



XI

SYMPOSIUM OF
IRISH STUDIES
IN SOUTH AMERICA

IRELAND AT THE
CROSSROADS OF HISTORY

Book of Abstracts



Associação Brasileira de Estudos Irlandeses

UNIVERSIDADE DE SÃO PAULO
FACULDADE DE FILOSOFIA, LETRAS E CIÊNCIAS HUMANAS

XI

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Associação Brasileira de Estudos Irlandeses

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Editors: Mariana Bolfarine & Caroline Moreira Eufrausino

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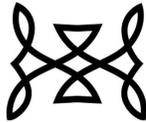
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Editorial Address

ABEI (Associação Brasileira de Estudos Irlandeses) Universidade de São Paulo – FFLCH/DLMAv. Prof. Luciano Gualberto, 40305508-010 São Paulo – SP – Brasil
Tel. (0055-11) 3091-5041 or 3091-4296 Fax: (0055-11) 3032-2325 e-mail: lizarra@usp.br

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PLENARY SESSIONS

Plenary 1: Dr. Jane Ohlmeyer (Trinity College Dublin)
“Colonial Ireland, Colonial India”

Chair: Rosalie Rahal Haddad

Gerald Aungier, the grandson of leading Irish planters during the early decades of the seventeenth century, was born in Dublin but went on in the 1670s to become the ‘founding father’ of Bombay. This talk explores Aungier's career as successful entrepreneur and cosmopolitan imperialist, and reconstructs his public and private global networks. It aims to achieve three things. First, it invites scholars of India and of the ‘new imperial history’ to consider how Ireland, England’s oldest colony, might have influenced the development of Bombay and how a Protestant from Ireland contributed to the formation of empire in Asia, in a period long before the Irish were associated with imperialism in India. Second, I invite historians of Ireland to reflect on ‘eastward enterprises’, as well as westward ones. To date, the focus has been on situating Irish experiences in the context of the English Atlantic world, which is understandable given the scale of migration to the Caribbean and America colonies, the importance of commercial links especially to the West Indies and the extent to which Ireland influenced the plantations of Virginia and elsewhere in North America. Here it will be argued that Ireland served as a ‘laboratory for empire’ for seventeenth-century Bombay, much as it did for India in the nineteenth century, and that structures (especially corporate, legal and landed ones), ideas, along with policies promoting Anglicization that were first implemented in Ireland and later transferred to Bombay, often in a modified form that best suited local circumstances. Third, this case study of Aungier highlights the intimate interplay between commerce and colonization and seeks to challenge the traditional distinctions between the commercial and imperial eras in British India, as well as distinct notions of a colonial Atlantic world and a ‘trading world’ of Asia.

Professor Jane Ohlmeyer is Erasmus Smith's Professor of Modern History at Trinity College, Dublin, director of the Trinity Long Room Hub and chair of the Irish Research Council. She was the founding Vice-Provost for Global Relations (2011-14). She is an expert on the New British and Atlantic Histories and has published widely on a number of themes in early modern Irish and British history. Her books include *Civil War and Restoration in the Three Stuart Kingdoms* (Cambridge, 1993); *Ireland from Independence to Occupation, 1641-1660* (editor, Cambridge, 1995); *Political Thought in Seventeenth-Century Ireland* (editor, Cambridge, 2000); and *'Making Ireland English: the Irish Aristocracy in the seventeenth century'* (Yale University Press, 2012). Professor Ohlmeyer has considerable expertise in overseeing major editorial projects and helped to secure funding for the digitization and online publication of the '1641 Depositions'. She is also the Principal Investigator for the Trinity College Dublin element of 'Humanities Serving Irish Society' which was awarded €10.78M as part of the Programme for Research in Third Level Institutions (PRTL 4). She chairs the Irish Manuscripts Commission's Digitization Taskforce and the Irish Research Council for the Humanities and Social Sciences-Digital Research Infrastructure for the Arts and Humanities [DARIAH] committee. She is the Irish representative on DARIAH, the European Digital Libraries and on the European Strategic Framework for Research Infrastructures,

Humanities and Social Sciences working group. She was a guardian and trustee of Marsh's Library, Dublin and is a Member of the National Archives Advisory Committee.

Plenary 2: Dr. João Adolfo Hansen (University of São Paulo)
“Códigos linguísticos e bibliográficos das letras coloniais luso-brasileiras”
Chair: Munira Hamud Mutran

Professor João Adolfo Hansen is full-professor of Brazilian Literature at the University of São Paulo. He is a specialist in Luso-Brazilian literatures and cultures of the 16th, 17th, and 18th centuries. Apart from having published numerous articles, books and essays, he has been awarded, among others, the Jabuti Prize (1990).

Plenary 3: Susan Wilkinson (writer and researcher)
Medicine and Hereditary Medical Families in Gaelic Ireland
Chair: Laura Izarra

The period from the fifth century until the coming of the Normans in the twelfth was, in effect, the Golden Age of ancient Gaelic medicine as noble Irish families surrounded themselves with entourages of learned men, including physicians. Every Irish lord had his own physician attached to his household. Physicians, like poets, historians and musicians, had high status in Gaelic Ireland. Medicine was the preserve of a select number of families, father passing his medical knowledge to son and sometimes to daughter or kinsman, forming renowned families of hereditary physicians. 1607 marks a line drawn under Irish history. It marked the defeat of the great earls of Ireland and their armies by the army of Elizabeth I, forcing many into exile. As the power of the Gaelic Irish aristocracy diminished so too did their capacity to support a learned elite. The Flight of the Earls, as it is known, marked the decline and eventual destruction of the old Gaelic tradition. Along with the destruction of the Irish intelligentsia, many Irish physicians were forced to migrate to Europe where they were universally held in high regard in the courts and armies of Catholic kings.

Susan Wilkinson was born in India, educated in Dublin and lives in Canada. She is author of works, both fictional and non-fictional, set in nineteenth-century Argentina where three generations of her family have lived, and has a special interest in the life of William Bulfin. Her novel, *Sebastian's Pride*, has been required reading in English courses in colleges and universities in Argentina and was listed in more than 60 libraries throughout the world. Her latest book, on the life of one of her ancestors as a doctor in Argentina, *Recollections of an Irish Born Doctor in Nineteenth-Century Argentina*, was launched at the Royal College of Surgeons in Dublin last October by the Argentine embassy in Ireland.

Plenary 4: Dr. Pilar Villar Argáiz (University of Granada)

Rewriting the Irish political poem: A communitarian approach to Eavan Boland's poetry

Chair: Luci Collin (UFPR)

This lecture will attempt to complement and enrich literary analyses of Eavan Boland's work with new philosophical insights, by considering as theoretical framework the post-phenomenological communitarian theories developed in the second half of the twentieth century (by Jean-Luc Nancy and Maurice Blanchot), a critical perspective which, until very recently, has not been applied to literary analysis. In particular, the aim of this talk is to reconsider the relationship established in Boland's work between the individual and the communal, the private poem and the political poem. Ever since her second collection of poetry, Boland has expressed her disaffection with the communal voice of the traditional political poem in Ireland. By relying on a woman's private experience and by embracing the lyric as a suitable poetic form, Boland subverts and reinvents new communitarian spaces in her poetry which now accommodate previously excluded realities. The intensity of personal experience is the point of entry for Boland to open a visionary space of an alternative community, one built upon powerlessness, finitude, and the radical exposure to alterity. When rewriting the traditional Irish political poem, Boland can only think about community in terms of lack, loss, violence and trauma.

This new community envisioned in her poetry closely resembles Jean-Luc Nancy's and Maurice Blanchot's inorganic, inoperative community. Like Nancy and Blanchot, Boland opens the possibility of establishing communion with ghostly figures from the past by means of recognising human finitude, and establishing empathy in moments of death and vulnerability. When drawing on this aspect of Boland's work, I will also apply Georges Bataille's reflections on the 'ethics of violence'. The poetic contemplation of the suffering of silenced communities in the past allows Boland to establish an emphatic identification with the Other, revealing the incompleteness of history as a master narrative and opening the possibility of an alternative community, one which challenges the hegemonic mythos, the immanence and self-enclosed subjectivity of Irish nationhood and art. Although Boland's work has been studied from a wide variety of perspectives, which includes, among others, feminism, postcolonialism, and trauma theories, this communitarian approach to her poetry is unique and innovative in many ways. By drawing on this poet's most recent collection *A Woman Without a Country* (2014) and on some representative poems from her earlier career, I will demonstrate how this poet visualizes in her work an alternative communitarian formation which closely resembles the utopian formulations of Bataille, Nancy and Blanchot.

Pilar Villar-Argáiz is a Senior Lecturer of English in the Department of English Philology at the University of Granada. She is the author of the books *Eavan Boland's Evolution as an Irish Woman Poet: An Outsider within an Outsider's Culture* (The Edwin Mellen Press, 2007) and *The Poetry of Eavan Boland: A Postcolonial Reading* (Academica Press, 2008). She has published extensively on contemporary Irish poetry and fiction, in relation to questions of gender, race, migration and interculturality. Her edited collections include *Literary Visions of Multicultural Ireland: The Immigrant in Contemporary Irish Literature* (Manchester University Press, 2014), the special issue of

Irish Studies Review (entitled "Irish Multiculturalism in Crisis", co-edited with Jason King, 2015), and the special issue of Nordic Irish Studies (entitled "Discourses of Inclusion and Exclusion: Artistic Renderings of Marginal Identities in Ireland", 2016). Her research has been published in numerous peer-reviewed journals of her field such as *New Hibernia Review*, *Irish University Review*, *Contemporary Women's Writing* (Oxford Journal), *An Sionnach*, *Estudios Irlandeses* and *Études Irlandaises*, among others. In March 2010, she was awarded by her University with the Prize of Outstanding Research for young researchers in the field of Humanities. Villar-Argáiz is currently a member of the board of AEDEI (Spanish Association of Irish Studies). She is now working on a monograph for Palgrave Macmillan, entitled *Irishness on the Margins: Minority and Dissident Identities*.

Plenary 5: Dr. William H. Mulligan, Jr. (Murray State University)

A Harsh and Hasty Birth: The Beginning of Independent Ireland, 1916-1924

Chair: Elisa Abrantes (UFRRJ)

Independence from British domination and rule was a long-standing desire of the great majority of the Irish people. For more than three hundred years, from the resistance of the Gaelic and Old English nobility to the Tudors' assertion of control to the Treaty of 1921-22 rebellions were regular events. Despite Ireland's long quest for self-rule when Independence was finally achieved it was only partial and very hastily implemented. This haste, the partial nature of Independence, and the almost complete lack of planning for a transition of government have been very consequential for Ireland ever since. My paper will not discuss the long struggle for Irish Independence and freedom but rather focus on the brief period of transition from British rule to a divided Ireland. The efforts of first the Provisional government and then the Irish Free State government to establish stability and order took place in a very challenging environment. Much of this was unnecessary and was a direct consequence of a lack of planning caused by the undue haste of the British government's withdrawal. Not only did this haste leave Ireland deeply divided providing the foundation for The Troubles beginning in 1968, but it also left Protestants and dissenters in the new political entity vulnerable and exposed to discrimination and worse.

William H. Mulligan, Jr. is Professor of History and coordinator of the religious studies program at Murray State University in Murray, Kentucky. He is the moderator of the Irish Diaspora Discussion List. He has his bachelor's degree (1970) in history from Assumption College magna cum laude and his master's (1973) and doctoral (1982) degrees in American history from Clark University.

In 2005, he received the Murray State University Board of Regents Award for Teaching Excellence. In 2007, he received the MSU College of Humanities and Fine Arts Award for Scholarship and Creative Activity. During the spring semester 2009, he was a Fulbright Scholar in history at University College Cork, Ireland. In 2012 he received the Murray State University Alumni Association Distinguished Researcher Award. In 2006, he delivered the Ernie O'Malley Memorial Lecture at Glucksman Ireland House, New York University. In 2007, he delivered the DeSantis Lecture at the University of Notre

Dame. He is the author or editor of a number of books and articles including *Badger Boy in Blue: The Civil War Letters of Chauncey H. Cooke* (2007). He is currently researching migration from copper mining areas in Ireland to the Copper Country of Michigan in the nineteenth century and the Civil War in far western Kentucky, especially the role of African Americans.

INTERVIEWS

Reading and Interview with Éilís Ní Dhuibhne

Chair: Munira Mutran (USP) and Patricia de Aquino Prudente (USP)

Éilís Ní Dhuibhne was born in Dublin in 1954. She started writing short stories when she was a student and published her first story in the Irish Press, in 1974. Her first book was published in 1988 and since then she has written about 24 books, including novels, collections of short stories, several books for children, plays and non-fiction works. Eilís has won several awards for her writing over the years as The Bisto Book of the Year Award, the Readers' Association of Ireland Award, the Stewart Parker Award for Drama, the Butler Award for Prose from the Irish American Cultural Institute and several Oireachtas awards for novels and plays in Irish. The novel *The Dancers Dancing* was shortlisted for the Orange Prize for Fiction.

Interview with Writer Susan Wilkinson on her book *Recollections of an Irish Born Doctor in Nineteenth-Century Argentina*

Chair: Laura Izarra (USP)

Comparatively little is known of the Irish doctors who settled in the rural areas of Argentina in the nineteenth century. In the rural areas doctors battled not only disease but the people's faith in the efficacy of local healers and in their priests whose word, even in medical matters, frequently over rode those of the doctor. Arthur Pageitt Greene was a Protestant who left Ireland for Argentina in 1872 when he was twenty-four, having qualified at two of the finest medical schools in Europe: the Royal College of Surgeons in Ireland and the Royal College of Physicians in Edinburgh. The Recollections of his life in Argentina, from his arrival in 1872 to his retirement from medicine in 1916, edited by his great-great-niece, Susan Wilkinson, constitute the only written account in English of a doctor's life in 19th-century Argentina. In this presentation Susan Wilkinson will describe her ancestor's life and work, with excerpts from his Recollections, and describe the process of turning the Recollections into book form.

Susan Wilkinson was born in India, educated in Dublin and lives in Canada. She is author of works, both fictional and non-fictional, set in nineteenth-century Argentina where three generations of her family have lived, and has a special interest in the life of William Bulfin. Her novel, *Sebastian's Pride*, has been required reading in English courses in colleges and universities in Argentina and was listed in more than 60 libraries throughout the world. Her latest book, on the life of one of her ancestors as a doctor in Argentina, *Recollections of an Irish Born Doctor in Nineteenth-Century Argentina*, was launched at the Royal College of Surgeons in Dublin last October by the Argentine embassy in Ireland.

ROUNDTABLE SESSIONS

Roundtable 1: Direitos Humanos, Putumayo e Roger Casement: Violência e Exploração no Holocausto Amazônico.

Caio Henrique Faustino da Silva (UEA)
Silvia Maria da Silveira Loureiro (UEA)
Davi Avelino Leal (UFAM)

Chair: Mariana Bolfarine

Ao longo dos mais de cinco séculos de recente história, é oportuno considerar as muitas histórias que perfazem as pluridentidades amazônicas. É uma dessas histórias que o presente artigo se propõe a contar e fazer memória: a de Roger Casement e sua passagem pela Amazônia. O trabalho discutiu a perspectiva dos direitos indígenas no final do século XIX e início do século XX, a partir do estudo do caso dos escândalos Del Putumayo. Empreendeu-se uma abordagem organizada em três planos de análise em que se contextualiza esta história: o global, no qual tratou dos direitos humanos, particularmente dos povos indígenas, no cenário do século XIX; o regional que demonstrou que na Amazônia havia muitos Putumayos e, finalmente, o local, em que foi narrada como a passagem de Roger Casement pelo Putumayo deslocou a discussão dos direitos humanos dos povos indígenas da selva peruana para o centro da discussão mundial. No curso da presente investigação, fora empreendida uma revisão bibliográfica e documental capaz de destacar a atuação humanista de Casement em um contexto regido pela ausência de um sistema internacional de proteção aos direitos humanos. Constatou-se que o dramático caso do Putumayo conferiu visibilidade ao “holocausto” amazônico ao denunciar o consórcio desumano envolvendo práticas capitalistas e a linguagem da violência e do terror na região. Finalmente, demonstrou-se que a realidade vivenciada pelos povos indígenas daquela região não era singular, estando todos unidos pelos elos de violência e exploração funcionando como verdadeiras engrenagens que moviam a economia gomífera em toda a região.

Silvia Maria da Silveira Loureiro possui graduação em Direito pela Universidade Federal do Amazonas (1998) e especialização em Direito Processual pelo Instituto Superior de Administração e Economia da Amazônia/Fundação Getúlio Vargas, (1999). É Mestre em Direito e Estado pela Universidade de Brasília (2003). Possui doutorado em Direito (área de concentração em Teoria do Estado e Direito Constitucional) pela Pontifícia Universidade Católica do Rio de Janeiro - PUC-Rio (2015). Atua como professora tanto na Graduação do Curso de Direito, quanto no Programa de Pós-Graduação em Direito Ambiental, na Escola Superior de Ciências Sociais da Universidade do Estado do Amazonas, nas áreas de Direito Constitucional e Direito Internacional. É co-responsável pelas atividades da Clínica de Direitos Humanos e Direito Ambiental da ESO/UEA. Pesquisa sobre temas de Direito Internacional dos Direitos Humanos e Direito Constitucional.

Davi Avelino Leal é doutor em Sociedade e Cultura na Amazônia pela Universidade Federal do Amazonas – UFAM e professor do Departamento de História da UFAM.

Caio Henrique Faustino da Silva é acadêmico do 9º período do Curso de Bacharelado em Direito pela Universidade do Estado do Amazonas – UEA. Membro do Grupo de Pesquisa Direitos Humanos na Amazônia e da Clínica de Direitos Humanos e Direito Ambiental – CDHDA-UEA. Davi Avelino Leal é doutor em Sociedade e Cultura na Amazônia pela Universidade Federal do Amazonas – UFAM e professor do Departamento de História da UFAM.

Roundtable 2: Irish Drama

Chair: Gisele Wolkoff

‘Was Hamlet really mad?’: Questioning history, language and society in Brian Friel’s Volunteers

Mariana Lessa de Oliveira (UFRGS)

Brian Friel’s work often converses with other texts that vary from philosophy to literature, amongst others. Some of these dialogues are subtle requiring critical analysis to bring to surface the hidden text; however, in *Volunteers* (1975) the intertextuality with William Shakespeare’s *Hamlet* (1603) is outspoken through stage direction, setting and characters’ actions and lines. In Friel’s case, identifying the intertextuality of his text with another is just the first step to a journey of rereading Ireland’s history and society. According to Kristeva, Bakhtin’s contributions in the field she christened as intertextuality in an essay in 1966 was that he “situates the text within history and society, which are seen as texts read by the writer, and into which he inserts himself by rewriting them.” By analyzing *Volunteers* and *Hamlet* through the theories proposed by Kristeva and Bakhtin, the aim of this paper is to (1) bring forth an analysis of topics pertinent to Friel’s oeuvre such as language, history and truth/loyalty and to (2) examine how these topics conceal a reading and criticism of Irish history and society.

Mariana Lessa de Oliveira is currently a PhD student at Universidade Federal do Rio Grande do Sul. She received her masters degree in Literature from UFRGS in 2013 and specialized in Translation Studies at PUCRS in 2015. Since 2010, her scope of research has been the oeuvre of Brian Friel, carrying out analyses that emphasize the importance of language in his plays. The main focus of her research now is to read some of his plays according to theories of philosophy of language, as those offered by Wittgenstein, Heidegger, Steiner and others. She is advised by Professor Kathrin Rosenfield and her research is supported by CAPES. Contact info: aine.lessa@gmail.com.

Luigi Pirandello revisited by Thomas Kilroy

Adriana Torquete (USP)

Luigi Pirandello (1867-1936) and Thomas Kilroy (1934-), besides "theatre thinkers", with several critical essays, introductions and other published documents, present some similarities in their dramatic productions, amongst them we highlight the metatheatricity as emphasis of their plays. This paper aims to analyze the plays *Six*

Characters in Search for an Author (1921) and Henry IV (1922), both by the Italian author, and their rewritings Six Characters in Search for an Author (1996) and Henry (after Henry IV) (2005), by the Irish writer, approaching briefly theories related to adaptation and metatheatre and verifying how the questions discussed in Pirandello's plays remain and become more complex in Kilroy's versions, with a critical and chronological detachment. As an example we can mention the comments in Kilroy's dramatic texts related to Pirandello's critical fortune and his contribution to world literature. Despite the rewritings have been proposed by artistic directors from specific theatre companies, Kilroy, attracted by certain pirandellian themes and aspects, do not limited himself to a merely linguistic work of adaptation, but rewrote the plays according to his own style, giving them a great aesthetic value.

Adriana Torquete do Nascimento Justino holds a Master's Degree in English Studies/Letters, whose title is From Biography to Stage: Three Plays by Thomas Kilroy. She has taught English Language and Literature since 2011 at University Cruzeiro do Sul and is currently a PhD student at University of São Paulo.

“Did that play of mine...” & “All this mine alone”: Our Cathleen in Ireland and Brazil

Maria Rita Viana (UFSC)

When Lady Gregory categorically marks one of the manuscripts of Cathleen ni Houlihan, or rather Kathleen as she preferred it spelt, with “all this mine alone”, she unequivocally gives visibility to her authorship and highlights an aspect of the collaborative creative process of the play, whose authorship was, for many years, ascribed to solely W. B. Yeats—at least when the general public was concerned.

Working from the manuscript sources presented in the seminal 2006 volume of the Cornell Yeats, Collaborative one-act plays, 1901-1903: manuscript materials, edited by James Pethica, Dr Alinne Fernandes and I sought to identify patterns of interaction between the two playwrights in order to attempt a similarly collaborative translation of the Cathleen ni Houlihan into Brazilian Portuguese for a dramatic reading in Florianópolis, Santa Catarina, Brazil. From a practice-based standpoint, this paper explores an ongoing research that seeks to bridge the gap between the original creative process of Yeats and Lady Gregory, Ireland in the first few years of the 20th century, Irish players and playgoers, and the creative process of the two Brazilian translators, Brazil in 2016, and Brazilian actors and audience.

Maria Rita Drumond Viana is a lecturer and researcher at the Universidade Federal de Santa Catarina (UFSC) in Brazil, where she teaches literature at the undergraduate and postgraduate levels. Her research focuses on life writing and the intersections of fictional and nonfictional Irish literature. She is a professional translator and is a permanent member of faculty at the Department of Foreign Languages and Literatures at UFSC.

Linguistic Identity as a Locus for Resistance in Friel's TRANSLATIONS **Adriana Carvalho Capuchinho (UFT)**

Brian Friel and Stephen Rea formed the Field Day Theatre Company to act as a critical cultural power around the crisis in Northern Ireland. We will discuss how in *Translations*, their first play, Friel articulates various time frames to portray the rise of dominant languages, as well as the progressive fall of Irish and different views of the dominance of English. Action takes place in 1833 in a hedge school. The British army comes to that small community of only-Irish speakers with the task of changing place names by translating them from Irish into English or anglicizing them. At the hedge school lessons are in Irish, however the arrival of national schools, where all instruction would be free, compulsory and strictly in English, haunts the community. The British policy sought to undermine the use of Irish Gaelic aiming to control cultural traits which were seen as responsible for separatist rebellions such in 1787. Friel addresses the impossibility of returning to former Gaelic language and culture once they had already been transformed due to contact and time. We understand the author proposed Ireland should adopt the English language imposed on them, yet on their own terms by turning it into a language of their own. The play was a starting point to Field Day's proposal to overcome nationalist constructions as well as nostalgia towards the return to Gaelic roots, but also intended the rupture with the official History as recorded by the British.

Adriana Carvalho Capuchinho graduated in Social Sciences and in English Language and Literatures at USP - Brazil. I have a master degree in Social Anthropology and PhD in English Language Literature, focus on Irish Drama also from USP. My thesis was "Liminality, Ritual and Reciprocity in Three Plays by Brian Friel". The plays were *The Enemy Within*, *Faith Healer* and *Dancing at Lughnasa*. Now I am a professor in Teaching of Language and Literature at National University of Tocantins in Brazil. My current areas of study are Digital Literacies and Technologies in Education and Friel's drama. My most recent publication is the chapter *Columba as a Liminal Character* in Friel's *The Enemy Within* IN Ferreira & Ludwig (org). *Ensaio de Literatura Inglesa, Irlandesa e Americana: Narrativa, Cultura e História*. Amazon, 2016.

PANEL SESSIONS

Writing the Irish Family

Chair: Claudia Parra (UNESP)

The Gathering: A Portrait of the Irish Family in the 20th Century

Rejane de Souza Ferreira (UFT)

This paper aims to discuss how Irish family structure changes during the 20th Century, according to the analysis of three different generations of the same family portrayed in Anne Enright's novel *The Gathering*. The story of that novel is told from a female point of view. Veronica is the narrator who creates her grandmother's story and tells her mother story and her own from her point of view. This way, Veronica tells how her grandmother worked to make a living, how her mother was always pregnant and supported by Veronica's father, and how long she herself needed to work to help her husband raise their two children. I agree with Elizabeth Badinter's ideas in *L'amour en Plus* (1980), that women are not free enough to rule their roles as mothers and wives in society. So, I intend to show how those women's choices and necessities about their families reflect Ireland's socio-political situation in the novel. The analysis will also be enlightened by the philosophical ideas by Diarmaid Ferriter in *Occasions of Sin: Sex & Society in Modern Ireland* (2012) and Luce Irigaray's *The Bodily Enconter with the Mother* (1991) among others.

Rejane de Souza Ferreira is Professor at Federal University of Tocantins, Brazil, where she teaches Literature in English Language at Letters Graduation Course and M.A. Programme. She is the author of *Mrs. Dalloway e As Horas: narrativas intercruzadas* (2011). She also co-edited *Tecido de Leituras sobre Linguagem Identidade e Cultura: perspectivas literárias, linguísticas e educacionais* (2011) and *Ensaios de Literatura Inglesa, Irlandesa e Americana: narrativa, cultura e história* (2015) which is the first volume of the serie *Literaturas de Língua Inglesa (English Language Literature)*. She is currently co-editating the second volume of this serie. This year she was one of the main organizers of the V Forum of Irish Study, which is an intinerant forum from Brazilian Association of Irish Studies for post-graduation students. She is interested in the representation of Irish Family in Irish Contemporary Novels and has published some articles on this subject. She holds a PhD in Language and Literature from Federal University of Goiás, Brazil, but she was a Doctoral Research Visitor at the School of English, Drama and Film, University College Dublin (2013).

Cicatrices da Violência Doméstica: Um estudo Comparado dos livros A Mulher que Ia Contra as Portas e Paula Spencer, de Roddy Doyle.

Elaine Cristina Rodrigues Aguiar (UFT)

A proposta deste trabalho é investigar os aspectos históricos e socioculturais presentes nas obras *A mulher que ia contra as portas* e *Paula Spencer*, do autor irlandês Roddy Doyle. Através de um estudo comparado entre essas duas obras, analisaremos a vida da protagonista, Paula Spencer, que apesar das adversidades, luta em defesa de sua família. É importante destacar que em *A Mulher que ia Contra as Portas*, de 1996, Paula relata

através de suas recordações, os anos de violência que ela sofreu de seu marido, Charlo Spencer. Já a obra Paula Spencer, de 2006, é uma extensão da obra anterior e narra a história da protagonista após recomeçar a vida ao lado dos filhos com as novas dificuldades vividas por ela nos dez anos subsequentes a morte de seu violento marido. Assim, verificaremos, de que maneira os problemas causados pela conturbada vida do casal Spencer e o alcoolismo de Paula afetou o caráter dos filhos. Por fim, mas não necessariamente por último, analisaremos como as mudanças na economia irlandesa influenciaram a nova vida de Paula, considerando que o segundo romance retrata o auge do Tigre Celta na Irlanda.

Elaine Cristina Rodrigues Aguiar é Mestranda do Programa de Pós-graduação em Letras pela Universidade Federal do Tocantins (UFT), tendo como objetivo principal o estudo da Literatura Irlandesa. Licenciada em Letras - Língua Inglesa e respectivas Literaturas, pela Universidade Federal do Tocantins (UFT). Foi pesquisadora e bolsista do Pibic (Programas de Bolsas de Iniciação Científica) com trabalho sobre a obra *A mulher que ia contra as portas*, de Roddy Doyle. Tem experiência no ensino de Língua Espanhola no CECLLA (Centro de Estudos Continuados em Letras Linguística e Artes). É pesquisadora do NIEL (Núcleo Interdisciplinar de Estudos Literários) da UFT.

At the Thresholds of Body and Memory: the Narrative in *The Gathering* by Anne Enright

Caroline Moreira Eufrausino (USP)

When asked in an interview why the body is a recurrent theme in her writings, Anne Enright answered “I don’t know! We have nowhere else to be, right. So the body is where we are, the body is the problem. The body dies, so it isn’t just a modern problem. It is a very long-term issue. We didn’t discover it, like, last year, you know, with plastic surgery!” (Bracken 2011, 22). In this casual way, the writer draws attention to one of her best narrative techniques: her attempt to create characters who speak not only through language but also through their bodies. The novel to be analyzed here is the Booker Prize Winner *The Gathering*, published in 2007. In the narrative, the nine surviving children of the Hegarty family are gathering in Dublin for the wake of their brother, Liam. The narrator is his sister, Veronica, who is guarding the secret she shares with him—something that happened in their grandmother’s house in the winter of 1968. *The Gathering* traces the line of hurt through three generations, starting with the grandmother. It could initially be perceived as being primarily concerned with death, as it revolves around the funeral of one of the members of the Hegarty family; however, as the narration of the novel is taken over by Veronica, it becomes clear that the story is clearly not about death. Rather, it is about the living and passing of generations. This paper aims to analyze the narrative strategies used by the narrator in order to reveal her memories. The hypothesis is that Anne Enright proposes a feminist aesthetics as proposed by the French philosopher Luce Irigaray in an attempt to create her own narrative style.

Caroline Moreira Eufrausino holds a Bachelor in Literature - Portuguese / English from the University of São Paulo (2009) and a Master Degree in English from National

University of Ireland (2011). She is currently a doctoral student in the Program of Linguistic and Literary Studies in English at the University of São Paulo. Her research is funded by CNPq. She is Administrative Director of the Association of Irish Studies in Brazil. She is interested in feminist literature in English with an emphasis in the work of contemporary Irish writer Anne Enright.

Ireland in Brazil

Chair: Maria Rita Viana (UFSC)

Irish National Tales in Brazil

Thiago Rhys Bezerra Cass (USP)

Irish novelistic fiction has been consistently acknowledged as a major repository of narrative paradigms for the incipient Brazilian novel. Genres originally offering a narrative solution for tensions that saturated Irish social life sailed south and, by the mid-nineteenth century, were rendered instrumental for structuring local experience. Among these genres, this paper is invested in showing, was the national tale. National tales were invested in bridging the social and epistemological dilemmas inherent to a multicultural landscape. Works such as *The Wild Irish Girl*, by Sidney Owenson, and *The Absentee*, by Maria Edgeworth, engendered sentimental plots of star-crossed lovers who stood for the English and the Irish, allegorically overcoming the former's prejudice against the latter. Circulating in Brazil for at least five decades, national tales purveyed a narrative framework whereby the apparently unsolvable contradiction between colonial heritage and postcolonial nationalism could be fictionally negotiated by an intercultural erotic union. My aim is to assess whether, and how, Indianist novels like José de Alencar's *O Guarani* brought such framework into fruition.

Thiago Rhys Bezerra Cass holds a CAPES Post-Doctoral Fellowship, awarded by the Department of Literary Theory and Comparative Literature at the University of São Paulo. He carries out a research on the reception of the Irish and Scottish national tale in nineteenth-century Brazil.

Thiago Rhys Bezerra Cass é bolsista CAPES de pós-doutorado, junto ao Departamento de Teoria Literária e Literatura Comparada da Universidade de São Paulo. Desenvolve pesquisa sobre a recepção do national tale irlandês e escocês no Brasil oitocentista.

AXIS HIBERNIA: the Hill of Tara as the perennial centre of Irish stability and identity

Cláudio Quintino

From the mythological Tuatha de Danann to the times of St. Patrick and thence to the 19th century's "monster meetings" led by Daniel O'Connell, the Hill of Tara has been a focal point of Irish identity throughout the ages. This paper aims at exploring the vast array of elements – both mythic and historical - associated to the site in an attempt at understanding on the one hand its symbolic heritage and, on the other, its present significance to the Irish collective unconscious, as the 2007 popular mobilization against the M3 clearly demonstrates. Once the mythical capital of Ireland and seat of the Rí Ruaidhri, Tara owes its name to an ancient Celtic chthonic goddess and thus is a representation of the land in the sacred marriage between ruler and Sovereignty. The implications of Tara as capital of Celtic Ireland are emphasized by the several connections between the site and other important places in the surrounding landscape of Meath (the "Middle Province") – as well as the fact that Tara was the hub of the whole of Ireland, with links – of both physical and mythic nature - to the Four Provinces, the 'axis mundi' of Ireland - as a metaphor for the Universe - and the 'omphalos' of the Irish Celtic soul, inspiring and influencing both modern and post-modern politics, literature and spirituality.

Cláudio Quintino é pesquisador independente de mitologias, cultura irlandesa e espiritualidade celta; escritor, autor de "O Livro da Mitologia Celta" e "A Religião da Grande Deusa"; instrutor de druidismo, espiritualidade celta e cultura irlandesa; associado da ABEI (Associação Brasileira de Estudos Irlandeses); tradutor e técnico no ensino de idioma inglês; músico profissional. Em 2003, foi Indicado pessoalmente por Emma Restall Orr como representante da Druid Network no Brasil. Integrou, entre 2001 e 2004, o Conselho Editorial da Hi-Brasil Editora; e foi co-idealizador do "Projeto Hera" (1998), trabalho pioneiro de divulgação de eco-espiritualidade e da cultura e filosofia neopagã.

Uma nova Irlanda é anunciada: o Free State e o fim de uma era Elisa Abrantes (UFRRJ)

O Big House novel retrata as tensões entre a classe dominante e a classe dominada. Trata-se de um espaço ficcional em que há uma divisão, um conflito de interesses. Uma das características principais do gênero é o de girar em torno de uma classe social privilegiada protestante, de origem anglo-irlandesa, Ascendancy, em suas mansões construídas em propriedades rurais, e da população rural nativa, que trabalhava naquelas propriedades. *The Last September* (1929), segundo romance de Elizabeth Bowen, é ambientado na Irlanda rural no mês de setembro do ano de 1920, durante a guerra de independência irlandesa. O título, assim como explicitado pela autora no prefácio do romance, refere-se ao fim de um determinado modo de vida, próprio dos anglo-irlandeses, que gradativamente perdia sua autoridade e privilégios face ao fortalecimento dos nacionalistas católicos. A escritora se refere ao último setembro como aquele que marcou o fim de uma era, e o início de uma situação, que persiste até hoje, de um país dividido. Discutiremos neste trabalho o romance de Bowen, classificado como pertencente ao subgênero Big House novels, obras de ficção que tornaram evidente, ao

representar a esfera doméstica das propriedades rurais, foco central da narrativa, o principal conflito político existente na Irlanda desde a chegada dos anglo-irlandeses ao país no século XVII. Bowen retoma essa tradição para, alegoricamente, refletir acerca do novo momento histórico irlandês após a criação do Free State em 1922.

Elisa Abrantes é professora Adjunta de Literaturas de Língua Inglesa na Universidade Federal Rural do Rio de Janeiro (UFRRJ). Pesquisadora na área de estudos irlandeses atuando principalmente na questão de nacionalismo, identidade nacional, memória e história. Doutora em Letras pela UFF (2010), área de Literatura Comparada. Possui pós doutorado em Estudos Irlandeses pela USP (2015) com pesquisa acerca do autor contemporâneo Sebastian Barry e sua representação do passado histórico. Atualmente iniciou pesquisa do gótico irlandês no século XIX e desdobramentos no Modernismo.

The Irish Cultural Contribution to Early Medieval Societies

Elaine Pereira Farrell (IRC/ UCD/ University of Utrecht)

It has once claimed that the "Irish Saved Civilization". The claims of Thomas Cahill (1995) have been considerably relativized and reviewed by recent the medieval historiography. Nonetheless, it is undeniable that a number of Irish peregrini such as Columbanus made indeed an important contribution to the religious and intelectual culture of the early middle ages. The practice of penance, confession and the literature of penance for example were developed by the Irish in the seventh century and spread in the Carolingian world in the seventh and eighth centuries with the support of insular scholars such as Willibrord and Boniface. Centers such as Bobbio, Luxeil and Corbie were important in produzing the hibridization of Insular and continental cultural religious cultures of the early middle ages. The aim of this paper is to access the contribution of the Irish to the religious landscape of the early middle ages, particularly analyzing the production of penitential texts and canon law material in centers engaged with the Carolingian reforms such as Corbie.

Elaine Cristine dos Santos Pereira Farrell é doutora em História pela University College Dublin (UCD) com a titulação revalidada pela Universidade Federal Fluminense (UFF). Possui Bacharelado em História, com ênfase em Antiguidade Tardia e Alta Idade Média e Licenciatura em História pela Universidade Federal Fluminense (UFF). Atualmente trabalha no projecto pós-doutoral intitulado Paisagens Cristãs no século VIII: Irlanda e o Norte do Reino Franco em Comparação. Este projeto é financiado pelo Irish Research Council (IRC) e pela Marie Curie Actions e está sendo realizado no Departamento de História e História da Arte da Universidade de Utrecht e no Departamento de História da UCD. Cadastrada como colaboradora do Curso de Mestrado em História da UFRRJ. Trabalhou no Trinity College Dublin no projeto Monasticismo na Irlanda: Paisagem e Povoamento também financiado pelo IRC. Possui interesse em História Antiga e Medieval, História da Igreja, Processos de Conversão, Monasticismo, Literatura Penitencial, direito canônico e Leis, Teoria da História, Historiografia, Irlanda e Estudos Celtas. Apresentou trabalho em conferências internacionais, organizou eventos, publicou e ensinou nas áreas de interesse. Membro da Cátedra de Estudos Irlandeses W.B

Yeats (USP). Co-líder do Laboratório Blumenauense de Estudos Antigos e Medievais (LBEAM). Pesquisadora dos seguintes grupos de pesquisa registrados no CNPq: Translatio Studii - Dimensões do Medieval (UFF); Núcleo de Estudos de Representações e de Imagens da Antiguidade (NEREIDA -UFF); Núcleo Interdisciplinar de Estudos Históricos (PLURALITAS -UFRRJ). Associada à ABREM - Associação Brasileira de Estudos Medievais, ao FMRSI - Forum for Medieval and Renaissance Studies in Ireland, ao UCD Humanities Institute, e ao Network for the Study of Late Antique and Early Medieval Monasticism. A tese doutoral da pesquisadora que foi financiada pelo IRC intitulada *Taboos and Penitence: Christian Conversion in Early Medieval Ireland*, está no prelo e será publicada pela Brepols.

Women in Irish Writing

Chair: Adriana Carvalho Capuchinho (UFT)

Usos e abusos da trajetória da irlandesa Elisa Alicia Lynch: a memória coletiva paraguaia entre guerras, nacionalismos e ditaduras

Natania Neres da Silva (USP)

Após o final da Guerra da Tríplice Aliança (1864-1870), que envolveu Brasil, Argentina, Uruguai e o Paraguai, dezenas de biografias sobre Elisa Alicia Lynch foram publicadas, relatando a trajetória de uma das mulheres mais importantes que participou diretamente do conflito armado. Madame Lynch, como era habitualmente conhecida entre os paraguaios, nasceu na cidade irlandesa de Cork em 1834, e se mudou para o Paraguai em 1854, pouco após conhecer Francisco Solano López, futuro presidente do país (1862-1870), com quem teve sete filhos. Nesta comunicação pretendo apresentar alguns aspectos do meu projeto de Mestrado, que tem por objetivo fazer um estudo do material biográfico publicado sobre Elisa Lynch, partindo da hipótese de que a memória coletiva paraguaia absorveu a trajetória dessa personagem de distintas maneiras em diversos momentos da história do país, como na Guerra do Chaco (1932-1935) e na ditadura de Alfredo Stroessner (1954-1989). A pesquisa procura explorar os posicionamentos e os possíveis interesses políticos dos seus biógrafos ao produzirem narrativas críticas ou enaltecedoras de Madame Lynch.

Natania Neres da Silva é mestranda no programa de pós-graduação em História Social da Universidade de São Paulo, com pesquisa intitulada “Guerra de Memórias: gênero, política e nacionalismos nas biografias de Madame Lynch”. Possui graduação em História (Bacharelado e Licenciatura) também pela Universidade de São Paulo. É integrante do Laboratório de Estudos de História das Américas (LEHA) da USP e do Grupo de Pesquisa em Gênero e História (GRUPEG-HIST), registrado no Diretório de grupos de pesquisa do CNPq. Atualmente, é bolsista da FAPESP e desenvolve pesquisa na área de História do Paraguai, com ênfase em história das relações de gênero e política.

The (Re) Writing of the Female Figure and Irish-American History in Nuala O'Connor's Miss Emily

Camila Franco Batista (USP)

This article analyses the (re) writing of the female figure in the historical novel *Miss Emily* (2015), by the Irish writer Nuala O'Connor (b. 1970). It considers how the historical figure of the North-American poet Emily Dickinson (1830-1886) is fictionally recreated in order to explore issues such as sexuality, sexual violence and gender roles. This work also aims to investigate the rewriting of Irish-American relations in the novel through the fictional Irish maid Ada Concannon and the issue of migration and racial discrimination. This article focuses on the way the female figure, historical or not, is reinserted in contemporary historical fiction by women in order to provide visibility and to restore her as a protagonist of history.

Camila Franco Batista is a Lecturer of English at the Federal University of Paraná, Brazil. She is also a postgraduate candidate at the University of São Paulo and her current research examines the development of historical fiction in Ireland.

As Mulheres De Sean O'Casey: Três Retratos Femininos no Contexto Nacionalista de Dublin Trilogy
Cláudia Parra (UNESP)

O teatro, uma das principais manifestações literárias e artísticas da Irlanda, exerceu um papel importante na relação entre a literatura e a história nacionais, contribuindo para a incorporação e assimilação da identidade da mulher irlandesa. No início do século XX, os padrões comportamentais do sujeito feminino, em sua maioria, foram moldados segundo o discurso nacionalista do período. Sean O'Casey, dramaturgo irlandês, pôde, em suas três primeiras produções no palco do Abbey Theatre, *The Shadow of a Gunman* (1923), *Juno and the Paycock* (1924) e *The Plough and the Stars* (1926), ilustrar como uma produção artística exerce impacto, não só na forma como representa a questão nacional para uma sociedade, mas também ao levar para os palcos personagens femininas destoantes do estereótipo feminino nacionalista. Essas três peças possibilitam averiguar uma desestruturação da tradicional figura feminina irlandesa. Por meio dos textos teatrais, busco comprovar a existência de uma alteração de comportamento composta pelo fortalecimento da imagem feminina e/ou pela desconstrução do arquétipo convencional promovido pela manifestação nacionalista irlandesa, e mostrar como essa acentuação da imagem feminina sinaliza uma ruptura no conceito patriarcal que projeta o comportamento da mulher. Para fins de análise, considerarei as personagens femininas centrais das três peças diante de um sistema de representação cultural nacionalista originadora de sentidos que influenciam ações e a concepção de existência do indivíduo, analisando de que maneira O'Casey, ao reviver no teatro alguns momentos da história irlandesa, abordou a existência do nacionalismo e sua influência no comportamento das personagens femininas.

Cláudia Parra é doutoranda no programa de Pós-Graduação em História, Cultura e Literatura, na área de Estudos Literários da Universidade Estadual Paulista Júlio de Mesquita Filho, Campus de São José do Rio Preto (Ibilce), com o seguinte projeto de pesquisa "As mulheres de Sean O'Casey: Três retratos femininos no contexto

nacionalista de Dublin Trilogy” sob orientação de Prof. Dr. Peter James Harris. É professora titular de Língua Inglesa na Faculdade de Tecnologia de Bebedouro “Jorge Caram Sabbag” e na Faculdade de Tecnologia de Taquaritinga”; no curso de Graduação em Letras na AFARP (Associação Faculdade de Ribeirão Preto) e na FNSA (Faculdade Nossa Senhora de Sertãozinho).

James Joyce’s Narratives

Chair: Nilce M. Pereira (UNESP)

Joyce, can you write something “simple”? “The Old Watchman” as a model for “The Sisters”

Vitor Alevato do Amaral (UFRJ)

In a letter of 1904, George Russell asked Joyce whether he was interested in writing a story for *The Irish Homestead* for £1, provided that it did not “shock the readers”, but “play[ed] to the common understanding and liking” (Letters II, 43). Further to that, Russell recommended that Joyce read the story enclosed with his letter. The story was “The Old Watchman”, by Berkeley Campbell. As we know, Joyce did shock the readers with “The Sisters”, so that after the second story, “Eveline”, they started to complain with the editor. Joyce would still publish “After the Race”, after which *The Irish Homestead* stopped buying his short stories. The present paper will focus on how the model story “The Old Watchman” might have influenced Joyce’s writing of “The Sisters” and also describe details of the creation process of the narrative that would later open *Dubliners* (1914).

Vitor Alevato do Amaral was born in Rio de Janeiro, Brazil. He holds a degree in English and Portuguese and a PhD in Applied Linguistics from the Federal University of Rio de Janeiro. He is a Translator at the same university, where he also teaches Literary Translation and Literatures in English to undergraduate students. His e-mail is vitoraamaral@ufrj.br.

Suspended Tonality: Music in James Joyce's *Dubliners*

Rodrigo Moreira Pinto (USP)

Music plays a very important role in James Joyce’s life and work. His musicality led him to pursue a professional career, and it is the root of his strong adoption of music as a driving force in his fiction. The progress of the formal experimentations that the modernist genius accomplished throughout his career delineates a trajectory in which it is possible to formulate the hypothesis that there is a gradual rapprochement between literature and music, culminating in *Finnegans Wake*, a novel that many critics consider the greatest musical fulfillment in literature. Since the rapprochement between music and literature, mainly in the realm of form, is largely studied in his two last works, this research has approached the use Joyce makes of music in his short story collection *Dubliners*. Hence, I’ll pursue a reading of the short story “Counterparts” comparing the

dissolution of causality – and, consequently, the resulting distinct manner to deal with the tension around which the plot is built - to some musical resources used by the modernists that produced a gradual dismantlement of the tonal system. As a underpinning, among other works, this research is based on “Harmony”, by Arnold Schoenberg; Cortázar’s essays on short story; as well as on the plentiful critical material on Joyce’s works, by Terence Brown, Richard Ellmann, and Declan Kiberd.

Rodrigo Moreira Pinto holds a master’s degree in Irish Literature (2015) by the Program of English Linguistic and Literary Studies in the Department of Modern Languages of the University of São Paulo (DLM/USP). In his dissertation “Suspended Tonality: Music in James Joyce’s Dubliners”, he investigated the usage of music, both in form and in content, in Joyce’s short stories collection, under the supervision of Professor Laura Patricia Zuntini de Izarra. Email: diirghakavi@hotmail.com

A Última Tradução de Ulysses Para o Português Brasileiro Vista como Pós-Colonial Diego da Cruz (UTFPR)

Tendo como recorte o capítulo "Gado ao Sol" da tradução de 2013 de Ulysses feita por Caetano Galindo, este trabalho objetiva apontar a existência de uma postura pós-colonial nas escolhas do tradutor ao fazer o trânsito da obra de James Joyce da cultura anglófona para o português brasileiro. Com base em Boaventura de Sousa Santos (2004) e Homi Bhabha (1998) quanto ao pós-colonialismo, Itamar Even-Zohar (1990) e Getzler (1985) no que diz respeito à tradução pós colonial, utilizando ainda Anthony Burgess (1994) na análise da macro estrutura da estética de Ulysses, John Milton (1993) e André Lefevere (1992) na análise nas análises das escolhas tradutórias, neste trabalho são colocados em comparação o Ulysses original e a tradução em questão, comentando as formas e as escolhas tradutórias com olhos sempre para a teoria pós colonial. Das três traduções de Ulysses já feitas para o português brasileiro a de Caetano Galindo é a única que mantém o título original com o “Y”. Nas traduções anteriores, “Ulysses” foi traduzido como “Ulisses”. Na nota o tradutor comenta que “tem coisas que é melhor deixar para o leitor resolver”, e nesta mesma nota quando Galindo sugere que sua tradução será projetada desta maneira ele está apontando para questões que dizem respeito à reflexão que o leitor deverá fazer durante a leitura da sua tradução, ele se propõe um tradutor que levará o leitor a uma tomada de consciência, o que é princípio fundamental das teorias pós coloniais.

Diego da Cruz é aluno do programa de mestrado em Letras da UTFPR - Câmpus Pato Branco, tendo analisado a última tradução de Ulysses feita pelo Caetano Galindo e publicada em 2012 - no curso de pós-graduação, sob orientação da professora Gisele Wolkoff. Em seu mestrado ele estuda processos coloniais, pós-coloniais e pós-modernos com enfoque comparativo entre as obras de língua inglesa e do português brasileiro.

Women and Poetry

Chair: Camila Franco Batista (USP/UFPR)

The Poetic Reconstitution of Place in The Poetry Of Moya Cannon: Roots, Land, Home And Language
Luci Collin (UFPR)

The intricate relationship between place and the construction/reshaping of personal and social identities is a matter that recurrently proves to be of fundamental interest. The paper aims at discussing how, in her work, the Irish poet Moya Cannon (Dunfanaghy, County Donegal, 1956) explores the ‘sense of place’, as presented by Seamus Heaney in his book *Preoccupations* (Faber:1980). One intends to analyze how this notion appears in Cannon’s poems and unfolds into other significant perspectives and themes such as: roots (past, heritage, historical bonds and fractures), land (landscape, sacramental sites), home (memory, local belonging, displacement) and language (linguistic awareness, linguistic dispossession).

Luci Collin, poet and fictionist, has published 16 books and participated in several national and international anthologies (in the USA, Germany, France, Uruguay, Argentina, Peru and Mexico). She holds a BA in Piano-Performance (EMBAP, 1985), a BA in Classical Percussion (EMBAP, 1991) and she graduated in Languages and Literature (UFPR, 1987). She earned a MD in English Literature (UFPR-2003) and a PhD in Linguistics and English Literature (USP-2003). She has translated Gertrude Stein, E. E. Cummings, Gary Snyder, Jerome Rothenberg and Eiléan Ní Chuilleanáin, among others. She teaches Literatures in English at UFPR and is presently conducting her second postdoctoral research at USP.

Poemas traduzidos de Mary O’ Donnell: considerações sobre gênero e pertencimento
Marina Bertani Gazola (UFPR)

Os estudos feministas dialogam com os estudos da tradução, pois eles focam em questões sexuais e de pertencimento nacional. A poeta irlandesa Mary O’ Donnell demonstra essas questões em seus poemas. Nesse sentido, é possível observar sua preocupação sobre pertencimento e papéis sociais na Irlanda na virada do século XX. Sua poética relaciona-se com o debate sobre utopia e identidade. Traduzir os seus poemas significa transpor fronteiras reais e imaginárias e pensar em tradução enquanto (re)criação de questões sobre gênero. Portanto, este trabalho objetiva analisar os poemas traduzidos de O’ Donnell e sua relação com as teorias de gênero, identidade e transcrição. As traduções aqui analisadas estão baseadas nas teorias de Susan Bassnett (1990), Sherry Simon (1996) e Louise Von Flotow (1997) sobre gênero; de Stuart Hall (2004) sobre identidade; e dos irmãos Campos (2009) sobre transcrição. Os poemas analisados foram publicados nas antologias de poesia contemporânea *Poem-ando além fronteiras: dez poetas contemporâneas Irlandesas e Portuguesas* de Gisele Giandoni Wolkoff e *Plurivozes Americanas* organizada pela mesma autora.

Marina Bertani Gazola é mestranda do Programa de Pós-Graduação em Letras - área de concentração Estudos Literários - da Universidade Federal do Paraná (UFPR) e professora de Língua Inglesa (Secretaria de Educação do Estado do Paraná).

Celia De Fréine's Translations of *Irishness*
Gisele Giandoni Wolkoff (UFF)

Seamus Deane's definition of Irishness in his 1997 *Strange Country: Modernity and Nationhood* in Irish writing well applies to the understanding of Celia De Fréine's cultural translation of belonging to Ireland. Author of awarded books of poetry and drama, some of which, bilingual, De Fréine both depicts what it means to be Irish in multiple ways and defines Irishness artistically. From poetry to prized films with topics that range from Irish national dilemmas (such as exile, immigration, the Irish north and south difference) to universal subjectivity (memory, dreaming, diverse kinds of love, amongst others) the writer signals to redefinitions of national boundaries in cosmopolitan spaces. Thus, the transposition of literary genres into performative arts, in particular, the adaptation of poetry into film seems to be a clear metonym of living in a "global village" – as coined by Fintan O'Toole. Therefore, this paper proposes a reading of De Fréine's film narratives as transpositions of her lyrical writings and (both intercultural and linguistic) translations of Ireland in a globalized world. In the end, this reflection leads one to think the boundaries and national spaces over, as well as how they interfere in one's construction of identity.

Gisele Wolkoff teaches at the Institute for Human and Social Sciences of the Federal University in Rio de Janeiro (UFF). Her research interests are Irish Studies, Translation Studies and literary comparativisms. Author of poetry books and organizer of volumes of poetry in translation, Wolkoff currently coordinates the research Culture and Arts in the Southern region of the state of Rio de Janeiro: memory & history, funded by FAPERJ and developed at Universidade Federal Fluminense.

Joyce in Translation

Chair: Vitor Alevato do Amaral (UFRRJ)

James Joyce, seu neto e os gatos (inexistentes) de Copenhagen
Nilce M. Pereira (UNESP)

Neste trabalho são discutidas a versão em inglês do conto infantil *The Cats of Copenhagen* (Ithys Press, 2012), que James Joyce escreveu para o seu neto Stephen James Joyce, e a tradução do conto para o português, *Os Gatos de Copenhagen*, realizada por Dirce Waltrick do Amarante e publicada pela Editora Iluminuras em 2013. O conto foi originalmente composto na forma de carta, datada de 5 de setembro de 1936, enviada a Stephen durante uma viagem de férias do autor à Dinamarca; e junta-se a uma outra carta de Joyce para o neto (também lançada como conto e envolvendo a temática de gatos), a que os críticos referem como sua "irmã gêmea". Na apresentação serão

abordados aspectos da descoberta e publicação do conto como livro infantil (incluindo questões de direitos autorais), do humor e do subtexto quase anárquico com que Joyce permeia a história e serão comparadas as versões em inglês e português. Além de questões de tradução textual (estratégias e procedimentos tradutórios, uso de notas explicativas, entre outras), serão consideradas as ilustrações, que, no original em inglês, foram compostas por Casey Sorrow e, no livro traduzido, por Michaella Pivetti. Será priorizada a maneira como as imagens influenciam na construção significativa em ambas as edições.

Nilce M. Pereira is a lecturer in English Literature at the State University of São Paulo (UNESP) and she has conducted research at the Centre for Translation and Terminology at the University of São Paulo (CITRAT-USP). She is interested in the association of word and image in children's books, illustrated books, comics and graphic novels and she has also approached book illustrations from the perspective of translation studies, as visual representations of the verbal text. She has a number of publications in Brazilian Portuguese and in English in which book illustrations are examined as intersemiotic translations in illustrated classics of English literature, such as *Alice's Adventures in Wonderland*, *Treasure Island*, *Gulliver's Travels*, *Adventures of Robinson Crusoe* and Dickens's illustrated novels.

***Finnegans Wake*: reflexões sobre a tradução da crítica de Joyce ao discurso racista e nazista**

Cláudia Santana Martins (USP)

Finnegans Wake, de James Joyce, é uma das obras literárias mais complexas e enigmáticas já escritas. Para estudiosos como Len Platt (2007) e Vincent Cheng (1995), a raça é um dos temas centrais desse livro, que seria uma resposta ao discurso nacionalista e eugenista adotado por vários pensadores e grupos de direita no final do século XIX e nas primeiras décadas do século XX, e que culminou com o nazismo. Em *Finnegans Wake*, Joyce satiriza, valendo-se de trocadilhos, palavras-valise e outras construções híbridas, as ideias de pureza racial então em voga e a ideologia nazista. Este trabalho examina três traduções completas do *Finnegans Wake* (duas francesas, a de Phillipe Lavergne e a de Hervé Michel, e uma brasileira, de Donaldo Schüller) no intuito de discutir as diferentes soluções oferecidas pelos tradutores na transposição para o francês ou o português das passagens em que Joyce satiriza as ideias de pureza racial, o racismo científico e o nazismo. Um dos objetivos dessa análise é refletir sobre as diferentes possibilidades de se traduzir um texto multiestratificado, multilinguístico e polissemântico como o *Finnegans Wake* conservando, na medida do possível, as referências políticas e históricas. O problema central a ser discutido é se existe uma técnica tradutória que favoreça a preservação desse tipo de referência. Considerando-se que a questão racial é central no *Finnegans Wake*, uma tradução que não atente para essa problemática corre o risco de distorcer ou mutilar essa obra de Joyce em pontos fundamentais.

Cláudia Santana Martins holds a Bachelor of Letters degree in French from the Faculty of Philosophy, Letters and Human Sciences (USP) and a Master and Doctor of Letters degree in Linguistic and Literary Studies in English from the same faculty, where she is now pursuing a post-doctoral research in Translation Studies. Her Master's dissertation, titled 'Vilém Flusser: a tradução na sociedade pós-histórica', was published in book form by Editora Humanitas. She is also a professional translator, working from French and English into Brazilian Portuguese, and has extensive experience in a variety of fields, including literature, arts, history, sociology, philosophy, mathematics, and computer science.

Joyce E Shakespeare: Uma Abordagem Descritivo-Comparativa Das Traduções Brasileiras De Ulysses Sob A Ótica Shakespeariana
Pedro Luís Sala Vieira (UFRJ)

A presente pesquisa tem como foco a análise das traduções brasileiras de Ulysses (The Gabler Edition, 1986), de James Joyce, sob a ótica shakespeariana, isto é, a intertextualidade nas obras traduzidas com as peças de William Shakespeare, principalmente a peça Hamlet. O trabalho será feito através de uma abordagem descritivo-comparativa entre as traduções de Antônio Houaiss, Bernardina da Silveira Pinheiro e Caetano Galindo e a mesma incluirá aspectos extratextuais que levarão em consideração o contexto sociocultural no tradutor do ponto de vista de seus respectivos processos tradutórios. Neste ponto da pesquisa, pretende-se realizar uma descrição crítica e analítica das normas tradutórias utilizadas pelos tradutores no âmbito das referências ao bardo na obra de Joyce. Para tanto, será feito um mapeamento das referências shakespearianas na obra em questão, focando nas citações implícitas e explícitas ao passo em que se discute a presença das mesmas na obra. O estudo levará em consideração aspectos como a seleção lexical e os diversos conceitos de fidelidade textual que delineiam as normas tradutórias dos tradutores, isto é, a escolha dos tradutores quanto aos vocábulos na língua-alvo e como se lidou com a questão da correspondência entre as duas línguas em questão. A presente pesquisa, portanto, busca primariamente demonstrar como os tradutores abordaram a relação do autor com o bardo e, assim, desenvolver uma reflexão crítica acerca de seus respectivos processos tradutórios.

Pedro Luís Sala Vieira holds a Licenciante's degree in Portuguese-English Studies at the Federal University of Rio de Janeiro and now is studying to obtain a master's degree in Applied Linguistics in the same institution. His research is primarily focused on the Shakespeare's translations in Brazil in which he studies the intrinsic relationship between the translation practices and the translator's contexts of production and reception on a descriptive theoretical approach, among other aspects within the Translation Studies.

POSTER SESSION

The Honan Chapel as a masterpiece of the Irish Revival **Aline Serra Teixeira (USP)**

This work focus on the relevance of The Honan Chapel as symbol of the Irish Revival in architecture and Arts and Crafts, consecrated in 1916 in Cork City, right next to the nondenominational Queen's University of Cork, nowadays University College Cork. The Honan Chapel joins the memories of an ideal Irish Golden Age of extremely sophisticated culture, particularly associated with the religious Catholic past of Ireland before the arrival of the British population, to create a fine piece of art that defied the British domination over the Irish territory in the beginning of the 20th century. It has in its architecture elements of the pre-Norman churches, such as the memory of the sandstone art, local Munster saints portrayed in the stained glasses, the floor covered in Celtic Catholic motifs that resemble the illumination, objects decorated with Celtic style art and with a few writings using the calligraphy in the same style as the old monastic manuscripts were written, and, on top of it all: the round tower, with its bells that reverberated, hourly, the presence of the Catholic freedom around the non-denominational Queen's University.

Aline Serra Teixeira is a historian and undergraduate student of Linguistics and Portuguese at Universidade de São Paulo (USP), has also studied at Queen's University of Belfast (QUB) and University College Cork (UCC). Historiadora e estudante de Letras – Português e Linguística – ambos pela Universidade de São Paulo (USP), também estudou na Queen's University of Belfast (QUB) e na University College Cork (UCC). Historiadora y estudiante de Letras, ambos en la Universidade de São Paulo USP), también estudió en la Queen's University of Belfast (QUB) y en la University College Cork (UCC).

Mapping Spaces of Intimacy and Nationalism in Jamie O'Neill At Swim, Two Boys. **Frantor Marc Machado (UFSC)**

Space has been an important element in Irish literature and has played a central role in few Irish literary pieces. This ongoing research aims at mapping the spaces in the narrative of O'Neill's *At Swim, Two Boys* in order to investigate the correlations between zones of intimacy and zones of public life, in which the characters Jim Mack and Doyler Doyle develop their identities and subjectivity, with the spaces in the narrative. Previous studies on the novel have pointed out the parallelism between Irish identity and nationalism with Queer identity and sexuality, the relevance of this studies lies in investigating how such parallelism is constructed according to the spaces in the narrative, which influence the development and manifestation of the character's subjectivity and identity. In order to map the spaces they will be identified according to Gabriel Zoran's concepts of Levels of Structuring of Space and the Units of Space, and then, those spaces will be analysed in contrast to the actions taking place and the relationships established between the characters in such spaces. The results will be able to demonstrate how the intimacy, sexuality, and citizenship of the characters in the novel might be restricted to, or

dependent on, specific spaces in the spatial world reconstructed in the narrative, to places either centric or ex-centric.

Frador Marc Machado is a last year undergraduate student of English Language and Literature at Universidade Federal de Santa Catarina - UFSC and is currently conducting research on the above topic for his Degree Conferral Thesis, under the supervision of the Doctor Professor Maria Rita Drumond Viana. His research interests are: Irish Studies, Queer Theory, Literary Theory, Gothic Studies.

Romanticism and Modernism in Yeats's Poetry **William Weber Wanderlinde (UFSC)**

William Butler Yeats (1865-1939), a prominent member of Ireland pantheon of writers, became notorious for his poetry and drama, and was an influential figure in modernism. This is one of the reasons that made his associations with modernism so strong, to the point that he is usually classified as a modernist writer. Although Yeats's poetic output certainly presents modernist characteristics, it is too simplistic to classify him only as a modernist. His connection to romanticism is evident, and can be noticed throughout his career. The proposed poster is based on an ongoing study, whose main objective is to identify aspects of these two traditions—romanticism and modernism—in Yeats's poetry, in order to problematize his usual classification—at least as he is perceived in our Brazilian context—, and to acknowledge the complexity of influences and peculiarities that are an integral part of his works. Since Yeats's works are typically divided into three phases, this study will analyze two poems from each of these phases, looking for romantic and modernist characteristics in each. Through this analysis it will be possible to understand Yeats's poetry as conversing with both the romantic and modernist traditions, and to dismiss simplifications regarding his poetry.

William Weber Wanderlinde is a last year undergraduate student at Universidade Federal de Santa Catarina and is currently conducting research of the above topic for his Degree Conferral Thesis, under the supervision of Dr. Maria Rita Drumond Viana.

Bram Stoker's *Dracula*: A plot built out of fragments. **Leonardo Raimundo (UFSC)**

Bram Stoker's *Dracula* (1897) is a seminal text on many cultural levels. While it may not be the first novel to portray a vampire, it certainly influenced and helped spread the myth as we know it nowadays. As the title suggests, my interest in the novel encircles the plot and how it is constructed or rather structured. *Dracula's* structure consists of a compilation of several narrative genres (e.g. letters, journals, telegrams) whose (fictional) authors vary and help bring different points of view to the narrative. The aim of the research would, therefore be on analyzing the role these non-fictional genres and narrative forms play within the narrative. Answering then, questions such as (1) what kind of information each genre adds to the narrative and how they do so and (2) why

certain characters use one given form or genre instead of others? Moreover, this approach that takes into consideration non-fictional genres proves to be an interesting topic for discussion, being yet not much worked with as regards Dracula.

Leonardo Raimundo is a last year undergraduate student of English at UFSC (Universidade Federal de Santa Catarina) and is currently conducting research on the above topic for his Degree Conferral Thesis, under the supervision of Dr Maria Rita Drumond Viana. Other research interests: Gothic Literature, Non-fictional Literature.

Linguistic travel throughout Gulliver's Travels, by Jonathan Swift Yasmin Speltz Hermany (UFPR)

Gulliver's Travels, by Jonathan Swift, first published in 1726, is considered a milestone for English literature. Throughout this work, Swift uses figures of speech, which establish a distance, to a greater or lesser degree, from common, literal language. Irony – which consists of saying the opposite of what is aimed to be understood – and metaphor – which is interpreted as a comparison mechanism that replaces a common term by another similar – are placed under the focus of analysis of this research. The objective of the research is to discuss the relationship that the use of these figures of speech establishes with the historical moment in which the work was produced, and how they may be still reinterpreted today, reaffirming, thus, the importance of Swift as one of the greatest literary expressions in the English language.

The Secondary Role Played by Women in James Joyce's *The Sisters* and *Eveline* Natália Cristina de Oliveira (UFT)

Irish society experienced a difficult scenery at the beginning of the twentieth century under British rule, on one hand, and the strict Catholic Church on the other. This work aims to portray an initial analysis of James Joyce's short stories "Eveline" and "The Sisters", focusing on the role played by Irish women at the turn to the twentieth century in order to discuss the matters related to Ireland's general social context. We are going to present possible reasons for the total resignation and sacrifice of women in "The Sisters" and "Eveline" who leave their private lives behind to silently take care of their families. In these stories, Joyce criticizes the paralysis of Irish society and the influence of Catholic Church by portraying resignation, stagnation and, in this specific case, women's palsy. Although one story is named "The Sisters", it is told from a boy's point of view who do not highlight the sisters' life. Besides, even though "Eveline" is named after the protagonist, just like in "The Sisters", she is not protagonist of her own life. By comparing the points of view and the characters' role we intend to somewhat capture women's part in Ireland. Our research was motivated by discussion raised in our classes on Modern Literature in English. As theoretical references we will use Don Gifford (1982), Wim Tigges (1994), Derek Attridge (2004) and Carsten Blauth (1994).



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