ rights into the mainstream.

Garre García, Mar (University of Almería)

“Canonical Verse, Disruptive Mind: Mairin Mitchell’s Poetry in Early-Twentieth Century Ireland”

Mairin Mitchell (20 May 1895 - 5 October 1986) was a British and Irish writer and journalist, and also a translator from Spanish to English. Raised by an upper-middle-class family of doctors in Darlington, County Durham (UK), she revealed an interest in history, politics, and naval subjects from a young age, soon becoming part of a circle of anarchists in London, where she combined her activism with her work as a journalist and correspondent for Irish newspapers. Although she has been best known for her political ideas and unprecedented interest in naval history - epitomized by the publication of *Atlantic Battle and the Future of Ireland* (1941) - Mitchell revealed herself as a skilled poet from a very early stage in her literary career, paradoxically combining her keen interest in progressist politics with a rooted sense of tradition. There is evidence from the Irish Freedom newspaper (no. 5, February 1943) that she authorized five poetry books: *Road Rhymes* (1929), *Pedlar’s Pieces* (1930), *A Shuiler Sings* (1933), *The Hidden Land*, *Songs of the South*, and *Tramp Things* (undated), all of them plenty of myths, fables and motifs allusive of Ireland’s traditional culture. The objective of this paper is to explore the figure of Mitchell as a poet actively involved in the cultural milieu of Irish Revivalism and the Gaelic League in London. Major topics assessed include her affiliation with the Irish Free State’s idiosyncratic values, her perception of Ireland’s cultural paradigms as a British-born author and how her verse was informed by the Modernist practices of early- twentieth century Ireland poets.



Harte, Liam (University of Manchester)

“Unmute and Connect: Reading and Listening to Personal Memory Narratives from Ireland and Britain”

The protracted reckoning with the occlusions, suppressions and contested meanings of the past has been a preeminent feature of Irish and Northern Irish society in the late twentieth and early twenty-first centuries. Various motivated by a desire for greater public understanding, a clamour for truth and justice and demands for legal reform and political action, the ongoing process of redrafting the historic record has benefited enormously from the proliferation of personal memory narratives that have reverberated through the public sphere, from memoirs and nonfiction essays to oral histories and participatory forms of digital storytelling. That this expansive cultural landscape includes the newly accessible testimonies of activists who fought for Irish independence between 1913 and 1921 reminds us that much of this memory work is situated within a broader framework of memorialisation, one that centres on the centennial commemorations of a series of foundational events from the Home Rule crisis of 1912 to the Irish Civil War.

In the first part of my lecture I will briefly examine some of the ways in which confessional narratives, particularly those that give voice to difficult and formerly unspeakable experiences, combine frank autobiographical disclosure and stringent cultural critique to attack entrenched structures of domination and an associated culture of coercive silence. Lest the flourishing of this ‘remembrance culture’ (Pine, 2011) leads us to assume that few social constituencies remain ‘hidden from history’ (Rowbotham, 1975), I will turn in the second part of my talk to an oral history project I am currently leading, which investigates the relationship between memory, conflict and migration, as articulated in the life histories of a still under-researched group: Northern Irish people who moved to Great Britain before and during the era of the Troubles (c.1969-1998). Drawing on theorisations of psychic and social dis/composure, I will discuss some of the strategies of narration the project participants use to make sense of their multilayered experiences, memories and emotions, and explore what these strategies reveal about the subjectivities they forge and the subject positions they establish in their adopted locales.

Hernández, Marcos (University of La Laguna)

“Behind the Gates: silence and voice in the Irish Mother and Baby Homes”

The political and informative treatment of the experiences lived by the single mothers of the Irish Mother and Baby Homes has been regarded as a taboo by a substantial sector of the Irish society since the origin of these institutions in the 1920s. This taboo has found an expressive vehicle to give voice to the victims of these organizations in a wide stream of cultural and literary manifestations. Books such as Paul Jude



Redmond's *The Adoption Machine* (2018) or Alison O'Reilly's *My Name is Bridget* (2018) reflect, from a narrative perspective, on the traumatic experiences undergone by these women. However, it is in contemporary Irish poetry written by women where these stories find a fertile landscape to question the possibilities of language to depict these traumatic events from a symbolic viewpoint. Collections such as Kimberly Campanello's *MOTHERBABYHOME* (2015), and poems such as Eileán Ní Chuilleanáin's "Bessboro" (2001) or Annemarie Ní Churreáin's "Bloodroot" (2017) discuss the harsh reality of these women, who were both separated from her children once they were born and relegated to forced labour in these institutions. Taking these sources as a starting point, the analysis will study these texts by developing a formal close reading of the mechanisms to articulate trauma, based on the theories of Dominick LaCapra and Jacques Lacan. Additionally, its main aim will be not only to strengthen the existing gap on critic and literary studies about the Mother and Baby Homes but also to generate a social and academic debate on the matter.

Jaime de Pablos, M^a Elena (Universidad de Almería)

"Colm Tóibín's *The House of Names*: Clytemnestra's Transformation from Vulnerable but Resistant Wife and Mother to Empowered Queen"

Colm Tóibín publishes *The House of Names* in 2017. In this retelling of the Greek tragedy *The Oresteia* by Aeschylus, he gives focal attention to the story of Clytemnestra and her children Orestes and Electra. My purpose with this work is analysing Clytemnestra's tale of her own life as the vengeful wife and audacious widow of the legendary warrior King Agamemnon, the lustful lover of Aegisthus, the loving mother of Electra, Iphigenia and Orestes and the scheming ruler of Mycenae. Hers is a story of transformation from vulnerable but resistant woman married to a man whose zest for victory leads him to sacrifice his own daughter Iphigeneia to the goddess Artemis –so the winds blow in his favour to launch the expedition against Troy– to empowered and agentive queen who tries to control both private and public affairs with cleverness and determination. This transformation requires the death of Agamemnon, which Clytemnestra plots and perpetrates herself as an act of revenge for Iphigenia's sacrifice.

I will resort to Judith Butler's theories on vulnerability and resistance as articulated in *Vulnerability in Resistance* (2016), *Prekarious Life: The Powers of Mourning and Violence* (2004) and *The Psychic Life of Power: Theories in Subjection* (1997) to deal with Clytemnestra's story of transformation.

Jarazo Álvarez, Rubén (Universitat de les Illes Balears) & Aida Rosende Pérez (Universitat de les Illes Balears)

""The joy that was to be had": Joy as Feminist Insurrection in *Derry Girls*""



This paper approaches Lisa McGee's popular television show *Derry Girls* (2018 -) from the perspective of recent critical engagements with cultural representations of (Northern) Irish girlhood, as well as from a theoretical framework located at the intersection of feminist and affect theories. In particular, we will draw here on Libe García Zarranz's inspiring work on "joyful insurrection as feminist methodology" (2016), as well as on Caroline Magennis perceptive reading of Northern Irish writing after the Troubles and the spaces teenage girls occupy (or not) within it. Magennis, like García Zarranz, emphasizes joy and pleasure as affects that should profoundly matter for feminism and, specifically, for both the critical study and the cultural representation of girlhood in Ireland. This constitutes a highly refreshing way of looking at Irish teenage girlhood, and it is one that has its creative counterpart in Lisa McGee's popular television show *Derry Girls* (2018 -) where, as Magennis writes in a review of the series, teenage girls are finally allowed "to be raucous, wild and deadly funny" (2018). In this paper, we will focus precisely on how *Derry Girls* writes against both a pervasive invisibilization of teenage girls in Irish literature and audiovisual production, as "young Northern Irish women's stories are often left out of the conversation" (Magennis 2021, 142), and also against a climate "where the prevailing mood is one of trauma" (11), reveling in the fact that Northern Irish girls transitioning through adolescence and towards adulthood during the Troubles found, against all odds, ways of having "the joy that was to be had" (Burns, quoted in Magennis, 2021, 142). It will be our claim that this change of focus can be read as one very powerful mode of feminist disobedience and insurrection within the (Northern) Irish literary and audiovisual scape, which is (re)iterated in and through the show's teenage protagonists who are decisively given space to unapologetically and unashamedly have fun.

Jorge, Charlie (EUM Fray Luis de León)

"From Mother to Stepmother: The Mother Figure in Charles Maturin's *Fatal Revenge* (1807)"

The topic on figures and symbols surrounding the Feminine, and with her the archetype of the Great Mother, is deeply embedded in today's politics of gender, culture and art. Its Demonic Aspect –the one possessing the negative qualities of every archetype and symbol–, and its representational possibilities, has been attracting a great deal of attention for a long time. That aspect takes form in the figure of the Terrible Mother, whose attributes revolve around ruin and destruction. That is why it is during troubling times that the Terrible Mother is full of significance, becoming a recurrent motif. In this archetype we will recognise figures from myths, such as Hecate; evil stepmothers in folktales; as well as literary ones, such as canonical Gothic villainesses.

In this paper I will focus on the Countess Montorio, the alleged mother, soon to be discovered stepmother, of the heroes Ippolito and Annibal, in *Fatal Revenge* (1807), written by Charles Maturin barely a few years after the Act of Union had been passed



in Ireland. Analysing this character, we will see that she shares the features that belong to the archetype where her “stepmotherhood” belongs: the Terrible Mother, as she will bring destruction and ruin to her family and stepchildren. We will also see how this evil figure makes its appearance at a traumatic moment for Ireland, which would shape its history and destiny forever, and how Maturin foresaw the terrible consequences it would have for his beloved nation.

Jorge, Richard (University of Cantabria)

“Dispossessing the Native: Bram Stoker’s “The Gombeen Man” and the Irish Land Question”

The 6th of December 1922 saw the birth of the Irish Free State, marking the definite end of British control over Ireland. It was the end of the colonial period in Irish history and the possibility to redress the injustices British control over the island had fostered. One of the most evident and grievous of these was what came to be known as the Land Question, a problem which had spanned for almost all the duration of British rule over Ireland. Despite its prolonged rootedness in Irish history, the Land Question became central to the national debate arising towards the second half of the nineteenth century and which precluded the movement for independence ensuing Home Rule aspirations. Access to land, leasing and ownership, control over resources, class differences and the privileges of the Anglo-Irish élite were all issues which had political and social implications and ramifications.

Literature portrayed and reflected upon these and other related concepts, and the works of Bram Stoker are no exception. Despite being an exile himself, the author of *Dracula* (1897) was concerned with issues back home, as many of his writings suggest. Although most of his fiction was set elsewhere, there are some noteworthy stories set in Ireland. Written in 1889 and set in Galway, “The Gombeen Man” portrays and dissects the Land Question and its consequences, showing how the colonial system degrades social interactions inherent to the native community. Thus, the story actively criticises and exposes the corrupting nature of said system in Ireland.

Kuta Kelly, Shannon Queen’s University Belfast

“‘Panopticons within Panopticons’: Surveillance & Censorship in the Poetry of Ciaran Carson and Marin Sorescu”

There are myriad ties between Northern Ireland and Eastern Europe, historically, politically, and literarily, yet these similarities are seldom explored or assessed. The poetry written during the Troubles and throughout the tumultuous 1980s in Eastern Europe was created under similar constraints, in particular those of censorship and surveillance. The work of Northern Irish poet Ciaran Carson and Romanian poet Marin



Sorescu shares language rife with disorientation, codes, and withheld information, in response to the political environment in which it was created.

This presentation will demonstrate these similarities and bridge the cultural gap in a two-part layout; in the first half of the presentation, I will discuss the various forms censorship can take, give a brief historical context of both Northern Ireland and Romania in the 1980s, and assess the poetry of Carson and Sorescu written at the time, tracking for similar themes and images. Poems will be drawn from *Belfast Confetti*, *The Irish for No*, and *The Biggest Egg in the World*. I then will briefly discuss how those themes emerged from their political context.

The second half of the presentation will be a creative demonstration of the aforementioned themes via a reading of poetry I have written in response to my analysis of Carson's and Sorescu's work. This set of poems will illustrate in a contemporary perspective the previously discussed effects of censorship. This presentation seeks to facilitate international dialogues between Irish culture and Europe, particularly in relation to trauma and memory.

MacAllister, Ciara (Queen's University Belfast)

“Working-Class Masculinities in Transition: The Hardman, the Gunman and the Psychopath in *Silver's City*”

Allen Feldman's (1991) anthropological study of the 'Troubles' in Northern Ireland identifies two oppositional forms of masculinity, coming from different generations. The 'hardman' was a 'local bare-fisted street fighter intimately associated with specific neighborhoods' (46) who came to represent the strength of the community, but his hegemonic power was later replaced by the 'gunman', a gun-wielding, balaclava-wearing paramilitary figure (46). According to Feldman, where the hardman was made visible through 'techniques of the body' (52), the gunman was concerned with 'the subordination of the self by acts of violence to historical generalities' (53). The figure of the gunman abounds in drama and fiction about the 'Troubles,' but we can note too the generational conflicts that arise from the changing codes of masculine violence, and these particular conflicts are largely confined to working-class men. This paper will examine working-class masculinities in transition in Maurice Leitch's 1981 novel *Silver's City*, as well as suggesting that a third trope of masculinity can be connected to the hardman and gunman in 'Troubles' fiction, that of the Psychopath. By focusing on the relationship between masculinity and the body, I will argue that Leitch exposes an anxiety surrounding borders that is symbolic of a crisis in both unionism and masculinity. This crisis both facilitates and necessitates the performance of violence for working-class men and is intimately connected to the geography of the city. Through a study of *Silver's City*, this paper will therefore examine masculinity, the body, and the city in 'Troubles' fiction.



McCafferty, Máire (University College Dublin)

“A ‘Hidden Republic’? Advanced nationalism and the development of the Irish Summer College in the early 20th century”

Spanning almost 120 years, the Irish Summer College is a uniquely Irish phenomenon that has provided education as Gaeilge to generations of children and adults since its inception in 1904. Founded in the heyday of the Gaelic Revival in a pre-Independent Ireland, the Colleges became the only organised institution that provided education in the Irish language, existing completely outside of the British-controlled education system. As the Colleges developed and expanded in this early period of their existence, they were forced to contend with much political and cultural upheaval. Turbulent events such as the Easter Rising, The Irish War of Independence, and later the Civil War, prompted much change and tension in wider Irish society, something which has yet to be explored in the context of the Irish Summer College. This paper will explore the extent to which the Irish Colleges engaged with and were affected by advanced nationalism, and whether the Colleges themselves provided a unique environment for advanced nationalists to spread their rhetoric and even recruit others into militant societies, such as the Irish Volunteers. The independence of individual Colleges from one another will be examined, to determine whether all Colleges bade equal welcome to advanced nationalists during this period. This research is particularly valuable in the context of the Decade of Centenaries, as it provides new insights into the revolutionary period while also examining a hugely significant Irish institution that has been largely overlooked by Irish studies scholarship thus far.

McCallum, Harrison (Ulster University)

“‘Utopian Performatives’ for Peace: A Radical Approach to Evaluating Documentary Theatre in Northern Ireland”

In the last decade, there has been an upsurge in documentary theatre projects that seek to address issues arising from ‘the Troubles’ by theatre and community organisations such as The Playhouse, Kabosh and The Verbal Arts Centre. This movement has been supported by a variety of funding agencies who have identified the importance of the instrumental use of theatre for generating societal development. However, with this upsurge in interest comes complications surrounding the subjectivity of evaluations and an understanding of their empirical impact on society. This largely theoretical led-discussion promotes the engagement of Jill Dolan’s ‘utopian performatives’ (2005) within the remit of documentary theatre for peacebuilding practices in Northern Ireland. ‘Utopian Performatives’ are described as being profound moments in a theatre production that transforms audience members into a state of ‘hopeful feeling’. As a concept, they are situated within the discourse surrounding audience reception and the ‘affective turn’ (Brennan, 2004; Clough and Halley, 2007; Ahmed, 2014) which indicates its persistence on a short-term ephemeral outlook. It is therefore important to



understand how this short-term ‘affect’ can expand into a longer-term ‘effect’. Through this interdisciplinary study between ‘peace’ and ‘theatre’ studies, I am proposing a theoretical framework that examines how these individual ‘utopian performatives’ at the personal level can lead to a change at the societal level. The framework understands that ‘utopian performatives’ have the capacity to generate discussion and empower audience members to actively strive for a ‘positive peace’; something which is evidently absent in a contemporary Northern Ireland.

McKendry, Scott (Trinity College Dublin)

“Unmapping the ‘Imaginative Estate’: Northern Irish Poetry Beyond Partition”

Since Terence Brown’s critical survey *Northern Voices* (1975), no serious attempt has been made to compile a northern poetic canon which prioritises aesthetic considerations (identifying similitude, shared experience and formal influence between poets) over the jurisdictional ‘reality’ of the current constitutional arrangement, hindering a fuller picture of the tradition. Yeats Country is further north than the Mourne Mountains; although scholars risk veering off into unhelpful semantic debates around descriptors such as ‘northern’, basic topographical facts like these offer new counter-normative ways of categorising writers by forcing us to reconsider relationships, broadening our understanding of literary inheritance. In an Irish literary context, this might mean dispensing with deep-seated conventions around provincial designations, such as that which forms the basis of Brown’s book, where ‘Ulster poets’ are defined as such because of their use of northern Hiberno-English and unchallenged assumptions around ‘shared history’. Looking at the work of Donegal native Annemarie Ní Churreáin (1981–) and Conor O’Callaghan (born in Newry in 1968, raised in Louth) alongside ‘Northern’ canonical poets such as Seamus Heaney, this paper will approach a redefinition of ‘northern Irish poetry’. Beginning with an analytical overview of how the tradition has been defined, (re)produced and contested by critics and anthologists in the context of competing historical narratives, geopolitical and linguocultural boundaries, the paper will discuss the work of these poets with regard to a near ineffable aesthetic code, identifying common modes, images and sentiments which bespeak the features of a distinctively northern lyric unconfined by state and provincial borders.

Markey, Alfred (University of León)

“Radical Hospitalities: The Guestbook Project and Narrative 4”

In the light of current crises which impact upon Ireland and its relationship to the world beyond its frontiers, we are challenged to reexamine our understanding of the nature of Irish identity, culture, history and society, their ongoing transformation and the role



which citizens, writers and intellectuals, both individually and collectively, can play in shaping the future.

We are also challenged to consider what forms of expression, or tools facilitating public intervention, are most appropriate to our current predicaments. Taking as its cue the title of the recent publication *Radical Hospitality: From Thought to Action* by Richard Kearney and Melissa Fitzpatrick, this paper aims to explore, and relate to contemporary critical debates, key digital storytelling projects initiated by two notable protagonists of Irish cultural and intellectual debate over recent decades: Richard Kearney and Colum McCann.

The Guestbook Project, founded in 2008 by Kearney and housed at Boston College, describes itself as “an ongoing creative experiment in hospitality and reconciliation”, the aim of which is “to encourage young people from conflicted communities to change histories by exchanging stories”. Narrative 4, a New York-based non-profit organization founded in 2012 on the initiative of McCann, proposes that its key methodology, the story exchange, is designed “to help students understand that their voices, stories, actions and lives matter, and that they have the power to change, rebuild and revolutionize systems”.

Meharg, Daniel (University of Sorbonne Nouvelle – Paris)

“Post-conflict trauma and collective memory: a collaboration between Irish and Spanish memory groups in and around Rivas-Vaciamadrid (Spain)”

In February 2022, the city council of Rivas Vaciamadrid (Spain) dedicated a “Plaza Eddie O’Neill” to the late “Irish Republican, Anti-Fascist, Internationalist” who was the president and main organiser of Friends of the International Brigades Ireland (FIBI). O’Neill had been a central figure of a growing collaboration between Irish activists and Spanish groups dedicated to the “Recovery of Historical Memory” (ARMH) that hoped to rediscover and honour the memory of Irish members of the International Brigades (IBs). FIBI have also provided key international support to ARMH Cuenca’s efforts to save the civil war-era “Hospitalillo” in nearby Tarancón, with Scottish and Irish groups visiting every year for memorial ceremonies.

This paper will examine how FIBI’s project of honouring every Irish International Brigader in their places of origin and of burial intersects with the Spanish “Memoria Histórica” movement, which 80 years after the civil war is racing against time to exhume and preserve the memory of tens of thousands of Spanish republicans from unmarked graves all over the country with relatively little institutional support. FIBI’s roots grew from in longstanding personal relationships between Irish IB veteran Bob Doyle, Irish trade union steward and historian Harry Owens and AABI historian Severiano Montero in the 1990s and extend into current generations of local political and memory activists. Using interviews and observer participation in several of their



commemorations of the Battle of Jarama since 2017, I will analyse the growing development of a form of Irish-Spanish collective memory from below.

AABI: Asociación de Amigos de las Brigadas Internacionales IBMT: International Brigade Memorial Trust (based in London)

FIBI: Friends of the International Brigades Ireland (based in Ireland) ARMH: Asociación para la Recuperación de la Memoria Histórica.

Morales Ladrón, Marison (University of Alcalá de Henares)

“The Ethics and Politics of Vulnerability in Emma Donoghue’s *The Pull of the Stars*”

Emma Donoghue’s recent novel, *The Pull of the Stars*, was timely published in July 2020, when COVID-19 had already spread worldwide. Her narrative, set in a Dublin ward in 1919, dealt with the effects of last century’s Great Flu pandemic, which took the lives of millions of people, while she focused on how the influenza affected pregnant women and the working-class in larger scales. In her dealing with vulnerable subjects, she rises pressing concerns, places women’s experiences of labour at the forefront and demands to be probed as an exercise in resisting the determinism of natural forces. She does so in such a way that the novel looks contemporary to us. Considering the current times we are living and the urgency of such issues, the objective of this proposal is to analyse Donoghue’s novel in light vulnerability as a condition that could trigger resilience and function as an antidote against fate. The historical discourse embedded in the narration will thus be addressed as a means with which to interrogate received assumptions about the politics of vulnerability and study the nature of human growth out of pain, distress and trauma.

Muro, Alicia (University of La Rioja)

“Mothers’ and daughters’ shameful traumas in Sally Rooney’s *Conversations with Friends* and *Normal People*”

Sally Rooney is regarded as one of the most prominent Irish authors of the evolving generation of new voices in Ireland. Her work is mainly focused on the relationships among people and the impact that the characters have on each other. Her first two novels, *Conversations with Friends* (2017) and *Normal People* (2018), are excellent examples of this, since they both pay attention to the dynamics among the characters. In this paper I focus on the mother-daughter relationships present in both novels. Twentieth-century Irish gender roles are juxtaposed against twenty-first-century perspectives on gender, since the attitudes of mothers and daughters towards shame and trauma, especially having to do with masculinities and domestic violence, are characteristically different. In *Conversations with Friends*, Frances’s relationship with her alcoholic and absent father seems to be pushed on her by her mother, whose



justification of her husband's ill-treatment represents traditional dynamics in twentieth-century Ireland. Similarly, in *Normal People* it is Marianne's mother Denise who allows her son Allan's physical and psychological abuse of Marianne. In both cases, Frances's and Marianne's self-esteem is in jeopardy, which results in self-inflicted pain and feelings of worthlessness. The aim of this paper is to see how, through the differences between past and present attitudes towards gender roles, the shame of the mothers implies the trauma of the daughters.

Nessari Poortak, Ghazal (Shahid Beheshti University)

“The Imaginative Memory of Samuel Beckett in *That Time*”

Following one of the most prominent themes of Samuel Beckett's d'oeuvres, *That Time* explores and demonstrates the intricacies of memory and recollection. In this one act play, the only character, namely, Listener reminisces as he listens to three voices of himself that recount stories of his/their past. Upon expanding the complex relationship of memory and imagination which has been a philosophical aporia since ancient Greek, the veracity of these recollections is what this paper discusses. I shall begin by proposing that Listener's recollections could be proven to be mere imagination and inventions of his mind rather than actual recollections of the past. This observation has been made based on a variety of criteria proposed in order to distinguish memory from imagination by philosophers as ancient as Plato to as modern as Paul Ricœur. Secondly, I will attempt to demonstrate that the binary of Imagination/Memory, Imagination as a manipulative factor that endangers the fidelity of a one's memory and Memory as a way of access to the past, is shattered in Beckett's *That Time* where the lines separating illusion from faithful recollections overlap and fade into one another.

O'Neill Shane (Mary Immaculate College, University of Limerick)

“Guilt, Suicide and The Bosnian War in Colin Barrett's ‘Kindly Forget My Existence’”

My paper will focus on the short story ‘Kindly Forget My Existence’ from Colin Barrett's collection *Young Skins* (2013). I will demonstrate that, unlike many contemporary Irish writers, Barrett's depiction of the immigrant outsider – in this case a Bosnian bartender – avoids common stereotypes of representation. Barrett effectively does this by never allowing his Irish characters to become stereotypes; they are aware of their own limited knowledge in regards to continental politics and history.

Because of Ireland's geographical location, an island separate from the larger European continent, its population has – until recently – remained somewhat unaware of, perhaps even uninterested in, the politics of continental Europe. In recent years there has been a massive influx of cultures into Ireland, particularly since the Celtic



Tiger. Barrett's characters are curious and informed, from an Ireland beginning to acknowledge its multicultural status. They are aware of the limits of their knowledge in relation to the Bosnian's lived experiences, but willing to educate themselves in this regard.

Barrett wants readers – particularly those living in post-Celtic Tiger Ireland – to realise that Ireland is not the only country riven with national trauma and guilt. Indeed, the matters of the European continent have also left its occupants feeling guilty and grief-stricken. I will demonstrate that by juxtaposing the biopolitics of the Bosnian War with the suicide of Maryanne, a woman once loved by both men in the story, Barrett invites a more inclusive interpretation of grief than has previously been offered in the vast bulk of Irish literature.

Oliva, Juan Ignacio (University of La Laguna)

“Liminality Overturned in Eamon Grennan's (eco)poems”

Conceived as a space for border acclimatization, “liminality” is defined as a transitional place where to stay to adjust to the new reality you face –by being silent and alert to changes— as an ordeal for newcomers, subalterns or simply minority beings. Thus, reading orthodox liminality conveys a submissive, somewhat traumatic rite of passage from one side to the other of the realms involved. However, in new formulations of Border Theory (such as Eco-Materialism or Postcolonial Green), focus is put on the physicality of the crossing: how this very fact affects body and soul of those who experience it, like a sort of painful reincarnation by adaptation and transformation. Many literary metaphors –such as “surficing,” “voicing,” “becoming mutants” or “hybrids,” and so on— have been used to name the process. But again, the emphasis lies in the subjectivity of the rite and does not give agency to the bodily transformations implicit in the junction, whether it may result in success or not. In this sense, Eamon Grennan (Dublin 1941-)'s poems offer very interesting readings and samples of corporeality, environmental observation and ecological awareness *avant la lettre*. Texts like “Watch” or “After Violence” prove that another conception of the relationship between humans and environment is possible, by simply listening attentively to the message conveyed by nature as an active agent –and not like a normally silent neighbour that goes unnoticed. On their side, “Cold Morning” or “Art” define too well the resilience of natural beauty as a means to save humanity. To sum up, Grennan's lessons will be analysed under the lens of ecotonal tensions for the sake of finding new solutions to our stance –other than predatory and harmful— in front of the more-than-humans on the planet.



Pacheco, Víctor (University of Sao Paulo)

“Contemporary Irish Fiction and Recreational Racism”

This paper aims to discuss recreational racism in the construction of black characters in contemporary Irish fiction. In the book *Racismo Recreativo*, the Brazilian scholar Adilson Moreira argues that humor is often used to propel racial hostility toward black people, contributing to preserving a racial hierarchy and the notion of racism without racists (Moreira 24). In the case of contemporary Irish fiction, the narratives contain elements of racial anxiety, i.e., the writers represent black characters in a certain way that it is impossible to ascertain if the narratives are racist or are criticizing racist attitudes in Irish society. With the growth of black characters in Irish fiction published since the 2000s, the paper discusses a short story by Roddy Doyle and the novels *The Temporary Gentleman* by Sebastian Barry, Kevin Curran’s *Beatsploitation*, *Flight* by Oona Frawley, and Donal Rayan’s *Strange Flowers*. Once the narratives do not decentralize whiteness, the paper addresses the question: Is the representation of blackness a form of recreational racism in contemporary Irish fiction?

Pérez Vides, Auxiliadora (Universidad de Huelva)

“Towards a Shift in Women’s Reproductive Rights: Abortion and Irish Noir in Claire McGowan’s *The Dead Ground*”

Throughout her highly acclaimed Paula McGuire series the crime fiction writer Claire McGowan tackles a wide array of controversial issues that have defined the recent transformations of the Irish social milieu, both in the Republic and in the North. Set in the fictive town of Ballytarrin, on the Northern Ireland border, the books feature a forensic psychologist who returns home from London to work as a consultant for the Missing Persons Response Unit. This paper focusses on *The Dead Ground* (2014), the second title in series, where Paula realises how in Post-Troubles society women’s reproductive rights raise troubling questions for her community at large. I will explore the terms whereby McGowan articulates the intersection of the spiritual and the corporeal that continued to victimise women on both sides of the border in the period before abortion legalisation. Thus, I contend that in the novel the female body figures as an ongoing instrument of ideological regulation despite the long time claims of higher levels of liberalisation and tolerance that have recurred in the North over the Republic of Ireland; on the contrary, the author defends a shared scenario where women are fully granted their right to control their own embodied pregnant experiences. To this aim, it is my argument that the crime fiction genre allows McGowan to delve into the notions of criminality and reproductive justice, while her book contributed significantly to the critiques to the traditional treatment of women’s bodies as mere vessels of reproduction.



Rice, Matthew (Queen's University, Belfast)

“Bits and the Bucolic: Contemporary Northern Irish Poetry and the Video Game”

Since the rise of the Heaney Generation in the 1960s, Northern Irish poets have been characterised as thematically conventional and formally conservative. This paper will look at how the most recent generation of Northern poets radically departs, formally and thematically, from this stereotype by engaging with new media, particularly 1990s video games.

Stephen Sexton's *If All the World and Love Were Young* (Penguin, 2019), implements a pastoral mode through Shigeru Miyamoto's *Super Mario World* (1990) to write about the death of his mother. Pádraig Regan's *Some Integrity* (Carcenet, 2022) evokes a graphics glitch in 8-bit Pokémon games as a prism through which to write about Queer experience in Post-Good Friday Agreement Belfast. In the work of these poets, we witness an ekphrastic response to the imbalance of 'progress' and socio-political change, locally and internationally. As Northern Ireland undergoes a rapid demographic shift it remains a deeply conservative society; increasing virtualisation of public life across the West brings as many new anxieties as it does freedoms.

In Regan's poem 'Glitch City', real and virtual 'invalid tile data' determines what is or isn't walkable terrain in cis-heteronormative Ireland. In Sexton's work, cultural value is put under scrutiny and so too is reality: little digital trees in *Super Mario World* become the cherry trees in his childhood back garden, and 'Donut Plains' on Mario's world map becomes Northern Ireland itself, detached, with Lough Neagh as the doughnut hole. Such lyrically and politically provocative interventions in contemporary Northern Irish poetry warrant urgent critical attention.

Rodríguez Bonet, Diana (University of Lleida)

““Beauty and the Beast”: Feminist rewritings by Deirdre Sullivan and Sally Gardner”

“Beauty and the Beast” is one of the best well-known fairy tales thanks to Disney's movie in 1991. Although there are many versions of this tale, this paper focuses on two 21st century rewritings of this story. Deirdre Sullivan is an award-winning YA Irish author who reimagines the classic tale from a dark feminist point of view in “Beauty and the Board”. Similarly, Sally Gardner, an award-winning British writer with Irish ancestry, subverts the plot by introducing gender fluidity and changing traditional female roles in *The Beauty of the Wolf* (2019). In general, the purpose of this paper is to compare and contrast both versions of the classic tale using a feminist lens.



Rodríguez Martín, Gustavo (University of Extremadura)

“Bernard Shaw and the Spanish-Speaking World”

Bernard Shaw, after his 1899 visit to southern Europe, would remark that Spain, a “soundly beaten nation,” is “so effectually brought back to the sober realities of national character and industry that I am almost in love with defeat.” This love story, however, would remain for the most part a curious footnote in Shaw studies. Now, after a century of critical neglect, where only a few studies have delved on Shaw’s Hispanic connections (most notably, Asela Rodríguez-Seda de Laguna’s *Shaw en el mundo hispánico*), it has become apparent that the Spanish-speaking world on both sides of the Atlantic had much to say about Shaw’s persona, reception, and influence.

The purpose of this paper is to explore, through a multidisciplinary approach, the immense influence exerted by Bernard Shaw on the Spanish-speaking world. This includes the reception and dissemination of his ideas; the translation of his works into Spanish; the performance history of his plays in Spain and Latin America; and Shaw’s influence on many key figures of literature in Spanish.

This paper shall attempt to summarize the results of a collective research project on the subject, which has fleshed out in *Bernard Shaw and the Spanish-Speaking World* (Palgrave, 2022).

Roldán Romero, Vanesa (University of Santiago de Compostela)

“(Dis)empowering horses in Anne McCaffrey’s *The Lady*”

The presence of women writers in the Irish literary scene has strengthened greatly during the last decades, although always accompanied by obstacles and resistance (St. Peter 11). Since the 1970s, Irish women writers, editorial presses, and institutions, worked towards a more inclusive present scene in Irish fiction. Nonetheless, Alan Hayes warns us against feeling that all the work is done (Hayes 313). In this sense, it is of utmost importance to continue to explore fiction written by Irish women, especially those who have been largely ignored by Irish studies, such as the widely awarded Irish-American writer Anne McCaffrey.

This paper analyses McCaffrey’s barely known novel *The Lady* (1987). Set in 1970s rural Ireland, the novel belongs to the equine romance genre, with a “horse crazy” protagonist, Catriona. The genre offers a perfect opportunity to explore the relationship between the human protagonist and her first pony, Blister. Horse riding in this genre is fairly controversial, as it has been argued to empower girls against the normative conventions of “girliness” (Halley 9–10) and, at the same time, to be an illusionary empowerment in which girls eventually prioritise their male counterparts, romantic or not, over horses (Singleton 92). With the above in mind, I aim to discern whether and



to what extent riding empowers the female human character as well as the consequences for her equine companion.

Ruíz Mas, José (University of Granada)

“Black Irish poets in Anglo-Irish poetry on the Spanish Armada in the 20th and 21st century”

In the late 19th and early 20th centuries, when the Irish nationalist spirit was more visible and could boast its ideological break with the official British perception of the history of Ireland and of the Spanish Armada in particular, the Spanish castaways of 1588 appear as protagonists and are described with evident sympathy in Anglo-Irish poetry and as powerful supporters of Catholicism and as ideological, political and religious accomplices of the local folk. The tone of the poems about the tragedy of the Spaniards in Ireland was one of almost elegiac lamentation and one of spiritual attachment to the losers. Spaniards were portrayed as defenseless, fragile (both physically and spiritually) and eager to please the local population. Sometimes they are even depicted as lovable human beings willing to form romantic bonds with the island's young women or cailíns. A number of Anglo-Irish poets and lyricists of the 20th and 21st centuries (Kelly Cavanagh, Michael Murphy, Matthew Sweeney, to name but a few) now assume a Black Irish identity or consider themselves as descendants of the Spanish outcasts who formed romantic attachments with local cailíns and therefore depict a strong Irish-Spanish communion in their poetry. Indeed, these poets are characterized by three recurrent themes: a) the marriage of poems, folk music, Gaelic folklore, legends and mythology; b) the depiction of a strong Irish- Spanish communion through the poets' assumed Black Irish identity; and c) the description of the destructive power of nature, so much so that with all the legendary naval strength the Spanish vessels can do nothing to stop it and feel at the mercy of gales, storms and cliffs.

Schwerter, Stephanie (Université Polytechnique Hauts-de-France)

““International Dialogues – from Ireland to Russia”. The Poetry of Sean Dunne”

Séan Dunne is one of the Irish poets whose writing has undeservedly been neglected in the field of Irish Studies. He was born in Waterford 1956 and died in Cork in 1995. In his poetic work, Dunne concentrates on the transformation of Ireland during his lifetime. Having written three collections of poems – *Against the Storm* (1985), *The Sheltered Nest* (1992) and *Time and the Island* (1996), he is also the author of two prose books *The Road to Silence* (1995) and *In My Father's House* (2002). In his poetry, a special interest in Russian history and literature can be discerned. Referring to Russian writers, he tries to establish a poetic dialogue between himself and the Russian masters he admires. At the same time, he attempts to use Russian history and



culture as a lens in order to attract attention to the transformations and shortcomings of his own society. The themes evoked in his poems are generated to a great extent by his own biography. A general sympathy for the victimized and socially disadvantaged is a striking feature of his poetry. Among others, he explores the themes of political violence in Northern Ireland, the persecution of Jews during the Holocaust and Irish emigration after the Famine. The Russian poet who visibly influenced Dunne's work most is Anna Akhmatova. In my paper, I shall focus on Dunne's translations of Akhmatova's poetic work and their relevance to the poet's view 20th century Ireland.

Seijas, Pérez, Iria (Universidad de Vigo)

"Like Other Girls: Female Sexuality and Teenage Pregnancy in Irish Young Adult Fiction"

In May 2018, a referendum to remove the Eighth Amendment from the Constitution was held in the Republic of Ireland. This amendment, which effectively prohibited abortion, had been added to the Constitution following a prior referendum in 1983. Between these two referenda that stand thirty-five years apart, Ireland experienced a continuous struggle for the reproductive freedom of Irish women. While this aspect of Irish history might have been addressed in Irish literature targeted to adults, early Irish young adult literature was slow in its recognition of topics such as reproductive freedom, teenage pregnancy or female embodiment. Nevertheless, in recent years this literary genre has seen the interrogation of conventional representations of the histories, voices and experiences of women and girls in Irish culture, media and history. An example is Claire Hennessy's *Like Other Girls*, which focuses on the experiences of a sixteen-year-old girl who finds herself pregnant and thus dealing with having an abortion in Ireland. In an attempt to illustrate the significance of narratives that address those concerns particular to growing up female in contemporary Ireland and that provide a space where young Irish girls can identify themselves and explore those historical events that have shaped their cultural context, this paper analyses two of the main issues depicted in the novel: female body and sexuality, and the experience of abortion in the pre-Repeal Republic.

Shokouhi, Marjan (University of Granada)

"A Sense of Place and Ecojustice in the Poetry of Louis MacNeice"

Louis MacNeice's role as an Irish poet has often been obscured under his reputation as a thirties poet. This is while his constant preoccupation with questions of identity and belonging, reflected in his accounts of the industrial North, makes his poetry as Irish as it gets. Modern, urban, fluid, and subversive, MacNeice's poetry is an antidote to the revivalist metanarrative of Irishness as rooted, rural, and romantic. His panorama of Northern Irish sense of place and identity, less acknowledged and certainly less



written about in his time, is still relevant today. His constant reference to questions of consumer capitalism, exploitation of labor, and social justice issues offers a poetic perspective that gives not only a more comprehensive understanding of the fluid notion of Irishness, but also hints at the potential power of poetry as a medium of representation where questions of identity, social justice, and environmental concerns merge and interplay. This essay offers a selective reading of MacNeice's Northern poems in an attempt to shed light on this potential.

Smith, Felicity (University of Granada)

“ “We didn't come back to get you. You came back to get us”: Trauma, Spectres and Crypts in Anna Burns' *No Bones*”

The spectre, according to Derrida, is a deconstructive force that hovers between life and death, presence and absence, being and non-being. It is the repeated return of the spectre that demonstrates how time is 'out of joint' - that the present is necessarily, yet incomprehensibly, intertwined with the past. Addressing the spectre's return is said to be necessary for understanding the composition of histories. Connected to the spectre is the notion of the 'crypt', understood as a kind of tomb which conceals unconfessed phantoms and secrets. Both concepts deal with the secrecy that underscores the inheritance of past traumas. My research focuses on how approaching an analysis of Northern Irish literature, specifically that which engages with themes of transgenerational trauma, from the perspectives of hauntology and the crypt, provides new insights into the haunting effects of trauma on identity formation. In support of this thesis, this paper provides a detailed study of Northern Irish writer Anna Burns' debut novel *No bones* (2001), which tells the story of the life of Amelia Lovett growing up in Belfast during the Troubles, beginning with the outbreak of the conflicts in 1969, and ending with the Peace Process in 1994. The aims of this analysis are to investigate how Burns draws attention to the ungraspable nature of trauma, and in turn to highlight how this novel may allow for new perspectives on the transgenerational traumas that continue to haunt and shape social and political tensions in Northern Ireland today.

Smyth, Gerry (Liverpool John Moores University)

“The End(s) of Irish Studies: Reflection on a Century of Critical Debate”

Irish Studies emerged during the twentieth century to service the idea of an indigenous culture in whose name the revolution of the early twentieth century was fomented. Irish Studies also engendered an auto-critical discourse focused on the validity of the identity (both cultural and political) which it serviced. This auto-critical discourse operated most impactfully under the auspices of two influential late twentieth-century movements: revisionism and post- structuralism. Two-and-a-bit decades into a new century, it's worth revisiting Irish Studies' troubled conversations with itself in order



to identify some of challenges that emerged in the years after 1922, and to consider how we might salvage a positive relationship with Irish Studies in a world in which national identity has become increasingly problematic.

Sotoca-Fernández, David and Tully, Cassandra Sian (University of Extremadura)

“(Im)politeness and masculinities in Irish Literature: An initial corpus-based approach to apologies in *At Swim, Two Boys*”

The present paper deals with the interconnection between (im)politeness patterns and the construction of masculinities in Irish literature. The interplay of (im)politeness strategies and identity construction has been studied in other areas of social and media studies (Garcés- Conejos Blitvich & Sifianou, 2017; Locher, 2008). It is a general consensus within academia that (im)politeness patterns subtly shape the way in which an individual interacts with their surroundings, constructing their own perception of themselves within a community. Irish masculinities have been explored before in terms of how the hegemonic models of this identity are still persistent and perpetuated in literature through the imposition of strong patriarchal and heteronormative conducts (Kiberd, 2005; Singleton, 2011; Darcy, 2019). Hence, this paper aims to combine Corpus Stylistics, (Im)politeness Studies, Gender and Queer Studies to shed light on how these aspects of sociolinguistics contribute to shaping different types of masculine identities. More specifically, this study will delve into the encoding of apologies in Jamie O’Neill’s novel *At Swim, Two Boys* (2001). The comparison between the apology patterns existing amongst queer and heteronormative male characters reveals different tendencies in how their social behaviour is linguistically encoded and represented. This paper will provide empirical data through the online toolkit Sketch Engine (Kilgarriff et al., 2004) showing a higher frequency of apologies given by queer male characters in the novel.

Tauscher, Catalina (University of Zaragoza)

“The Complexity of the Concept of Transformation in Emer Martin’s *The Cruelty Men*”

The concept of transformation carries implicit in itself the notion of time, creating a rapport between past and present. It is generally accepted that the past affects and influences the present. However, scholars like Gibbons or Baudrillard point at the fact that the relationship past- present is not a continuum but a process of disruption and dislocation in which the past affects influences the present but the present also sheds light on the past and determines its permanent revision. These two movements have a strong presence in *The Cruelty Men*.



Each child of the O’Conaill family represents a previously marginalized collective - the mentally unbalanced, unmarried pregnant women, a deprived rural population - which breaks silence and strives to find a new identity. Their present condition is consequence of events that took place centuries ago, like the colonizer’s attempt to erase all vestige of Gaelic culture, including its language and traditions. The present illuminates that past, at times altering its narrative and significance.

My presentation provides evidence that, because of the complexity of this double movement of time, the characters in the novel are caught in a liminal in-between stage where they suffer the onslaughts of both tradition and modernity. It also aspires to demonstrate that, amidst dislocation and fracture, in the novel old traditional stories represent the material which closes gaps and softens disruptions, fulfilling one of the paramount functions of storytelling in Irish tradition, namely representing a bridge between past and present.

Tekin, Burcu (University of Zaragoza)

“(Not)Surviving on the Edges: Leland Bardwell’s Marginalized Characters in *Different Kinds of Love*”

As a well-acknowledged Irish woman poet Leland Bardwell’s name is usually remembered for her exquisite poetry. However, her unique short story collection *Different Kinds of Love* (1987; 2011) stands as a solid literary example of keen observations in prose that skilfully touches upon the taboo subjects in the Irish context. This paper mainly aims to analyse Bardwell’s literary characters in the selected short stories that suffer from a vast social neglect and marginalization as a result of various maltreatments such as domestic violence, abuse and incest. Through Bardwell’s *Different Kinds of Love*, the present study also attempts to examine the obscure boundaries between particular dichotomies such as outcast vs. socially accepted; sane vs. insane; and innocent vs. sinner within Ireland’s turbulent social scene at the edge of the 21st century. When considered in the light of transmodern perspectives, Bardwell’s stories address “what still has no name” (Rodríguez Magda 2019: 21) in the Irish context of the time. While carving out the painful experiences of her marginalized characters that are stranded in numerous discriminative social borders, Bardwell leaves an invaluable literary contribution to comprehend historical traumas in Ireland.

Terrazas, Melania (University of La Rioja)

“Social (in)justice, activism and ethics: Evelyn Conlon’s *Moving about the place* (2021)”

After the novel *Not the Same Sky* (2013), Irish writer Evelyn Conlon returned to the short story in the collection *Moving About the Place* (2021), proving that her



generation's achievements cannot be understood without her unique contributions. Her complex and subtle way of recreating women's thoughts and perspective on the world against a background where patriarchal stereotypes pervade at all levels (economic, political and ideological) make of the writer, a feminist, an innovative voice. Conlon does not fit with the view people have of Irish women and hopes to make the world a better place for all, women, men, children. The purpose of this presentation is to focus on the men and women who inhabit three short stories included in the collection. "Imagine Them" focuses on Mary Lee, an Irish woman at the forefront of winning the vote for women in South Australia in 1894. "Dear You" recounts the story of Violet Gibson, the Irish woman who almost succeeded in assassinating Mussolini in 1927. Finally, "The Lie of the Land" retells the story of Dervla, an Irish office worker who lies about herself to her colleagues because she goes to South Africa with her boyfriend during the Irish boycott of the 1980s. Conlon allows these women protagonists to think for themselves and presents them as unique individuals. In allowing them to speak in their own voices, the writer conveys their unfiltered truth. These three stories dealing with issues of social injustice, activism, ethics and global relations seem to aim at triggering reactions from women who may have been silenced in the past. The purpose of this paper is not only to encourage critical thinking about these complex experiences, narratives and the social changes lived in Ireland in the last two centuries, but also to illuminate Conlon's dissenting and alternative literary expressions that inform Ireland's near future.

Torres, Javier (University of Almería)

"Shame, Stigma, and Silence in Irish AIDS Literature"

Stigma and silence can be observed as core features when representing LGBTQ+ experiences in cultural productions such as TV shows and literature. More so, "one factor might reasonably be considered nearly universal, in inhibiting the free production and expression of creative responses to HIV/AIDS: shame" (Canning 2011, 134). To grasp the scope of this analysis it is fundamental to consider catholicism in the Irish context since "homophobia has partly derived from the great political and moral authority that the Church exercised for most of the twentieth century" (Carregal-Romero 2016, 353). In fact, "persistent and pernicious silence and stigma that continues to surround HIV" (Donohoe 2019) has contributed to diagnoses rating higher than ever in Ireland as per 2018.

Clinical studies found a way to halt the virus and, therefore, people stopped dying, but they started living with the disease, and a post-AIDS culture evolved into one of survival (Roman 2007, 372). Taking a further look at the Irish context, Ireland is divided into two paradoxical socio-cultural discourses: "that of HIV as a medical event, and that of AIDS as a cultural narrative" (O'Brien 2013, 75). The patronizing stigma that emerges from fear and ignorance regarding the disease becomes part of the daily life of those who live with HIV.



This paper provides analysis on Colm Tóibín's *The Blackwater Lightship* (1999) to observe how AIDS is presented in Irish literary production tied to homosexuality and stigma as well as how recent Irish queer theatrical productions have helped in disrupting and transforming this cultural narrative of AIDS in Ireland.

Torres, Nuria (University of Almería)

“(In)Visible topics in Chick Lit and Essay genres. Literary female activism focused on gender violence, traumatic experiences and identity”

It is more than evident that diverse topics concerning women have remained invisible throughout centuries in the whole globe but, if we think conscientiously in Ireland, and the way in which some themes such as gender violence, abortion, equality, divorce and women rights have been dealt with, the intention of making them invisible has been even more noticeable.

Gender violence, the hard consequences and the resulting trauma for victims who suffer, is a topical social problem given worldwide which worries seriously all the globalization and something that became a taboo in Ireland until quite recently. This sort of violence is much more frequent when it is exerted against women that, due to several social, political and misogynist factors, all consolidated through time, have induced that female sex becomes the auspicious victim of the different existing types of exercise abuse towards women.

This paper has the pretension of offering a brief study of some novels belonging very popular Irish women authors like Maeve Binchy, Emilie Pine and Marian Keyes and other new female literary voices such as Sophie White and Rosaleen McDonagh who write actively about it making use of chick lit and essay genres. All of them pretend show evidence of this social problem affecting women around the world and reflect the resultant consequences of it through the trauma derived from the suffered experiences.

These Irish writers present characters who firstly refuge themselves within the silence which oppresses them keeping it in secret in order to get free at a later stage of that state of shame and fear. In this way, the female characters or even the own authors- Pine, White and McDonagh- resurge strongly being able of telling their story- towards a state of transformation and resistance that leads them to change their identity.

Villar-Argáiz, Pilar (University of Granada)

“Revivalist and Counter-Revivalist Trends in the Essays and Poems of Eavan Boland”

This paper examines the reassessment and continuation of Revivalist tropes and themes in work by Eavan Boland by bearing in mind her post-humorous collection *The*



Historians (2020) and her critical comments all throughout the years, as gathered in her semi-autobiographical accounts *Object Lessons* (1995) and *A Journey with Two Maps* (2011). In these, Boland attacks fiercely the common attributes of some Revivalist poetry, such as the ‘power’, ‘eloquence’, ‘resonance’, ‘command’, and ‘certainty’, found, for instance in W.B. Yeats’s poetry. Although, in her journey as a poet, Boland strives hard to re-examine traditional modes of expression and poetic organization, many Revivalist strategies are still present in her work, both as critical thinker and as poet. As I intend to show by drawing on her prosaic accounts and her latest poems, the Revival becomes a crucial referent for Boland both in her poetic craft and in her revision of Ireland’s past.

Walshe, Eibhear (University College Cork)

“A Third at the Table: Writing Elizabeth Bowen in the Twenty–first Century”

Within a panel devoted to discussions of the ways in which the conceptualization of vulnerability becomes terrain for political contestation with the emergence of forms of resistance and the prefiguration of alternative politics of solidarity and ethics of care, Eibhear Walshe will discuss the writing of his 2020 novel, *The Last Day at Bowen’s Court* as a transgressive queer romance that reflects an inherent fear of the moment and sees it as a text that begin to imagine a transformative future. Reading Bowen via the Pandemic, he locates the idea of “lucid abnormality” in her writings and parallels the crisis of the Blitz with recent crises in Irish culture.



USEFUL INFORMATION

Conference Venue

The venue of the Conference will be Hospital del Rey, at the University of Burgos.

The University of Burgos is located just a short distance from the core centre of Burgos, a city whose artistic jewels, monuments and history are a lure and an invitation to study the Spanish language and culture. The city of Burgos is built all along the river Arlanzón. You can enjoy a wonderful 30-minute stroll between Universidad de Burgos and the city centre.

There are also regular buses from the city centre to the premises of our conference: lines 5, 7, 12, 22.

Welcome Reception: Wednesday 1, June: 19:30

Sponsored by Burgos City Townhall. Salon Rojo. Teatro Principal. Plaza del Cid (city centre).

Lunch Breaks

Cafetería Económicas y Empresariales. Facultad de Ciencias Económicas y Empresariales. Universidad de Burgos.

Reception: Thursday 2, June: 20:00

Sponsored by the Embassy of Ireland and Andorra in Spain. Hotel Palacio de los Blasones. Calle de Fernán González, 10 (city centre).

“Stella” Night visit to the Cathedral of Burgos: Thursday 2, June: 22:00

Sponsored by the Cabildo Catedralicio.

Gala Dinner: Friday 3, June: 20:30

Hotel Abba Burgos. Calle de Fernán González, 72 (city centre)

BURGOS

Hotel Rice Palacio de los Blasones

Facultad de Derecho

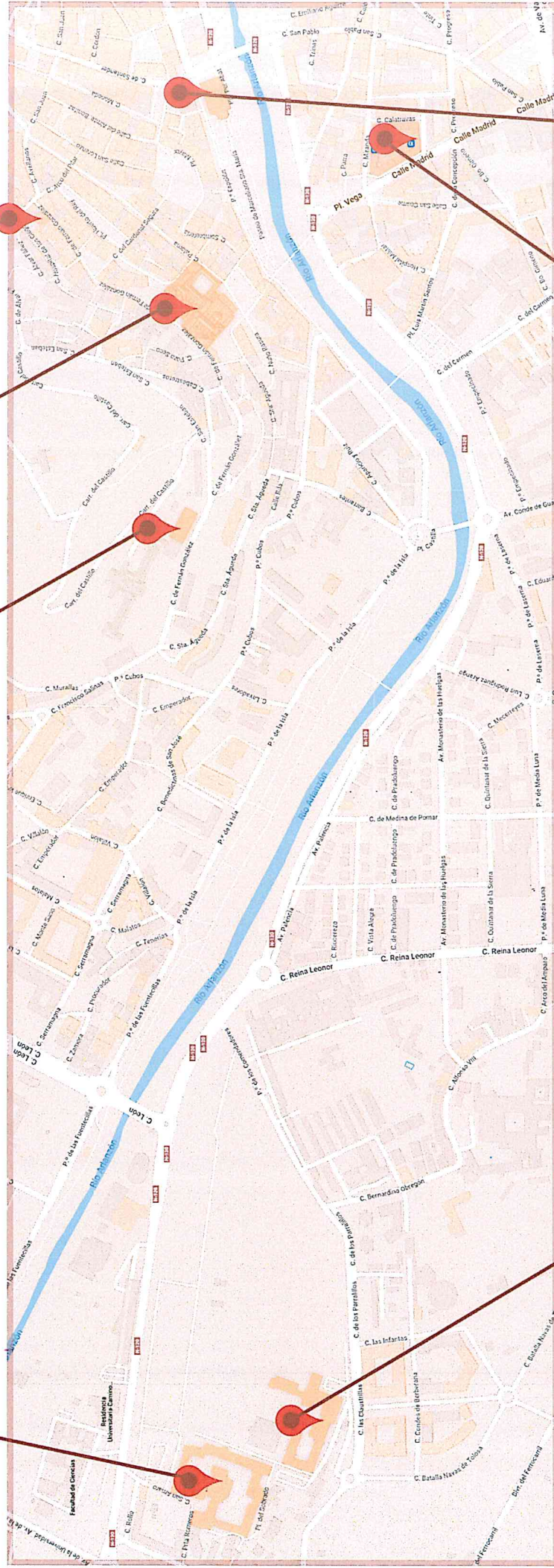
Abba Hotel

Catedral de Burgos

Facultad de Ciencias Económicas y Empresariales

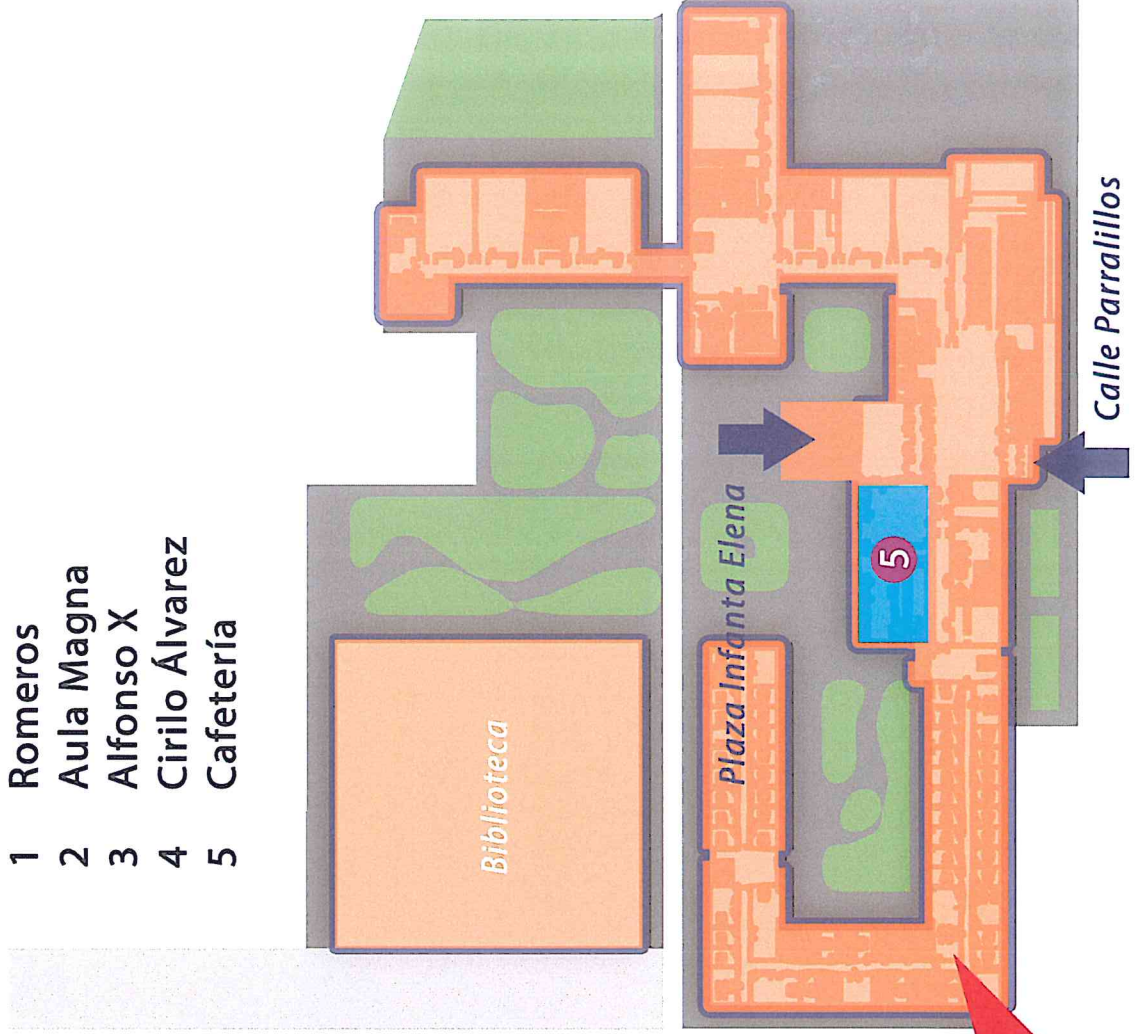
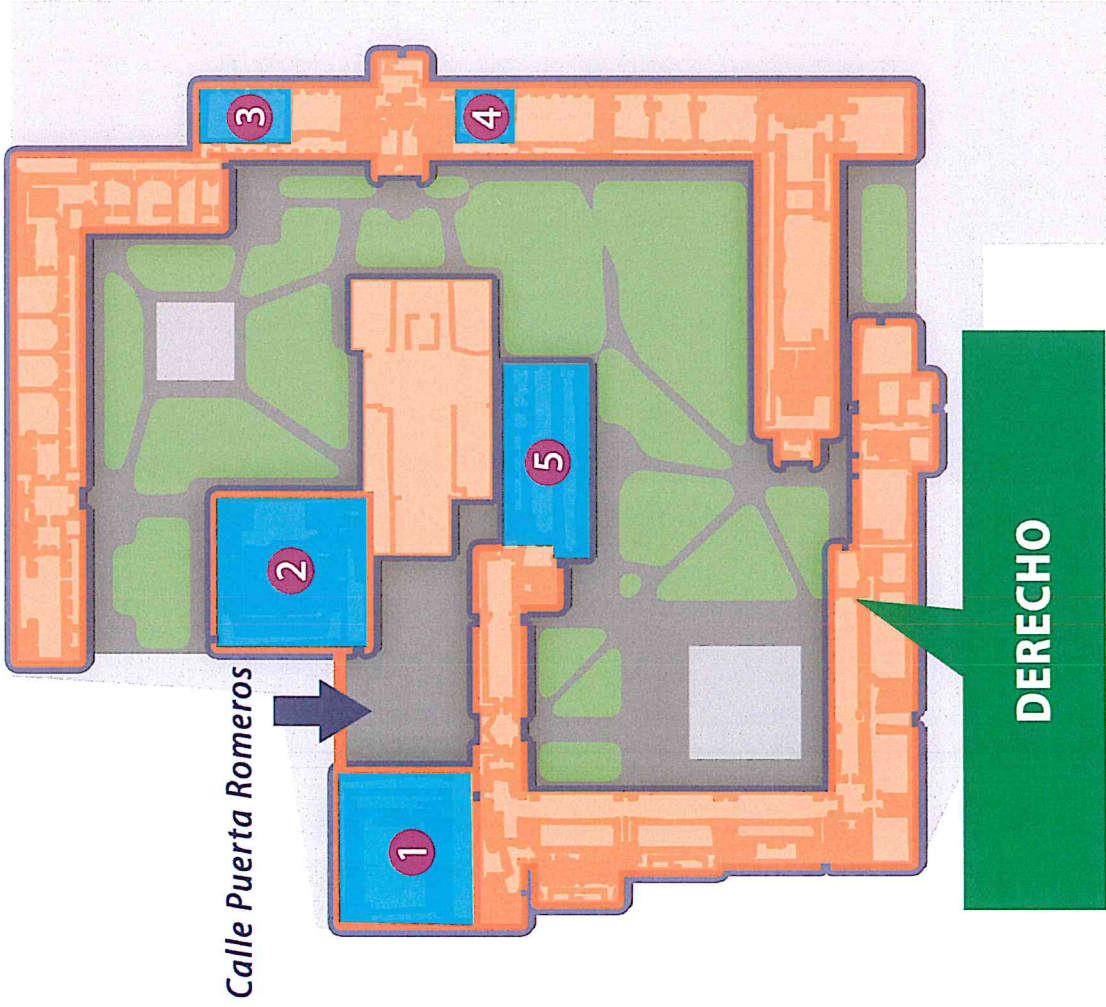
Estación de autobuses

Teatro Principal



CONFERENCE VENUE UNIVERSITY CAMPUS MAP

- 1 Romeros
- 2 Aula Magna
- 3 Alfonso X
- 4 Cirilo Álvarez
- 5 Cafetería



**CIENCIAS ECONÓMICAS
Y EMPRESARIALES**

**20th INTERNATIONAL CONFERENCE OF THE SPANISH ASSOCIATION OF
IRISH STUDIES (AEDED)
2-3 June, 2022
Universidad de Burgos, Spain**

WEDNESDAY, 1 JUNE

**19:30 WELCOME RECEPTION sponsored by Burgos City Townhall.
Salón Rojo. Teatro Principal.**

THURSDAY, 2 JUNE

8:00 - 9:00

**REGISTRATION & BOOK PROMOTION
Aula Magna**

9:00 - 11:00
PANEL SESSION 1

WOMEN AND POWER IN LITERATURE <i>Aula Magna:</i>	REVISITING IRISH HISTORY AND POLITICS I <i>Aula Alfonso X</i>	NORTHERN IRELAND I <i>Aula Romeros</i>	IRELAND AND BEYOND I <i>Aula Cirilo Alvarez</i>
<p>Margarita Estevez Sáa “Secret languages exist still unlearned” in Recent Irish Writing by Women”</p> <p>María Elena Jaime de Pablos “Colm Tóibín’s <i>The House of Names</i>: Clytemnestra’s Transformation from</p>	<p>Charlie Jorge: “From Mother to Stepmother: The Mother Figure in Charles Maturin’s <i>Fatal Revenge</i> (1807)”</p> <p>Catalina Wajs Tauscher “The Complexity of the Concept of</p>	<p>Brigitte Bastiat “Transformations of gender representations in two plays by the Northern Irish playwright Owen McCafferty <i>Quietly</i> (2012) and <i>Fire Below</i> (2017)”</p> <p>Harrison McCallum “‘Utopian Performatives’ for Peace: A</p>	<p>James Beirne “Notes towards Irish and global anticolonial solidarities”</p> <p>Mariana Bolfarine “Transculturality, Transnationalism and Memory: <i>The Ghost of Roger Casement in Ulysses</i>, by James Joyce”</p>

<p>Vulnerable but Resistant Wife and Mother to Empowered Queen”</p> <p>Vanesa Roldán R. “(Dis)empowering horses in Anne McCaffrey’s <i>The Lady</i>”</p> <p>Auxiliadora Pérez Vides “Towards a Shift in Women’s Reproductive Rights: Abortion and Irish Noir in Claire McGowan’s <i>The Dead Ground</i>”</p>	<p>Transformation in Emer Martin’s <i>The Cruelty Men</i>’</p> <p>Marcos Hernández: “<i>Behind the Gates:</i> silence and voice in the Irish Mother and Baby Homes”</p>	<p>Radical Approach to Evaluating Documentary Theatre in Northern Ireland”</p> <p>Felicity Smith “We didn’t come back to get you. You came back to get us”: Trauma, Spectres and Crypts in Anna <i>Burns’ No Bones</i>”</p> <p>Olga Fernández “The Subversion of The Fantastic”</p>	<p>Stephanie Schwertzer ““International Dialogues – from Ireland to Russia” The Poetry of Sean Dunne”</p> <p>Shannon Kuta Kelly: ‘Panopticons within Panopticons’: Surveillance & Censorship in the Poetry of Ciaran Carson and Marin Sorescu</p>

15:30 - 17:30
PANEL SESSION 2

<p>MASCULINITIES, MEMORY AND IMAGINATION <i>Aula Magna</i></p>	<p>ON THE MARGIN: MINORITIES, RACISM, QUEER <i>Aula Romero</i></p>	<p>REPRESENTATIONS OF YOUNG IRISH WOMEN <i>Aula Cirilo Álvarez</i></p>	<p>ARTICULATIONS OF COMMUNAL AND INDIVIDUAL VULNERABILITIES: A TRANSFORMATIVE FUTURE? I <i>Aula Alfonso X</i></p>
<p>Noelia Carmona Rivero “Constructing manhood in Irish literature: An analysis of masculinities in <i>The Spinning Heart</i>”.</p> <p>Cassandra Sian Tully and David Sotoca Fernández “(Im)politeness and masculinities in Irish Literature: An initial corpus-based approach to apologies in <i>At Swim, Two Boys</i>”</p> <p>Ghazal Nessari Poortak “The Imaginative Memory of Samuel Beckett’s <i>That Time</i>”</p> <p>José Díaz-Cuesta “Transformation through Pain and Sin in <i>Cabvay’s</i> Father James”</p> <p>Ciara McAllister: Working-Class Masculinities in Transition: The Hardman, the Gunman and the Psychoopath in <i>Silver’s City</i>.</p>	<p>Olga Fenoll Martínez “Exploring the non-explorables: the (dis)location of affects and identity in contemporary Irish Queer poetry”</p> <p>Victor Pacheco “Contemporary Irish Fiction and Recreational Racism”</p> <p>Javier Torres “Shame, Stigma, and Silence in Irish AIDS Literature”</p> <p>Daniel Gallen “We are family: constructing a gay community in the Republic of Ireland, 1970s - 1990s”</p> <p>Burcu Gülüm Tekin (Not)Surviving on the Edges: Leland Bardwell’s Marginalized Characters in <i>Different Kinds of Love</i></p>	<p>Alicia Muro “Mothers’ and daughters’ shameful traumas in Sally Rooney’s <i>Conversations with Friends</i> and <i>Normal People</i>”</p> <p>Iria Seijas Pérez “<i>Like Other Girls</i>: Female Sexuality and Teenage Pregnancy in Irish Young Adult Fiction”</p> <p>Sofía Alférez “Representation of the sexuality of female characters in Sally Rooney’s <i>Conversations with Friends</i> and <i>Normal People</i>”</p> <p>Rubén Jarazo Álvarez and Aida Rosende Pérez “The Joy that was to be had’: Joy as Feminist Insurrection in <i>Derry Girls</i>”</p>	<p>Teresa Caneda “Rethinking Vulnerability and Resistance in Irish Fiction”</p> <p>Marisol Morales Ladrón “The Ethics and Politics of Vulnerability in Emma Donoghue’s <i>The Pull of the Stars</i>”</p> <p>Eibhear Walshe “A Third at the Table: Writing Elizabeth Bowen in the Twenty—first Century”</p>

17:30 – 18:30

PUBLIC READING AND INTERVIEW: Jan Carson
CHAIR: María Amor Barros del Río
Aula Magna

<p align="center">20:00-21:30</p> <p align="center">RECEPTION sponsored by the Embassy of Ireland in Spain Hotel Palacio de los Blasones</p>	
<p align="center">22:00</p> <p align="center">“Stella”: NIGHT VISIT TO THE CATHEDRAL OF BURGOS (World Heritage). Sponsored by Cabildo Catedralicio</p>	
FRIDAY, 3 JUNE	
<p align="center">8:00-9:00</p> <p align="center">REGISTRATION & BOOK PROMOTION Aula Magna</p>	
<p>9:00 - 11:00 PANEL SESSION 3</p>	
<p align="center">REVISITING IRISH HISTORY AND POLITICS II <i>Aula Alfonso X</i></p> <p>Germán Asensio Peral “... a pacifist and something of an anarchist”: Introducing Mairin Mitchell (1895-1986) and <i>Storm over Spain</i> (1937)</p> <p>Mar Garre García “Canonical Verse, Disruptive Mind: Mairin Mitchell’s Poetry in Early-Twentieth Century Ireland”</p> <p>Richard Jorge “Dispossessing the Native: Bram Stoker’s “The Gombreen Man” and the Irish Land Question”</p>	<p align="center">WOMEN AND ACTIVISM <i>Aula Cirilo Álvarez</i></p> <p>Nuria Torres “(In)Visible topics in Chick Lit and Essay genres. Literary female activism focused on gender violence, traumatic experiences and identity”.</p> <p>Diana Rodriguez Bonet “Beauty and the Beast”: Feminist rewritings by Deirdre Sullivan and Sally Gardner”</p> <p>Melania Terrazas Gallego “Social (in)justice, activism and ethics: Evelyn Conlon’s <i>Moving about the place</i> (2021)”</p>
<p align="center">IRISH POETRY <i>Aula Magna</i></p> <p>Alba de Juan i López “And begins again. Famine road, mine road,/ moss stitch”. Transgenerational, Individual and Environmental Degradation in Leanne O’Sullivan’s <i>The Mining Road</i> (2013)”</p> <p>Isabelle Fratani “Liminality as a key perspective on the question of Time in the poetry of Patrick Kavanagh: a poet and a society “between two stools”</p>	<p align="center">IRELAND AND BEYOND II <i>Aula Romero</i></p> <p>Orlaith Darling “Emigration & Politics: Ireland in Transformation?”</p> <p>Shane O’Neill “Guilt, Suicide and The Bosnian War in Colin Barrett’s ‘<i>Kindly Forget My Existence</i>”</p> <p>Alfred Markey “Radical Hospitalities: The Guestbook Project and Narrative 4”</p> <p>Maria del Rosario Casas Coelho “From the beginning: Colum McCann’s migration in <i>Songdogs</i>”</p>

<p>Madalina Armie “Ireland at the Turn of the 21st Century through the Lenses of the Contemporary Irish Short Story: Reading the Boom and the Bust of the Celtic Tiger”</p>		<p>Juan Ignacio Oliva “Liminality Overturned in Eamon Grennan’s (eco)poems”</p> <p>Pilar Villar Argáiz “Revivalist and Counter-Revivalist Trends in the Essays and Poems of Eavan Boland”</p>	
<p>11:00 - 11:30</p> <p>COFFEE BREAK</p>			
<p>11:30 - 13:00</p> <p>PLENARY LECTURE: Prof. Gerry Smyth The End(s) of Irish Studies: Reflection on a Century of Critical Debate CHAIR: Melania Terrazas Gallego Aula Magna</p>			
<p>13:00 - 15:00</p> <p>LUNCH BREAK Cafetería Económicas y Empresariales</p>			
<p>PANEL SESSION 4 15:00-17:00</p>			
<p>ARTICULATIONS OF COMMUNAL AND INDIVIDUAL VULNERABILITIES: A TRANSFORMATIVE FUTURE? II <i>Aula Magna</i></p> <p>Muriel Domínguez Viso “Vulnerability and Precariousness in Sally Rooney’s <i>Conversations with Friends</i> and Naoise Dolan’s <i>Exciting Times</i>”</p>	<p>SPAIN AND IRELAND <i>Aula Cirilo Álvarez</i></p> <p>Daniel Meharg “Post-conflict trauma and collective memory: a collaboration between Irish and Spanish memory groups in and around Rivas-Vaciamadrid (Spain)”</p>	<p>NORTHERN IRELAND II <i>Aula Romeros</i></p> <p>Scott McKendry “Unmapping the ‘Imaginative Estate’: Northern Poetry Beyond Partition”</p> <p>Rui Carvalho Homem “‘Like a strange spin-off from yesterday’:</p>	<p>NEW INSIGHTS INTO THE IRISH PAST <i>Aula Alfonso X</i></p> <p>David M. Clark “‘Now my old bawd is dead’: Crime writing from and concerning the early years of the Irish Free State’.</p> <p>Máire McCafferty “A ‘Hidden Republic’? Advanced nationalism and</p>

<p>José Carregal “Vulnerability and the Ethics of Care in Sally Rooney’s <i>Conversations with Friends</i>”</p> <p>Asier Altuna-García de Salazar “Vulnerability in Post-Millennial Irish Fiction: The Case of Donal Ryan”</p>	<p>Jose Ruiz Mas “Black Irish poets in Anglo-Irish poetry on the Spanish Armada in the 20th and 21st century”</p> <p>Gustavo A. Rodríguez Martín “Bernard Shaw and the Spanish-Speaking World”</p>	<p>Change, Decay and the City in Alan Gillis”</p> <p>Marjan Shokouhi “A Sense of Place and Ecojustice in the Poetry of Louis MacNeice”</p> <p>Matthew Rice “Bits and the Bucolic: Contemporary Northern Irish Poetry and the Video Game”</p>	<p>the development of the Irish Summer College in the early 20th century”</p> <p>José-Miguel Alonso-Giráldez: “Aidan Higgins and the Ethics of Memory”</p>
<p>17:00 – 18:00</p>	<p>PUBLIC READING AND INTERVIEW: Mary O’Donnell CHAIR: Elena Jaime de Pablos Aula Magna</p>		
<p>18:00-19:00</p>	<p>AEDEI GENERAL ASSEMBLY Aula Magna</p>		
<p>20:30 - 23:00</p>	<p>GALA DINNER Hotel Abba Burgos</p>		