



BOOK OF ABSTRACTS

VII SYMPOSIUM OF IRISH STUDIES IN SOUTH AMERICA

REPRESENTATIONS OF WOMEN IN
CONTEMPORARY IRISH LITERATURE

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CONTEMPORARY IRISH LITERATURE**



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Lectures & Workshops

LECTURE 1: Dr. Anne Fogarty (University College Dublin)

“INTIMATE DISTANCES: PLACING THE FEMININE IN THE FICTION OF ÉILÍS NÍ DHUIBHNE AND COLM TÓIBÍN”

CHAIR: Ambassador Frank Sheridan

This paper will consider the intertwining of affect, place and gender in the recent fiction of Éilís Ní Dhuibhne and Colm Tóibín and the multiple ways in which their work interrogates notions of community, affiliation and sexual and gendered identity. Despite their overt cosmopolitanism, the plots of Ní Dhuibhne’s *Fox, Swallow, Scarecrow* (2010) and Colm Tóibín’s *Brooklyn* (2010) hinge on moments of rupture, geographical displacement and the distance between places for the intricate moral and emotional scenarios they depict. The peculiar role assigned to their female protagonists in the imaginative worlds which they project will be given special attention. Similarly, Ní Dhuibhne’s short story collection, *The Shelter of Neighbours* (2012), and Tóibín’s short story collection, *The Empty Family* (2011), depict both domestic and transnational locales that allow them to inspect the lived experience of individual desire and the ethical demands of social existence in contemporary Ireland. Drawing on Merleau-Ponty’s phenomenology of perception and affect theory, this paper will consider how all of these recent works by Ní Dhuibhne and Tóibín warrant investigation because of the ways in which they interrogate current notions of belonging while simultaneously capturing the affective dimensions of the liquid relations characteristic of twenty-first century living.

LECTURE 2: Dr. Bruce Stewart (University of Ulster)

“MAGIC AND ILLUSION: MARRIAGE, DECEPTION,
AND THE PEACE-PROCESS NOVELS OF JENNIFER
JOHNSTON AND BRIAN MOORE”

CHAIR: Ana Graça Canan (UFRN)

Jennifer Johnston and Brian Moore, both ‘popular’ Irish novelists whose literariness is disputed and both connected with Northern Ireland either by birth or place of residence, have each written a novel about the wives of magicians whose mastery of the art of illusion has led them into lethal jeopardy via dangerous political associations. Each of their protagonists, Martyn Glover and Henri Lambert, is a less-than devoted husband and a skillful deceiver, while the central plot of each novel concerns the wife’s discovery of their duplicity and the wider duplicity of the patriarchal world they epitomize in such an obviously symbolic form. So close is the similarity between the dominant tropes in *The Illusionist* (1995) and *The Magician’s Wife* (1997) that the question of plagiarism inevitably arises: is one of these the result of conscious or unconscious imitation or are their central ‘characters’ unavoidable figurations of the social circumstances and historical times in which their authors have lived?

WORKSHOP 1: Dr. Anne Fogarty

“Volatile Bodies: Identity and Desire in the Novels of Anne Enright and Colum McCann”

This workshop will introduce the writing of Anne Enright and Colum McCann, two of the most original and distinctive Irish authors. The peculiar features of their aesthetic will be analysed and the overriding concerns of their writing will be explored. Particular attention will be devoted to the themes of embodiment, desire and materiality in their work. The degree to which their writing uses such accents to highlight different modes of subjectivity and being in the world which are primarily mobile and unfixed will be explored. The importance of transnationalism and of sexuality in their fiction will also be addressed as will their refashioning of notions of the family.

TEXTS:

Enright, Anne. “Until the Girl Died”, “Honey”, “Here’s to Love”, “Little Sister” (*Yesterday’s Weather*. London: Vintage, 2009).

McCann, Colum. “Sisters”, “A Basket Full of Wallpaper”, “Step We Gaily On we Go”, “Stolen Child” (*Fishing the Sloe-Black River*. London: Phoenix, 1994).

LECTURE 3: Dr. Robert Savage (Boston College)

“ELIZABETH BOWEN’S IRELAND? CAPTURING CHANGE AND CREATING CONTROVERSY IN 1960S IRELAND”

CHAIR: Beatriz Kopschitz Bastos (ABEI / W. B. Yeats Chair of Irish Studies)

In the summer of 1960, Isaac Kleinerman, the Executive Producer of the American television series, *The Twentieth Century*, visited Padraig O’Hanrahan, the Director of the Irish Information Bureau in Dublin. Kleinerman explained that he was interested in gaining government assistance for a program his network was developing. CBS expressed interest in filming an informational program that would introduce contemporary Ireland to a large American audience. Kleinerman advised the director that the episode he envisioned would address social, political, economic, and cultural developments in the country and provide an accurate portrayal of everyday life in Ireland. He explained that plans had been made to interview a number of ‘principal people’ in the country and that the network wanted to interview both the Taoiseach and the President.

The government was unaware that the Irish novelist Elizabeth Bowen, a writer with very distinct cultural and political prejudices, had been hired to write the script for the program, never had the opportunity to read or review the actual script, and only had access to the outline of the program that had been provided by CBS. Elizabeth Bowen’s writing the narrative of the film is revealing as it allows the viewer a unique perspective into a society undergoing significant change. The film addresses a wide array of issues including the evolving role of women in Irish society at the start of a transformational decade. What at first may seem like a rather awkward

American effort to 'capture' the real Ireland, warts and all, was a more complex effort, strongly influenced by a remarkable Irish writer. We will view part one of the film (30 minutes).

WORKSHOP 2: Dr. Bruce Stewart (University of Ulster)

“Tell me all’: Narrative Voices in Modern Irish Writing”

What is the Irish Novel? How does it differ from other fiction traditions in English? It is widely understood that the English novel sprung from a stable set of social and political conditions. Ireland was no such place when that fiction-genre arrived and has never really become such a place. The narrative of classic English novels is generally conducted by an educated speaker addressing others who are assumed to share the same framework of cultural understandings. By contrast, the 19th-century Irish novelist produced works designed to amuse English readers through the exhibition of Irish ‘eccentricities’ — or, at best, the ‘wit and wisdom’ of the native Irish. The Irish Literary Revival led by W. B. Yeats attempted to turn this value-system on its head by valorizing the pre-industrial Irish peasant while suggesting that he still inhabited a spiritual — even a mystical — tradition, handed down in oral narratives from the earliest Celtic times. That movement was essentially romantic in its assumptions and poetic in its expression: it favoured the fable over the short story. For younger realists such as James Joyce, however, Yeats’s Celtic Twilight was so much ‘cultic twalette’ (as he calls it in *Finnegans Wake*), while for Irish modernists such as Samuel Beckett and Flann O’Brien, the fractured nature of Irish culture resulted in brilliant combinations of hilarity and nihilism. For writers of our time such as Sebastian Barry and Patrick McCabe, the narrator’s voice involves various forms of Hiberno-English, whether a regional dialect or a re-worked version of the literary language of the Revival. For others such as Colm Tóibín and Anne Enright, the succinct style of the international short — which itself has roots in the Joyce’s *Dubliners* — provides the main vehicle of expression. Yet so much of their best writing takes the form of indirect narrative, embedded in the consciousness of the central character if not the protagonist/narrator. As a result, there is really no sense of a universal language: everything is

still measured by subjective intuition. Virtually all contemporary Irish writers aim at exposing the demoralizing social reality of post-Independence Ireland or else recuperating its hidden virtues in a period of national self-flagellation. Yet none resort to a 'univocal' style which might be taken as expressing the consensual view of their society as a whole. In other words, there is no such thing as the 'polite' Irish novel (or the Irish of manners) and few believe there is any such consensus. Even romance writers such as Maeve Binchy or chick-lit novelists such as Cecilia Aherne write in a confiding tone that which avoids the objective note of conventional English fiction. The question thus arises: what *authority* do Irish authors possess, and how do they express it? In this seminar we will look at representative passages from the writers mentioned here, together with some others, in order to identify the distinguishing marks of Irish literary fiction and — if possible — to construct an explanation.

LECTURE 4: Dr. Carolina Amador (University of Extremadura, Spain & AEDEI)

“DIASPORIC IRISH ENGLISH VOICES”

CHAIR: Gisele Wolkoff (UTFPR)

This talk will focus on how the variety of English spoken in Ireland has been carried abroad, thus becoming a transported variety which entered into contact with other varieties/languages. The talk will start with a brief introduction to the concept of Irish English, discussing this term in relation to other terms also used to refer to this variety, such as Hiberno-English or Anglo-Irish. Then it will briefly discuss how this variety developed diachronically, from the early Norse settlements of the east coast of Ireland to the present. This brief historical perspective will provide the frame of reference for the topic of emigration and historical linguistic analysis. During the course of the talk, we will pay attention to the voice of the Irish emigrant through literature, private correspondence, interviews, etc. The focus on diasporic history will bring us from Donegal to Scotland, from other parts of Ulster to the USA, and from the Midlands to Argentina.

LECTURE 5: Dr. Teresa Casal (University of Lisboa & EFACIS)

“‘FOR YOU TO DECIDE’: WOMEN WRITERS
ADDRESS THEIR READERS”

CHAIR: Magda Velloso Tolentino (UFSJ)

I will approach the theme of this conference by looking at representations of women writers by contemporary Irish women writers in order to consider issues of self-representation, voice, and readership. I will focus on the work of two writers from roughly the same generation, Eavan Boland and Jennifer Johnston, who address the aesthetic and ethical challenges attending Irish women’s efforts to move “out of myth into history” (Boland, “Outside History”, 1990) so as to become subjects, and not merely objects, of that history. I will be examining how Boland and Johnston respectively present this momentous shift in terms of plot, form, and reception, and specifically how they depict women writers’ relation to the newly accessed power of language. If becoming a woman and a writer involves “changing the story” (Boland, “Formal Feeling”, 1998), and if this includes reminding readers that it is “for [them] to decide” (Johnston, *The Illusionist*, 1995), what then changes in the story and how does the changing story cast the teller and the listener?

Whereas Boland has addressed the life of the woman and the poet in Ireland both in her poetry and in her two volumes of essays, *Object Lessons: The Life of the Woman and the Poet in Our Time* (1995) and *A Journey with Two Maps: Becoming a Woman Poet* (2011), Johnston’s contribution is to be found in her novels, several of which qualify as *Bildungsromane* and/or *Künstlerromane*. Drawing on Boland’s essays and on poems from *In a Time of Violence* (1994) and *The Lost Land* (1998), as well as on Johnston’s *The Christmas Tree* (1981), *The Illusionist* (1995) and *This Is*

Not a Novel (2001), I will be arguing that these writers' representation of the aesthetic and ethical challenges of authorship involves a representation of an aesthetics and ethics of readership.

LECTURE 6: Dr. Eamonn Hughes
(Queen's University Belfast)

“WRITING BELFAST”

CHAIR: Laura Izarra (USP / W. B. Yeats Chair of Irish Studies / ABEI)

This lecture comes from a larger project to re-consider the writing of Belfast in both senses of that phrase, that is the writing that comes from Belfast and writing about Belfast. The focus of the talk will be on Belfast writing as a form of urban literature with the aim of extending the range of how we usually consider Belfast, not least in how, as an urban centre, it and its writing fit into an Irish culture dominated by rural perspectives. This will enable us to move beyond commonplace representations of Belfast as a city dominated by violence and to examine other equally important components of Belfast's history. Belfast was a mercantile city, whose citizens derived many of their values from the Enlightenment. This version of the city was followed by the rise of Belfast as an industrial city in which, as machinery grew louder, so writers were seemingly silenced. Traces of both cities can still be found however and an examination of these can lead to interesting revaluations of some of the better known Belfast writing of the last five decades.

Panels

PANEL 1: Anne Enright

CHAIR: Caroline Moreira EufRASino (USP/PhD st.)

Caroline Moreira EufRASino (USP/PhD st.)

“‘Housing a Baby’: Architecture and Pregnancy in Anne Enright’s Short Stories”

There are many innovative, thrilling and striking features attributed to the work of the gifted contemporary Irish writer Anne Enright. One of them relates to the unique approach towards pregnancy presented in many of her works. Uncommon metaphors for pregnancy can be found in both collections of short stories by Enright – *The Portable Virgin* (1991) and *Taking Pictures* (2008). The most unusual one would be Pregnancy as Architecture (meaning here both the process and product of planning, designing and building a house). Following what was mentioned above, I will analyze in which way Literature and Architecture intersect one another concerning narration, (re)creation and representation of space throughout the short story. The analysis here aims to state if both the female protagonist and the house which is described carry visible traces of the passing of time, thus denoting personal experiences and memories giving emphasis to the point of the short story in which the protagonist starts “housing a baby”.

Rejane de Souza Ferreria (UFTO/UFGO/PhD st.)

“The Narrator Discourse in *The Gathering*, by Anne Enright

This paper aims to study the perspective of the discourse and the narrator’s interferences in the story she tells in Anne Enright’s *The Gathering*. It reveals Veronica’s drama, both as a character and a narrator, confronted

with her brother Liam's death. Veronica's way of narrating is due to the motivating process of building her own character while as a narrator she actually does not want to narrate about Liam's death, but to reveal the tragedy he lived and was witnessed by her when they were both children. However, we cannot classify Veronica as an "I as Witness" narrator, since, according to Norman Friedman, this kind of narrator can never be autodiegetic, such as Veronica is in the novel. This suggests that Anne Enright's intention was not only to make her narrator tell the story of her family but mostly reveal the emotional disorder suffered by Veronica.

Beatriz Cristina Godoy (UE Maringá/MA st.)

"Crise Identitária em *O Encontro*, de Anne Enright"

O objetivo deste artigo é fazer uma análise do romance *O Encontro*, de Anne Enright, e o conflito identitário presente no texto, em especial o questionamento levantado diante dos papéis sociais veladamente impostos e absorvidos pela personagem principal. A análise gira em torno dos conflitos que revelam a personagem Veronica quando a mesma passa pelo trauma de perder seu irmão mais querido, e como esse evento a leva a questionar seus papéis de esposa e mãe. A metodologia de investigação baseia-se principalmente nos textos teóricos sobre identidade de Zygmunt Bauman e nos textos sobre a dominação masculina de Pierre Bourdieu e Elisabeth Badinter.

PANEL 2: Contemporary Irish Novel: Male Writers,
Female Characters

CHAIR: Elisa Lima Abrantes (UFRRJ)

Elisa Lima Abrantes (UFRRJ)

“Unveiled Secrets in Sebastian Barry’s Fiction”

This paper aims at discussing the interrelations of the present and the past built by memory in the novel *The Secret Scripture*, by Sebastian Barry. Roseanne McNulty is a centenary lady who has lived in a mental institution for more than 60 years, without demonstrating any signals of mental insanity. She starts writing, secretly, her own story, which is, in a way, the Irish history itself. Moreover, her narrative denounces the cruel treatment directed to Irish women throughout the twentieth century in Ireland. Barry interweaves collective and individual memories in order to make a narrative of contemporary Ireland to materialize before the readers’ eyes.

Camila Franco Batista (USP/MA st.)

“Combatants and Survivors: The Role of Women in *A Star Called Henry*, by Roddy Doyle”

Henry Smart, the protagonist of *A Star Called Henry*, by Roddy Doyle, is an example of the post-modern anti-hero in Irish revolutions. From an extremely deprived family, he is a thief with no noble values, but his role is very important for his country in its struggle for independence. Henry’s path is marked by a strong influence of women: his mother, Melody; his grandmother, Nash; his teacher, Miss O’Shea; and his lover, Annie. These women, besides being mothers and wives, are essentially combatants and

survivors in Ireland's revolutions. The purpose of this study is to analyze how women are portrayed in *A Star Called Henry*, emphasizing their importance in the Easter Rising and in the War of Independence.

Patricia de Aquino (USP/MA st.)

“The Representation of Irmgard Hamilton’s Rape in Hugo Hamilton’s *The Speckled People*”

Irmgard Hamilton, Hugo Hamilton’s mother, came to Ireland as a pilgrim after the end of the Second World War. She wanted to escape Germany, leave behind all her painful memories and reinvent herself in a new identity. Besides losing her father in the First World War and having her family destroyed for refusing to belong to the Nazi party and to oppose to the Jews, Irmgard suffered a great trauma: she was raped by an official of the Nazi party. The memory of Irmgard’s rape is recovered by Hugo Hamilton in his first book of memories, *The Speckled People*. This paper will analyze how Irmgard is represented and the implications of this episode in the story. Also, it will discuss the importance of this episode in relation to the representation of women in contemporary Irish literature.

PANEL 3: Contemporary Irish Theatre and
Greek Tragedy

CHAIR: Mariana Bolfarine (USP/ PhD st.)

Elke Steinmeyer (U KwaZulu-Natal)

“An Irish Electra? Sophocles’ *Electra* in Frank McGuinness
Adaptation of 1997/98”

When Frank McGuinness’ adaptation of Sophocles’ tragedy *Electra* was performed on Broadway in New York in 1998, the audience and critics unanimously hailed his approach, particularly the intensity of his text and the clarity of his language. The director of the production, David Leveaux, emphasised the universality and timelessness of Sophocles’ message — the problem of how to deal with the murder of a loved one and the feeling of revenge — and drew parallels to the war and victims in Bosnia, which were very contemporary at the time. Although there is no explicit reference to Ireland in the play, I wonder whether McGuinness as an Irish playwright might have had the situation of Ireland in mind, when he embraced an ancient play, which so prominently focuses on the topic of revenge. The fact that he later on also wrote an adaptation of Euripides *Hecuba* (2004) — a play which depicts the cruel revenge of a mother whose child was brutally murdered — reinforces this perception. In my paper, I plan to investigate this question and to find answers as to why the topic of revenge plays have such an important role in McGuinness’ work.

Carlos Roberto Rodrigues Barata Júnior (UFRN/PhD st.)

“Greece 409 B.C. & Post-War Ireland: Plays No/Place for Women”

This work aims to seek for possible reasons for the exclusion of women by Samuel Beckett (1906-1989) in his *Waiting for Godot* (1955). Based on the assumption that a literary work may enhance the reading of another one, the paper provides a comparative analysis between *Waiting for Godot* and Sophocles' *Philoctetes* (409 B.C.). From my point of view, although these plays have distinct plots and outcomes, they both share similar features: male friendship, lack of women characters, playwrights involved in war and, most importantly, authors who are conscious that in the matter of language every choice has its meaning. Such comprehension will lead to the discussion of women as a social symbol of cyclical dynamics.

Alessandra Cristina Rigonato (USO/MA st.)

“Women Characters Composed by Echoes of Ancient Greek Tradition in Marina Carr”

This paper aims to examine how the playwright Marina Carr composes her female characters in *By the Bog of Cats*. At first, some aspects of the play, mainly its plot and characters, recall Euripides' *Medea*; however, a second reading of the text offers the perception of other echoes of characters from Greek literary tradition. In this context it is possible to discuss the role of classical reception in Marina Carr's play. Therefore, this paper intends to tackle the following question: why is the Irish female figure in *By the Bog of Cats* formed from the classic pattern?

PANEL 4: Contemporary Irish Fiction: Female Characters and Narrators

CHAIR: Marcelo Amorim (UFRN)

Bruno Ochman Lustoza (USP/MA st.)

“Ireland Through the Eyes of a Teen”

An intriguing literary element among the compositional features which characterize contemporary Irish short stories is the recurrent presence of characters as teenagers, commonly appearing in the form of either first-person or third-person narrators. The principal focus of this paper contemplates an analysis of the short story “Ideal Homes”, by Kevin Barry, in an attempt not only to identify the central role of the female teenager characters, Donna and Dee, who are twin sisters, but also to understand the significance of this juvenile feminine presence in contemporary fictional writing considering the current cultural tensions and socioeconomic transformations of Ireland.

Camila Noggi Luly (USP/MA st.)

“The Childish Perspective Narrators in Edna O’Brian’s Short Stories”

Edna O’Brien’s *Returning* (1982) is a collection of short stories narrated by female voices from their childish perspectives. Memories of their families, old houses, places where they lived, people who they met, and boys who they loved take part in the narratives they tell by reviving what is forever alive, but sometimes repressed, in a place called childhood. The present work aims at analyzing these narratives and discussing the importance of

the children's point of view for the story construction, by considering their perspectives about facts from childhood and the effect these facts have in their adulthood.

Maria do Rosario Casas Coelho (USP/MA st.)

“Broken Bonds, Broken Stories, in ‘Sisters’, by Colum McCann”

This paper is an analysis of the representation of the bonds that connect two sisters in a dismantled family in “Sisters”, one of the short stories in *Fishing the Sloe-Black River*, by Colum McCann. The main argument questions the contrapuntal stories of their lives and the broken line of the narrative. Colum McCann uses metaphorical images that play the function of emphasizing the different life experiences of the two sisters, as well as the use of a fragmented narrative to empty the familial bonds. The conclusion shows how the relationship between form and content creates tensions within the narrative that reveal underlying levels of the story and an unexpected open end.

María Graciela Eliggi (National U of La Pampa, Argentina)

“Women Writers and Artists: Locations/Dislocations in Claire Kilroy’s Fictional Worlds”

In an interview Claire Kilroy gave us, she expressed: “First person narrators are key to my style. I’m after an evocation of intense subjectivity. I describe not the world, but the narrator’s perception of the world...”. Her search for the narrators’ ways of perceiving the world led us to re-evaluate the environments in which those characters are set to interact with themselves and also with other characters.

The writer chooses rural and urban locations, unidentified or well-known places and sites, in and out of Ireland to describe states of dislocation

experienced by her female characters. Spatial configurations in the form of places, non-places and counter-spaces or heterotopias acquire thus a key importance in the construction and development of Kilroy's fictional worlds. This paper will attempt to show the relationship between the different locations used by the writer in her novels and the processes of dislocation and relocation suffered and undergone by her characters.

PANEL 5: Represented Irishness: Film, Letters,
Landscape and Translation

CHAIR: Sandra Erickson (UFRN)

Magda Velloso Fernandes de Tolentino (UFSJ)

“*The Quiet Man* and Represented Irishness”

Taken from one of Maurice Walsh’s short stories of the aftermath of the Troubles, first published in *The Saturday Evening Post* in 1933, John Ford’s 1952 film *The Quiet Man* is an important moment in Irish filmmaking as well as in the films of the great director. This paper endeavours to examine into Walsh’s two versions of the short story (the *Saturday Evening Post* version and the one published later in the *Green Rushes* collection about the Black and Tan war stories) and Ford’s use of it in his presentation of Irish themes which end up in an endless parade of stereotypes. The representation of women in the character of Mary Kate Danaher/Ellen Roe is paramount in reproducing the stereotype of the Western Irish family and culture, as we can see in the conflict raised by the question of the dowry.

Maria Rita Drumond Viana (USP/PhD st.)

“‘Which I fear is log-rolling’: The early letters of W. B. Yeats and the Anglo-Irish literary milieu of the 1880s”

Circulating among the literary and political milieus of both his native Dublin and London, the young W. B. Yeats reports in his letters his insertion as an aspiring litterateur. The letters written in the 1880s can be analyzed as a chronicle of exchanges between the various authors of Irish descent and who had Ireland as a theme, in their attempt to be established not only in Ireland

but also in metropolitan London. The search for influence led these authors to make a strategic use of the letters addressed to friends, acquaintances and even influential strangers, drawing attention to the unstable status of the letter as a genre and venue for intimate communication.

Erick Carvalho de Mello (UNIRIO/MA st.)

“Celtic Identity Images in Irish Collective Memory”

This work is the result of some notes of our initial research within the graduate program in social memory (PPGMS) at Federal University of Rio de Janeiro State (Unirio) supervised by Professor Sergio Luiz Pereira da Silva. It aims at identifying the different uses of Celtic elements in current Irish representations and how these elements constitute identity formations of a resistance memory. This identity formation would rely on these Irish Celtic cultural elements to legitimize itself as a *resistance identity* (Manuel Castells). The proposal is to show them through the analysis of visual records within the Irish spatiality. I will use the iconographic analysis of records to engage with the definitions of *celticity* and *celtitude* proposed by Michael Dietler and present in the Irish collective memory, and how it relates to the construction of an *imagined community* defined conceptually by Benedict Anderson.

Méadhbh Nic an Airchinnigh (NUI Galway/PhD st.)

“*The Lament for Arthur O’Leary* — a translation from Irish to Portuguese?”

The celebrated *Caoinéadh Airt Uí Laoghaire, The lament for Arthur O’Leary* (in English) is the most renowned lament poem in modern Irish. As Peter Levi, former professor of poetry at Oxford University commented the lament

is “the greatest poem written in these islands in the whole eighteenth century.” The Irish lament as it exists today is written in manuscript form, but often it is forgotten that the lament originated in the world of orality and was composed in ritual at the wake. It is believed that this lament poem was composed for Arthur O’Leary by his wife Eileen O’Connell on his death in 1773 when he was shot in the Southwest of Ireland by an Englishman, Abraham Morris. The fact the lament is one of the famous laments in Ireland renders it a valid contribution to the world. The aim of this paper is to collaborate with Brazilian scholars who are interested in oral poetry and ultimately, to provide a Portuguese translation of the lament.

PANEL 6: Contemporary Poetry

CHAIR: Viviane Carvalho da Anunciação (UFBA)

Marcel de Lima Santos (UFMG)

“Seamus Heaney’s Tribute to Peter Breughel”

This paper deals with poetry as painting, concerning Seamus Heaney’s tribute to his artistic ancestor Peter Breughel, concerning the former’s poetic representations of rural Ireland in “North.” The allusion to Breughel, whose paintings of sixteenth-century Flemish life represent an earlier “Northern” attempt to express in art the ritual beauty of peasant life, is an address to an aesthetic mentor, as well as a kindred spirit. Heaney’s identification with Breughel stems from the Flemish’s emphasis on native landscape, which rendered him a unique place among Northern artists who painted from nature rather than borrowing landscape scenes from the work of earlier masters, and, perhaps more importantly, represented those subjects who had been hardly found in western aesthetic representation at large, that is, ordinary peasantry which, in Heaney’s poetry appears to embody Irishness.

Viviane Carvalho da Anunciação (UFBA)

“A New Look: Poetry and Belfast in the Beginning of the Twentieth First Century”

This presentation aims at analyzing how the contemporary poetry of the North of Ireland represents the city of Belfast. Throughout the twentieth century, Belfast has been represented in the poetry of Louis MacNeice, John Hewitt, Derek Mahon, Ciaran Carson and Michael Longley (just to mention a few). In their depiction of the city, violence and distresses of war were the main themes and motifs. However, after the Troubles and the Peace Process

(1998), there has been a change in social relations. Because of this new historical configuration, poets and artists start to portray the city differently. Based on this shift of paradigms, this paper is going to focus on four poems that address the city of Belfast: “In Belfast”, by Sinéad Morrissey; “Belfast”, by Leontia Flynn; “To Belfast”, by Alan Gillis; and “Spring in Belfast”, by Miriam Gamble. Through the discussion of the poems’ main concepts and ideas, I seek to understand how Belfast’s new look is composed: has it overcome the past? Or is it still haunted by violence and war?

Stephanie Schwerter (EHSS)

“Women of Ireland - Women of Russia: A Poetic Exploration of a Common Fate”

Medbh McGuckian is one of the most influential Northern Irish women writers who chooses to communicate her experience of political violence through the lens of different cultures. In her poetry, a strong link between Northern Ireland and post-revolutionary Russia can be discerned. She establishes this connection between east and west through coded allusions to historical facts and figures and, in particular, through references to strong women from the literary and political scene. Her coded allusions to Russian women arise from unacknowledged quotations taken from biographies on female personalities having lived during the Soviet era. McGuckian sees a parallel between Northern Irish and Russian women in their common experience of social instability. She argues that women under Stalin lived through situations familiar to their Northern Irish counterparts as in many cases they had to bear the physical and psychological burden of political violence on their own. Russian women appearing in McGuckian’s poetry are, among others, the writers Anna Akhmatova, Nadezhda Mandelstam and Marina Tsvetaeva; Boris Pasternak’s lover Olga Ivinskaya, Vladimir Mayakovsky’s muse Lili Brik, and Vladimir Ilych

Lenin's wife Nadezhda Krupskaya. In her poetry, McGuckian interweaves a female discourse about gender relations with a network of subtle references to politics. Whereas at first glance her poetry might seem cryptic and implausible, through the reading of the various sources, her lyrics become weighted with additional subtexts. Through alternation and rearrangement of her material she creates a fragmented and decentred language in order to destabilise the traditionally single-voiced discourse of the Northern Irish Troubles. This paper sets out to engage with the different ways, in which McGuckian employs the life stories of Russian women in order to explore the Northern Irish conflict from a specifically female perspective. I intend to shed light on the reasons why McGuckian strives for otherness and "elsewheres" outside Northern Ireland in order to overcome the established political framework of Irish Nationalism and British unionism. Finally, I shall touch on the significance of the woman poet in a politically repressive regime marked by a male social order generated by a violent conflict.

Gisele Giandoni Wokoff (UTFPR)

"Unobjective Lessons: Femininity in Life Elements & (in) the Poetry of Mary O'Malley"

This paper attempts to read Mary O'Malley's poetic works, as regards the construction of feminine aesthetics throughout both the images made visible by the poet and the elements that help create social and subjective identifications that refer to femininity as echoed in the works of Julia Kristeva (1991) and Judith Butler (1990). We also intend to point out to how the poet Mary O'Malley positions herself as a contemporary woman poet before the Irish and Anglophone tradition(s) and how this interferes in the construction of feminine identities in the poetic discourse.

PANEL 7: Irish Theatre and Film

CHAIR: José Newton de Seixas Pereira Filho (UFBA)

José Newton de Seixas Pereira Filho (UFBA)

“Pegeen Mike’s Ironic Desire in *The Playboy of the Western World*”

In *The Playboy of Western World* (1907), John Synge demonstrates the irony of the desire of his protagonist Pegeen Mike directed towards a playboy named Christy Mahon. He does so by providing a stark contrast to the morals and ethics of his time, as if wanting to enforce the stigma that Irish women recurrently seek out what is “prohibited”. Synge, for example, demonstrates Pegeen’s prohibited desire to marry a man in illogical terms, such as Christy Mahon, who is apparently a criminal, strange, and mysterious person as opposed to Shawn Keogh, who is an ordinary man trusted by everyone in the city, and who seems to follow the Irish family standards. In this paper, I will analyze how Synge unfolds those desires. My goal is to open a debate why women like Pegeen Mike ironically still prefer the *playboy* type of men who do not follow standards in different societies.

Mariana Bolfarine (USP/Phd st.)

“Behind a Great Man There is Always a Great Woman: The Ambiguous Role of Cousin ‘Gee’ in the Radio Play ‘The Dreaming of Roger Casement’”

The life of the revolutionary and humanitarian Irishman, Roger Casement, has been widely represented in works of fiction since the early twentieth century

by writers such as Arthur Conan Doyle, W. B. Yeats and David Rudkin. The aim of this paper is to analyze the radio play “The Dreaming of Roger Casement”, written and directed by Patrick Mason, focusing on the fictional representation of Gertrude Bannister, Casement’s cousin and lifelong friend. I intend to show how her character is ambiguously represented. On the one hand she is given voice and agency as she seeks the support of the historian Alice Stopford Green to struggle against her cousin’s fate in facing the gallows, in early 20th century Ireland. On the other, we will discuss the implications of the playwright’s choice of having her recognizing the Black Diaries as Casement’s writings.

Adriana Carvalho Capuchinho (USP/PhD st.)

“Dancing at Lughnasa: social and ritual transformation”

In *Dancing at Lughnasa* the feminine world of those five sisters who formed a cohesive group fighting for its unit was disturbed by the arrival of three masculine foreign elements: the American radio Marconi, the “Ugandan” Jack and the Welsh Gerry who bring in the outside world. In addition, the conflict caused by the transition from traditional rural to modern urban haunts the household. Michael, the survivor and narrator, re-lives the rituals he witnessed as a child, thus showing the conflict and disruption of those days in an attempt to restoration and reconciliation with his past. But everything is filtered through his male memory that narrates about those times of change after over two decades. Michael plays with two types of memories: those he allows the audience to see and others that he only tells as part of his ritual process towards the final schism, in Victor Turner’s terms of social-drama.

Noélia Borges de Araújo (UFBA)

“Brian Friel’s *Dancing at Lughnasa*: Memory, History and Myth in Film Adaptation”

This paper aims to analyze the film version of Brian Friel’s play *Dancing at Lughnasa* (1990), directed by Pat O’Connor, with script by Frank McGuinness (1998), to see whether the adaptation improves, embellishes and meliorates the playtext or destroys it to attend the adapter’s own interests, the point of view or the demand of the market. In this work, I will be considering how cinematic devices construct the tension between family and community in terms of unreliability of lived and invented memories, stories and myths of the source text.

Sandra S. F. Erickson (UFRN)

“Bernard Shaw’s *Saint Joan* versus the *Joan D’Arc* by Luc Besson: Visions & Revisionings”

The movie *Joana D’Arc* (1999), directed by Luc Besson (1959-), seems to have been greatly inspired by George Bernard Shaw’s play *Saint Joan* (1924). Nevertheless, while Shaw takes great care to portray his heroine as a victim of evil politics, Besson makes sure is she a Catholic silly, female peasant girl, hysterical and delusional. In Shaw’s tragedy, Joan is clearly a victim of male chauvinist Christian ideologues who would rather have her brought to disgrace and destroy. Shaw’s protagonist is intelligent, strong, secure, and sane; she never doubts herself or her visions. This is very important for the plot development. In the film, Joan is a silly hysterical maid who becomes an easy prey of the political game of the higher “bosses” in both sides: the French and the English. We would like to discuss the changes made by Besson as a set back of the portrayal of a female heroine who then becomes disgraced. The film represents a great betrayal of Shaw’s splendid feminist project.

Posters

Marina Bertani Gazola (UTFPR/undergrad st.)

“The Feminine Identity in Anne Le Marquand Hartigan’s Poetics”

Inspired by the Anglo-Irish tradition, Anne Le Marquand Hartigan is a contemporary Irish poet who breaks both social and artistic rules. A bold activist, Hartigan approaches feminism through her writing, thus showing readers that women must represent their belonging in Poetry. In the context of a Catholic country, the author is not afraid to depict desire as part of women’s lives, along with intimacy and language. The objective of this poster is to demonstrate how the issue of desire is constructed in Hartigan’s poetics – from *Nourishment* (2005) to *To Keep The Light Burning* (2008), as to build feminine identity.

Diego da Cruz (UTFPR/undergrad. st.)

“Molly Bloom’s Voice as Heard in Two of the Brazilian Translations of Joyce’s *Ulysses*”

In May 2012, there emerges in the Brazilian market one more translation (the third) of James Joyce’s *Ulysses*. One of the evidently relevant issues is the way words are graphically juxtaposed, such as in the name Ulysses - the aforementioned latest version keeps the “y”, thus imprinting meanings that are yet to be discussed, due to their ambiguity. In addition, in the art of translation, such changes are of major importance, particularly, to the context in which Joyce’s work appears. Therefore, this poster attempts to briefly investigate comparatively the translations of both Caetano Galindo’s and Bernardina Pinheiro Silva’s, as regards the materialized role of women, metonymically represented in Molly Bloom’s final soliloquy.

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