



**30 years**  
Associação Brasileira  
de Estudos Irlandeses



**10 years**  
Chair of Irish Studies



Asociación de Estudios  
Irlandeses del Sur

# XIV Symposium

of Irish Studies in South America

“The State of the Art:  
Local and Global Contexts in Dialogue”

# II Symposium

of Asociación de Estudios  
Irlandeses del Sur

**14 - 16 August 2019**

Universidade de São Paulo  
Auditório Milton Santos  
Av. Prof. Lineu Prestes, 338



An Roinn Gnóthai  
Eachtracha agus Trádála  
Embassy of Ireland in  
São Paulo

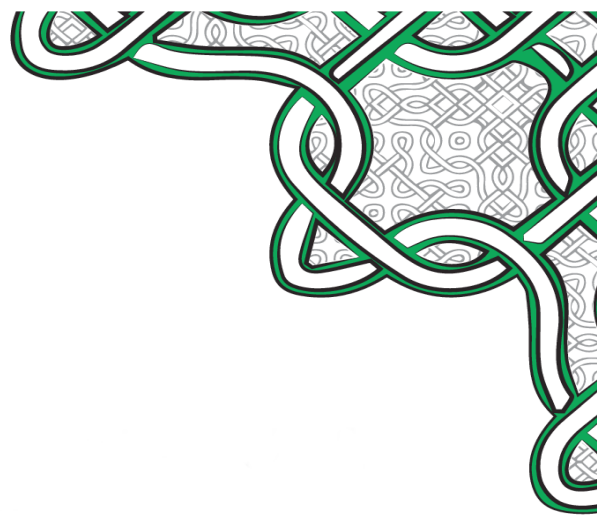


An Roinn Gnóthai  
Eachtracha agus Trádála  
Consulate General of  
Ireland in São Paulo



Support:





### **Organizing Committee**

**Chair:** Mariana Bolfarine, Maria Graciela Eliggi, Laura Patricia Zuntini de Izarra

Alessandra Cristina Rigonato, Caroline Moreira Eufrausino, Camila Franco Batista, Elisa Lima Abrantes, Rosalie Rahal Haddad, Vítor Alevato do Amaral.

### **Local Committee**

**Chair:** Victor Augusto Pacheco, Laura P.Z. Izarra

Alessandra Rigonato, Arlindo Bruno Araújo Gregoldo, Caroline Moreira Eufrausino, Cecília Adolpho Martins, Eda Nagayama, Larissa Vieira Cerqueira e Maria Victoria Cardoso Santana, Marília Fatima de Oliveira.

### **Academic Committee**

**Chair:** Mariana Bolfarine, Maria Graciela Eliggi

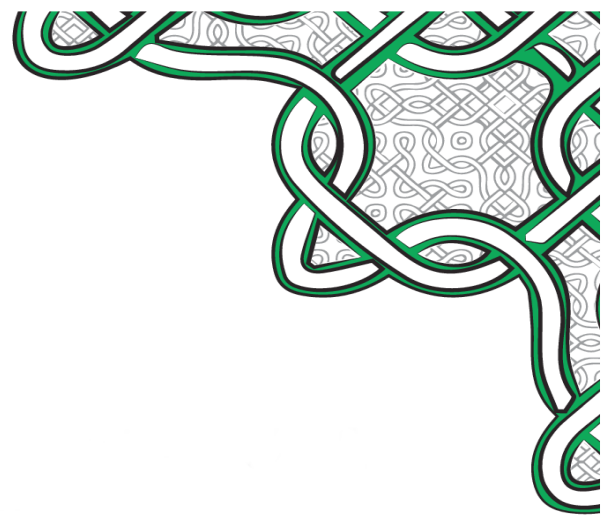
Munira H. Mutran, Rosalie Rahal Haddad, Adriana Carvalho Capuchinho, Andrea Martins Lameirão Mateus, Caroline Moreira Eufrausino, Gisele Wolkoff, Luci Collin Lavallo, Maria Rita Drumond Viana, María Verónica Repetti, Noélia Borges Araújo, Paula Ortiz, Rejane de Souza Ferreira.

*Agradecimentos especiais a Rosalie Rahal Haddad*



# CONTENTS

KEYNOTE SESSIONS .....	4
PANEL SESSIONS .....	15
POSTER SESSION .....	30



## KEYNOTE SESSIONS

### **Constructing the Global Irish Woman Traveller: Cynthia Longfield, Identity and Migration**

**Angela Byrne**

If the history of Irish women's migration suffered a long neglect in favour of general studies that paid little or no attention to female experiences – their motivations, concerns, successes and challenges rendered indistinguishable in the monolithic representation of the male experience as the standard – then in terms of area studies, Irish women in South America remain an almost unknown quantity, save the popularisation of rare figures like Eliza Lynch. The exceptionalization of individuals like Lynch has clear implications for our understanding of Irish women's global experiences as migrants, whose life-paths and choices were determined in no small part by the local circumstances they left behind in Ireland. One of those women was the Irish-born entomologist, Cynthia Longfield (1896–1991), who participated in two South American scientific expeditions in the late 1920s. She occupied a complex position in terms of class, gender and ethnicity as one of just three women on board the *St George*, as an Irish person nicknamed 'Paddy', and as a white woman engaged in 'discovering' South American natural history. This talk reflects on recent trends in the study of Irish women abroad and Irish links with Latin America before considering the ways in which the local and the global came into conversation during her expeditions, as her experiences were mediated through the first expedition's emulation of Darwin's Beagle voyage, and were sensationalised by the British tabloid press.

**Keywords:** Women. Migration. Travel.

**Dr Angela Byrne** is Research Associate at Ulster University and in 2018–19 was inaugural DFAT Historian-in-Residence at EPIC *The Irish Emigration Museum*. Her research focuses on the Irish abroad, travel and exploration, and women's history.

## **Strategies of Oblivion and the Decade of Centenaries: The Erasure of Alice Stopford Green**

**Angus Mitchell**

The recent publication of Guy Beiner's monumental study *Forgetful Remembrance* mapped the process and structure of social forgetting in the memorialising of the 1798 rebellion in Counties Down and Antrim. In a subtle reversal of how we relate to the past, Beiner suggests that in order to forget we must remember. The eruption of commemoration over the last few years has produced a diverse corpus of writing about the relationship between public and professional history and commemorative practices. But how should a historian acknowledge acts of forgetting? This talk will consider the legacy of Alice Stopford Green (1847-1929) – once claimed as the 'Historian of the Irish People'. Between 1908 and 1912, Stopford Green published three works of Irish history that made a profound impression on her generation. She advocated for a new type of history, perceived at the time as a critical element in Ireland's Cultural Revival and influential for the emerging revolutionary generation. Her works were reviewed and read widely. Yet, a century on, her name is erased from understanding of the period. The erasure of Alice Stopford Green becomes a revealing entry point into the strategies of oblivion required in the uneasy birth of the Irish Free State and into the more contemporary crisis in truth-telling.

**Angus Mitchell** is a historian and publisher. His work on Roger Casement has contributed to a critical re-evaluation of Casement's centrality to the intellectual history of the pre-1916 world and to the history of human rights. Mitchell's published editions of Casement's writings include: *The Amazon Journal of Roger Casement* (1997) *Sir Roger Casement's Heart of Darkness: The 1911 Documents* (2003) and *One Bold Deed of Open Treason: The Berlin Diary of Roger Casement* (2016). In recent years, Mitchell's interests have gravitated towards consideration of broader networks of anti-imperial activism. He is presently working on the retrieval of other activists connected with the Irish revolution such as Alice Stopford Green, Bulmer Hobson and Nannie Dryhurst.

### **“Em nome desta Terra/In the Name of this Earth”: Documenting Roger Casement's presence in the Putumayo**

**Aurélio Michiles**

“Em nome desta Terra/In the Name of this Earth” is a feature documentary film concerning the atrocities committed by rubber barons against the enslaved Indians in Colombia and the Putumayo River. Such atrocities were reported in 1910 by the British diplomat Roger Casement, a stubborn human rights defender in both the Amazon and Africa, who was condemned to death in 1916 for fighting for the independence of Ireland. In April 2019, in La Chorrera, where the Peruvian Amazon Company was located, the production team filmed, along 10 days, the daily life of the Uitotos, Boras,

Ocainas and Muinanes Indians, the four surviving peoples of what is now known as the “indigenous holocaust”.

**Aurélio Michiles.** Born in Manaus, Amazonia. Studied the Institute of Arts and Architecture - UnB (1973) and of Performing Arts - School of Visual Arts, Parque Lage, RJ (1978). Worked at TV Globo, Bandeirantes, Cultura-SP. Screenplay and Direction: “In Name of This Land” (In Production); “All For the Love of Cinema” (2014); “The filmmaker from the Jungle” (97); “Cheers for Glauber!” (91); “Utopic Graphics” (2003); “Amazonas Theatre” (2002); “Large Brazil and Gigantic Indians” (95); “David Against Goliath” (94); “Lina Bo Bardi” (93); “The Tree of Fortune” (92), among others.

### **The Voice of an Irish Actor**

#### **Denis Rafter**

Irish theatre is universal, like all good theatre. Human feelings are the same amongst all cultures. Only the voice or the delivery and the language change. But the human uniqueness of deep emotions cross all social, gender, racial and even time barriers. We all suffer alike and we are all alike in seeking love, beauty and happiness. Inspired with that special talent of the Irish Bard or storyteller, Denis Rafter performs extracts from great authors from Yeats to Shakespeare and from Spain to Georgia. It is a performance that is both entertaining and deeply moving.

**Denis Rafter** is a highly acclaimed actor and director. Originally from Ireland, Rafter has spent most of his professional theatre career working in Spain. He first studied acting at the Abbey Theatre in Dublin and later at the Guildhall School of Music and Drama in London. He holds a Doctorate on the Theory, History and Practice of Theatre from the University of Alcalá de Henares (*suma cum laude*) and has published a book on *Shakespeare Hamlet y el Actor*. In Spain he has directed over fifty shows including plays by Sophocles, Shakespeare, Calderon, Valle Inclán, Beckett, Pinter and many contemporary writers such as Martin McDonagh, Mike Bartlett as well as many of Spain’s current playwrights. He has won many awards for his theatre work including the Adolfo Marsillach award, by the Spanish Association of Theatre Directors in recognition of his work as director and maestro of actors, as well as his work in building cultural ties between Spain and Ireland.

### **Irish identity in *Dubliners* by James Joyce**

#### **Elisa Lima Abrantes**

In 1914, the short story collection *Dubliners* was published in London, while Joyce and his family were exiled in Italy. The fifteen short stories had been written in the first years of the 20th century, when Ireland was a part of the British Empire ruled by

Queen Victoria and Dublin was the second city of the empire. However, cultural nationalism had a great importance in Irish life, especially in literature, drama, sports and in the preservation of Gaelic heritage with the establishment of societies in the late 19th century, after the failure of political nationalism, when attempts to obtain a limited self-government for Ireland were unsuccessful. Joyce captured the tensions present in Ireland in the late 19th and early 20th centuries involving the colonial question, and showed, through his middle-class characters in their monotonous routines and lack of expectations, the destruction of a national spirit and Dublin as a centre of paralysis, which prevents the engenderment of the Irish independent identity. In this paper we briefly discuss nationalism and anti-colonial discourses in Ireland in that period, as well as *Dubliners* as an anticolonial text that criticizes Irish nationalisms, pointing to new multicultural perspectives, focusing on experiences of migration and extending the concept of the Irish diaspora.

**Keywords:** *Dubliners*. Irish nationalism. Irish identity.

## **Art and Social Justice: A Taxonomy of the Cultural Representations of Ireland's Magdalene Laundries**

**Maria Auxiliadora Pérez Vides**

Along the twentieth century, a nation-wide conspiracy of silence characterised the Irish social approach to the so-called “architecture of containment” (Smith, 2007). The term refers to a network of centres, like Mother and Baby Homes, Magdalene Laundries and Industrial Schools, whereby abject individuals were not only removed from public view but also victimised through various kinds of abusive behaviour, that in turn, remained silenced and covered. With a particular insight into the Magdalene laundries, in this paper I examine how art, literature and popular culture have been significant media to contend these official policies carried out by the State of Ireland and its power artefacts, like the Catholic Church. Both in Ireland and internationally, a large number of artistic initiatives have confronted the traditional parameters of Irish national identity, not only unveiling the terror regime inside these institutions and the many injustices that they entailed, but most importantly, demanding social transformation and redress for the Magdalene survivors. Thus, I propose that a taxonomy of this phenomenon may be created so as to trace, in a diachronic way, its different approaches along the last three decades of cultural representation. To this aim, I will also explore three cases of Irish visual arts productions that demand, I argue, a closer involvement of the wider Irish population and more direct action in favour of former Magdalenes and their families.

**Dr. Maria Auxiliadora Pérez-Vides** is Senior Lecturer in English at the University of Huelva, Spain. She has conducted extensive research on the intersection of gender, nation, family and social history in contemporary Ireland as well as on the representation of single maternity in Irish fiction, cinema and art. Her publications include *Sólo ellas: familia y feminismo en la novela irlandesa contemporánea* (2003) and the co-edition of *Espacios de Género* (2005), *Single Motherhood in Twentieth*

*Century Ireland: Cultural, Historical and Social Essays* (2006), *Gendering Citizenship and Globalization* (2011), *Experiencing Gender: International Approaches* (2015) and *Words of Crisis/ Crisis of Words: Ireland and the Representation of Critical Times* (2016). She has also published on the representations of gender, culture, motherhood and the body, concentrating particularly on the work of Catherine Dunne, Mary Rose Callaghan, Edna O'Brien and Mary Leland, among other authors. Her current research interests focus on the repression of the institutionalised body, the cultural manifestations of Ireland's Magdalene Laundries and the social dimension of John Banville's crime fiction as Benjamin Black. She is a member of the Research Project "Bodies in Transit 2: Genders, Mobilities, Interdependencies", funded by the Spanish Ministry of Science, Innovation and Universities, and the current Treasurer of AEDEI (The Spanish Association of Irish Studies).

### **Translating George Bernard Shaw, a linguistic and cultural challenge**

**María Graciela Eliggi**

**María Elena Pérez Bustillo**

George Bernard Shaw, playwright and theatre critic, was an outstanding but also highly controversial figure. In his role as critic, writing for *The Saturday Review*, he exposed and condemned the weaknesses of Victorian drama, full of melodramatic, biased ideas, typical of the English bourgeois mentality of his time. He was concerned, not only with drama but mostly with the attitude of a hypocritical society. Rosalie Rahal Haddad's book *Shaw O Crítico* (2009) develops, in a conclusive way, Shaw's ideas of good theatre and an open-minded society by presenting and commenting a series of his critical texts that make evident how his ideas prevail and are still today applicable. In this work we intend to show, first, the difficulties met while translating from both Portuguese and English – late 19 century English– and the decisions made by the translators. Secondly, it is our aim to refer to the process of negotiation of meanings (Eco, 2008) and the linguistic and cultural revision resulting from the initial phase of translation. Translation understood as a multidimensional process which includes the acts of reading and re-reading, interpreting based on context of production and reception, creating a text in another language and finally revising, before coming out with the translated version.

**Keywords:** Translation. Culture. Negotiation.

**María Graciela Eliggi** holds a degree in Translation and also in English Language and Literature from the National University of La Plata and an MA degree in Anglo American Literature from the National University of Río Cuarto, Argentina. She published articles in national and international journals and presented papers in national and international conferences. She co-edited and published books on literature and culture. She was a full-time professor of English Language, Literature and Literary Theory at Universidad Nacional de La Pampa. At present, she teaches post-graduate courses and coordinates an eight-year research program (2015-2023)



including five projects on contemporary Irish literature, history and the Irish diaspora to Argentina and South America. Her research interests turn around cultural studies, minority literatures and translation. Since 2017, she is the president and co-founder of AEIS (Asociación de Estudios Irlandeses del Sur). [mgeliggi@yahoo.com](mailto:mgeliggi@yahoo.com)

**Ma. Elena Pérez Bustillo** is Assistant Professor in English Language I, UNLPam. She is also holds a degree in Technical – Scientific English Translation (CAECE University). She is member of the Translation Service (SERTRA) at the College of Human Sciences, UNLPam and research trainee taking part in the Project “Diálogos en la Literatura irlandesa contemporánea”. She is a founding member of AEIS (Asociación de Estudios Irlandeses del Sur). At present she is finishing her Post-graduate Specialization Program in Foreign Languages Didactics. [elenaperezbus@hotmail.com](mailto:elenaperezbus@hotmail.com)

### **Artists and Writers: the Shared Art(s) of Éilís Ní Dhuibhne and Mary O’Donnell**

#### **Giovanna Tallone**

Both Éilís Ní Dhuibhne and Mary O’Donnell had the opportunity to visit Brazil and USP in 2016 and 2019 respectively and their work has appeared in the ABEI Journal, along with critical essays on their creative production. A discussion on the work of both writers is a way to honour the activity of ABEI and to fathom hidden layers of meanings in the specificity of their writing. Not by chance have they crossed the Atlantic heading to Brazil, as this implicitly reveals more than one similarity between them and casts attention on literary affinities in two of the most representative female voices in contemporary Irish writing. Born in the same year, Éilís Ní Dhuibhne and Mary O’Donnell have a European, besides an Irish perspective, and are constantly crossing the borders between different interests, different literary genres, and diverse forms of artistic expression from fiction, to drama, to literary criticism. Both are members of a generation that had their first stories and poems published by David Marcus in the Irish Press. Furthermore, both have a prolific career and are concerned with the past and the present of Ireland and with issues related to contemporary society at large. Éilís Ní Dhuibhne’s “Foreword” to the recent volume on Mary O’Donnell’s work edited by Maria Elena Jaime de Pablos is revealing of a long-standing friendship and of mutual support and understanding on different occasions. Besides, as a professional folklorist, Ní Dhuibhne interlaces the local of Irish lore and the universal context of storytelling, while as a poet O’Donnell is rooted in her homeland that resonates beyond borders, as she says “for me, poetry speaks to the spirit”. In particular, both Ní Dhuibhne and O’Donnell are concerned with the awareness of the creative process, so that the conscious literariness of their fiction provides an interesting insight into the issue of writing itself. Throughout their careers, figures of artists, intellectuals, writers, students, teachers, academics constantly recur in their short stories and in their novels, and their fiction of the new century displays an increasing concern with the figure of the artist and the writer, creativity and the act of writing. The purpose of this paper is to examine and compare artist figures in the fiction of Éilís Ní Dhuibhne and

Mary O'Donnell and relate them to their narrative strategies, focusing on creativity and on the consciousness of the creative process.

**Giovanna Tallone** is a graduate in Modern Languages from Università Cattolica del Sacro Cuore, Milan, and holds a PhD in English Studies from the University of Florence. She is an EFL teacher in secondary school and independent researcher, and has presented papers and published essays and critical reviews on Éilís Ní Dhuibhne, Mary Lavin, Clare Boylan, Mary O'Donnell, Lady Augusta Gregory, Brian Friel, Dermot Bolger and James Stephens. Her main research interests include Irish women writers, contemporary Irish drama, and the remakes of Old Irish legends.

### **Poetic Heritage and Nationalism** **Gisele Giandoni Wolkoff**

When we think about the building and rebuilding of Nations, we also reflect upon how Poetry has helped consolidate national values and question borders, as well as how it has created and widespread senses of belonging amongst artists and readers/civil society. In this sense, this talk attempts to focus on how the voices of some of the main poetic authors in Ireland have echoed along the years and how new generations of poets, such as the ones that started with Eavan Boland, re-appropriated such senses of nationalism, as to re-establish old notions of belonging (and non-belonging). At last, this panel not only looks into how the dialogue with the tradition helps writers create, but also discusses the new meanings that the proposed reflection provides scholars in places where lusophone voices are heard, that is, what difference does talking about such meanings make in the context of Brazil or Portugal?

**Keywords:** Poetry. Contemporaneity. Comparativisms. Lusophone studies.

**Gisele Giandoni Wolkoff** teaches at the Institute for Human and Social Sciences of the Federal Fluminense University. Organizer and translator of *American Plural Voices* (2015), and *Poem-ing Beyond Borders: ten contemporary Irish and Portuguese women poets* (2011), she is now editing *Voices from the Southern Rio in translation and Paths: Brazil-Japan*.

### **Writing the Rising: Yeats' Poetry of a divided nation"**

**Patrick Holloway**

The main aim of this paper is to compare and contrast two of W.B Yeats' major works, 'September 1913' and 'Easter 1916'. The changes in national image will be confronted, while also analysing Yeats's disposition towards this image. Both poems stem from two landmarks in Irish history, the first from the Hugh Lane Controversy of 1912-1913, and the latter, more obviously, from the Easter Rising. These poems, however, do not only deal with these polemic events, but also, and more importantly, they deal with the

Irish people; more specifically, the middle-class Irish people. It is this class that he scathingly attacks in the opening stanza of 'September 1913', yet it is the difference in tone, style and imagery in 'Easter 1916' that creates this juxtaposition. In 'Easter 1916', Yeats is trying to comprehend the reality of heroism and the way an ordinary person can be transformed through a single event. They are both politically public poems but deal with different issues and different representations of the Irish public. They both deal with heroes and legendary figures in Ireland and the lack of them in the 20th century. Yeats' idea of a hero and his romantic view of dying for one's country changes drastically from one poem to the other. Yeats is forced in 'Easter 1916' to reassess the people and his country that he belittled and diminished in 'September 1913'. His opinion on Ireland's national identity in 'September 1913' is one of disgust and embarrassment, but in 'Easter 1916' he conveys how recent events have proved him wrong. It is the public he not so long ago had given up on, considering them ridiculous, which suddenly produced a group of men and women who would become iconic figures in times to come. These two poems will act as juxtapositions in order to analyse, understand, and present how the poetry of the time represented a nation, and how, through language, an identity was deconstructed, reassessed and put back together in the light of such a ground breaking event.

**Keywords:** Poetry. Yeats. Easter Rising. Nationalism. Identity.

**Patrick Holloway** is an Irish writer and his stories and poems have been published widely in the U.K, U.S.A, Australia, Ireland and Brazil. Some of the journals that have published his work include *Overland*, *Poetry Ireland Review*, *Papercuts*, *The Illanot Review*, *The Stinging Fly*, *The Irish Times*, among others. His short story *Laughing and Turning Away* won second place in the Raymond Carver Contest. His story "The Lift, The Fox and the Lilies" was January's *Irish Times* Story of the Month. He was the winner of HeadStuff Poem of the Year. He has been shortlisted for some of the most prestigious prizes, including The Manchester Fiction Prize, Bath Short Story Prize and Fish Short Story Prize.

## **Ireland and (North) America in the Age of Revolution**

**Patrick Griffin**

This talk will explore the many connections between Ireland and North America in the eighteenth century. It will also place both of these places within the context of the broader Age of Atlantic Revolution, offering a new way to think about the history of each during an especially transformative period. Charting the tangled relations between the two gives us new purchase on the tensions nearly all peoples faced in these years, as well as the new political arrangements that would emerge in the way of the revolutionary age.

**Patrick Griffin** is Madden-Hennebry Professor of History and director of the Keough-Naughton Institute for Irish Studies. He is now completing a book on the Age of Atlantic Revolution.

### **Why do I Think Shaw is Very Contemporaneous?**

**Rosalie Rahal Haddad**

From the time I began to research on Shaw's canon, it was my impression that I had covered a reasonable number of primary and secondary sources on his work as a journalist, novelist, art, music and drama critic. The outcome of this research indicated that Shaw was undoubtedly ahead of his time. However my production of his play *Mrs Warren's Profession* in May 2018, followed by Professor Laura Izarra's invitation to interview Fintan O'Toole - a highly reputed columnist, literary editor and drama critic for the *Irish Time*, and the winner of the European Press Prize, and the Orwell Prize for Journalism - on his book *Judging Shaw*, in August of the same year, at the University of São Paulo, made me realize that Shaw's line of thought as a playwright place him in contemporary times. Reviews of my production and O'Toole's answers to my interview substantiate my views on this subject which is the purpose of this presentation.

**Rosalie Rahal Haddad** is a consultant to the ABEI (Brazilian Association of Irish Studies) and Associate Researcher for the William Butler Yeats Chair of Irish Studies at the University of São Paulo. She holds a Postdoctoral degree from the State University of São Paulo, (UNESP), São José do Rio Preto, a master's and Doctoral Degrees from the University of São Paulo in Anglo-Irish Studies, and a B.A. from the Pontifical Catholic University of Rio de Janeiro in Portuguese and English Language and Literatures. She has specialized in Bernard Shaw and published books and articles in Brazil and abroad on Shaw's theatrical productions, including her latest book *Bernard Shaw in Brazil* (Peter Lang, 2016). She has also produced plays on Shaw in São Paulo such as *The Simpleton of the Unexpected Isles* (2008), *Mrs Warren's Profession* in 2018, and *The Millionairess* in 2019; other theatrical productions include Brian Friel's *Dancing in Lughnasa* in 2002 and a co-production of the play in 2013. *Mrs Warren's Profession* was rated among the best five plays in São Paulo in 2018, and the actress who played Mrs Warren was awarded the prize Aplauso Brasil Teatro.

### **"Some trivial indication of city life" – Stephen Hero and Joyce's urban aesthetic**

**Tarso do Amaral de Souza Cruz**

From 1904 to 1907 James Joyce wrote *Stephen Hero*, an unfinished autobiographical fictional narrative that, although incomplete, stands as a relevant work for anyone

interested in Joyce's literature. Its remarkable features go from Stephen candid dialogues with his parents to the celebrated theory of epiphany. Nonetheless, there is one particular element of paramount importance not only to the narrative itself but also for all of Joyce's future fictional work: the city. It is precisely while walking through the city of Dublin that Joyce's alter ego, Stephen Daedalus, gets in contact with and resignifies 'some trivial indication of city life', portals to the epiphanies that would ultimately qualify him as a true artist. By resignifying the Dublin of his youth Joyce narrates the processes through which both the novelist himself and his alter-ego were also resignified into artists. The city of Dublin thus becomes essential to Joyce's literature, for it grows from an unpleasant place into the ultimate locus for both intellectual investigation and self-investigation. The omnipresence of Dublin in all of Joyce's fictional works reinforces such assumption.

**Keywords:** James Joyce. *Stephen Hero*. City.

**Tarso do Amaral de Souza Cruz** é mestre em Literaturas de Língua Inglesa e doutor em Literatura Comparada pela Universidade do Estado do Rio de Janeiro (UERJ). Atualmente é Professor Adjunto de Literaturas de Língua Inglesa da Universidade do Estado do Rio de Janeiro (UERJ).

### ***Finnegans Wake* at 80: can we finally read it?**

**Vitor Alevato do Amaral**

*Finnegans Wake* turned 80 years old on 4 May 2019. Since the fragments of the book appeared in magazines, and while it was still called "Work in Progress", one question has haunted readers: how should we read it? Translating is a way of reading, of course, but how should we translate it? This paper discusses answers given by different critics and translators of Joyce over the years, from Samuel Beckett to Fritz Senn. It is also part of the rationale of this paper that after eight decades of its publication and two decades after the publication of the first volume of the complete *Wake* translation in Portuguese, Joyce's last work has had a fruitful reception in Brazil, where very interesting possibilities of reading and translating have flourished.

**Keywords:** James Joyce. *Finnegans Wake*. Reading. Translating.

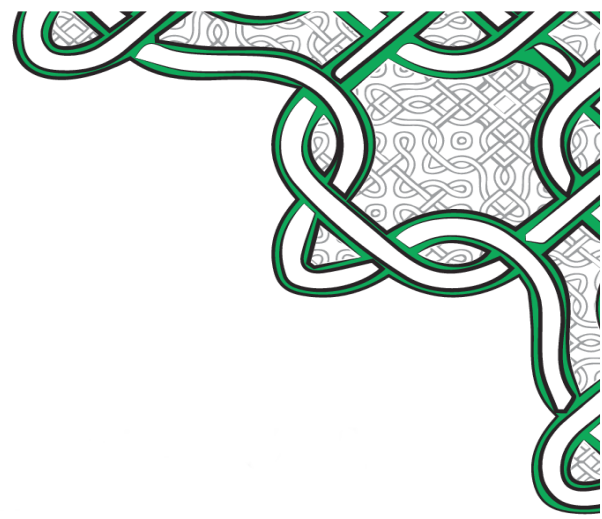
**Vitor Alevato do Amaral** teaches English Language Literatures at the Department of Modern Foreign Languages of the Fluminense Federal University (UFF) in Niterói, Rio de Janeiro. His main areas of research are Joycean Studies and Literary Translation, with focus on the retranslations of James Joyce's works. He is a member of the executive board of the Brazilian Association for Irish Studies (ABEI) and has created, with Dirce Waltrick do Amarante (UFSC), the research group Joyce Studies in Brazil (2018). His e-mail is [vitoramaral@id.uff.br](mailto:vitoramaral@id.uff.br).

## **Art and Social Justice: A Taxonomy of the Cultural Representations of Ireland's Magdalene Laundries**

**Maria Auxiliadora Pérez Vides**

Along the twentieth century, a nation-wide conspiracy of silence characterised the Irish social approach to the so-called “architecture of containment” (Smith, 2007). The term refers to a network of centres, like Mother and Baby Homes, Magdalene Laundries and Industrial Schools, whereby abject individuals were not only removed from public view but also victimised through various kinds of abusive behaviour, that in turn, remained silenced and covered. With a particular insight into the Magdalene laundries, in this paper I examine how art, literature and popular culture have been significant media to contend these official policies carried out by the State of Ireland and its power artefacts, like the Catholic Church. Both in Ireland and internationally, a large number of artistic initiatives have confronted the traditional parameters of Irish national identity, not only unveiling the terror regime inside these institutions and the many injustices that they entailed, but most importantly, demanding social transformation and redress for the Magdalene survivors. Thus, I propose that a taxonomy of this phenomenon may be created so as to trace, in a diachronic way, its different approaches along the last three decades of cultural representation. To this aim, I will also explore three cases of Irish visual arts productions that demand, I argue, a closer involvement of the wider Irish population and more direct action in favour of former Magdalenes and their families.

**Dr. Maria Auxiliadora Pérez-Vides** is Senior Lecturer in English at the University of Huelva, Spain. She has conducted extensive research on the intersection of gender, nation, family and social history in contemporary Ireland as well as on the representation of single maternity in Irish fiction, cinema and art. Her publications include *Sólo ellas: familia y feminismo en la novela irlandesa contemporánea* (2003) and the co-edition of *Espacios de Género* (2005), *Single Motherhood in Twentieth Century Ireland: Cultural, Historical and Social Essays* (2006), *Gendering Citizenship and Globalization* (2011), *Experiencing Gender: International Approaches* (2015) and *Words of Crisis/ Crisis of Words: Ireland and the Representation of Critical Times* (2016). She has also published on the representations of gender, culture, motherhood and the body, concentrating particularly on the work of Catherine Dunne, Mary Rose Callaghan, Edna O'Brien and Mary Leland, among other authors. Her current research interests focus on the repression of the institutionalised body, the cultural manifestations of Ireland's Magdalene Laundries and the social dimension of John Banville's crime fiction as Benjamin Black. She is a member of the Research Project “Bodies in Transit 2: Genders, Mobilities, Interdependencies”, funded by the Spanish Ministry of Science, Innovation and Universities, and the current Treasurer of AEDEI (The Spanish Association of Irish Studies).



## PANEL SESSIONS

### **O Ponto de Vista No Conto “Uma Mulher Escandalosa”: A Representação Identitária Da Protagonista**

**Albetania Pessoa de Sousa**

O objetivo deste trabalho é analisar como se dá a construção da identidade da personagem protagonista sob o ponto de vista da narradora sobre as relações sociais estabelecidas no conto “Uma Mulher Escandalosa”, da coletânea homônima de Edna O’Brien. Considerando que a identidade da personagem analisada é construída a partir das relações humanas na sociedade, carregada de valores simbólicos, de gênero e poder, é possível inferir que as instituições reguladoras e controladoras de gênero, em variados ambientes socioculturais, têm naturalizado condições que sentenciam regras bastante definidas sobre a identidade do indivíduo. Para tanto, a condução da fundamentação teórica da análise se dará a partir da tipologia de narrador proposta por Norman Friedman e a análise identitária será empreendida pelas abordagens de Katharyn Woodward, Erich Fromm, Jean-Claude Deschamps, Pascal Moliner e Michael Foucault, além da perspectiva de Judith Butler sobre a identidade de gênero.

**Palavras-chaves:** identidade; gênero; poder; mulher; ponto de vista.

**Albetania Pessoa** is graduate in English Language and Literature and an expert in Textual Grammar. She is currently an MA student in the Letters Course at the Federal University of Tocantins and her research is on the representation of women in selected short stories from *A Scandalous Woman*, by Edna O’Brien.

### **Identity choices in the autobiographical works of W.B. Yeats**

**Andrea Martins Lameirão Mateus**

Reading (and translating) William Butler Yeats’s *Autobiographies* (1936) is an experience that can open the reader to a reflection on how the poet was slowly forging and trying out different descriptions and treatments of his own public identity. The book puts together six different autobiographical moments, from his earliest memories of childhood to maturity and public recognition. Memories can be as much

fictional as they are nonfictional at times, and there is an interesting interplay of how and why something is presented, and the way it is highlighted when something else is omitted or minimized. In this sense, *Autobiographies* should be read as the presentation of a carefully weaved world of choices made to reveal Yeats's quest for offering to the public a specific image of himself as "a poet." All these considerations shape the task of the translator, the moment a work of art is verted to another language, and this presentation aims to show how it has happened in the case of the translation of the first book of *Autobiographies*, *Reveries over Childhood and Youth* (1916). Focusing on the first two books of the collection, the main facets highlighted by Yeats's choices will be presented, as well as how they shape his identity as a future poet, a future mystic and believer in the occult, and stablish his work as intrinsically Irish.

### **The "Other" Rising: Recovering Forgotten Histories in Mary Morrissy's *The Rising of Bella Casey***

**Camila Franco Batista**

As a young man, the Irish playwright Séan O'Casey (1880-1964) engaged with the workers' cause and fought alongside with the Irish Citizen Army in the Easter Rising. He later portrayed the rebellion in his play *The Plough and the Stars* (1926), and frequently worked with Irish history in other productions. Although concerned with marginalized characters in his plays, in his *Autobiographies* O'Casey oddly "kills" his sister Isabella Casey ten years before she died, wiping her out of his own life. Mary Morrissy's novel *The Rising of Bella Casey* (2013) recovers the figure of Isabella and focuses on filling the gaps left by O'Casey in his autobiographical writings. At the same time it puts Isabella into the spotlight, the novel sets the Rising as a minor event in the life of the Protestant and loyalist Isabella. This paper aims at analyzing the recovery of Isabella Casey's private "rising" in the novel and the issues of class, gender and religion at stake in the refiguration of the historical Isabella. It intends to demonstrate that *The Rising of Bella Casey* is a representative of a trend in contemporary Irish historical fiction which recuperates forgotten or erased historical figures, presenting alternatives to canonical narratives. These aspects will be addressed in relation to theoretical frameworks of biofiction, memory, and the refiguration of history in contemporary fiction.

**Keywords:** Mary Morrissy. Isabella Casey. Easter Rising. Biofiction. Memory.

**Camila Franco Batista** is a PhD candidate in Irish Studies at the University of Sao Paulo. Her research focuses on the intersection of history, memory and fiction in contemporary Irish novels.



## **Filmic Portraits of Contemporary Ireland: 2003 -2018**

**Cecília Adolpho Martins**

Since the 1990s, Irish national cinema began to picture the passage of a politically violent country to a place of rapid development. The Celtic Tiger, the economic boom which transformed urban Ireland, had its pitch around 2003; however, there was a crash and the problems brought by the recession began to be portrayed on the screen. This doctoral research aims to examine contemporary realistic fiction films that deal with social exclusion and marginality during the Celtic Tiger and its aftermath. It intends to answer how individuals that have been socially excluded have been represented in contemporary Irish cinema and what are their relations to the place they inhabit. Furthermore, it seeks to discover how these themes of marginality and social exclusion, which are still relevant in Ireland today, can be voiced through universal paradigms. The corpus I have been examining until now is: *Adam & Paul* (2004), and *Garage* (2007), directed by Leonard Abrahamson; *Glassland* (2014), directed by Gerard Barrett; and, *I used to live here* (2014), by Frank Berry. The movies are examined through their codes and conventions as proposed by John Nicholl in *New Guide to Film Studies* (2001), in which he explains how to 'read' a film by making an analysis of its sound and visual tracks, as camera angles, shot types, editing, color, and lighting codes that create meaning through visual language.

**Keywords:** *Irish Cinema, Celtic Tiger, Contemporary, Social Exclusion, Marginality.*

**Cecília Adolpho Martins** holds a Master Degree (2012) on the adaptations of the novel *The Butcher Boy* (1992), by the Irish writer Patrick McCabe, in the University of São Paulo, and is currently a PhD student in English Linguistics and Literary Studies at the University of São Paulo.

## **A Female Fate in *Quare Name For A Boy*, By Claire Keegan**

**Daniela Nicoletti Fávero**

The questions regarding the female gender – especially those that entail a woman's role in Society – can be better understood once they are analyzed within a historical background. In the Irish patriarchal perspective, women were idealized as wife and mothers, motherhood was imposed as a social function, and the domestic place was sanctified as the basis of the family unity. This institutionalized version of womanhood, questioned initially by the 1970s feminist movements, is further confronted by the political and social transformations of Ireland once the Celtic Tiger period redesigns the work environment with the inclusion of women in the work force. From the 1980s onward, Irish women demanded the review of a number of issues such as marriage, motherhood/abortion, sexual freedom and equal pay, many historically regulated by men. In the short story *Quare name for a boy*, published as part of the collection *Antarctica* (1999), Claire Keegan brings forth the predicament of a woman who, after a casual fling, finds herself pregnant and comes back home where she reassesses her place and fate, in comparison to those of her female relatives. The reading of Keegan's short story is contrasted to studies by Pauline Jackson, Sean Kay, and Fintan O'Toole –

to name a few - on the social and cultural transformations that Ireland went through in recent years aims the understanding of the effervescence of the social scene for women in Ireland, where many of them are breaking the cycle when it comes to the female fate.

**Keywords:** Womanhood. Motherhood. Female identity. Ireland. Claire Keegan.

**Daniela Nicoletti Fávero** is a PhD researcher whose thesis, a study on the Irish identity of the outcasted by the Celtic Tiger as portrayed in the short story production - is currently under development at the Postgraduate Program in Letters of PUCRS. She is a Portuguese/English teacher at IFRS.

### **Traces of Immigration in *Circling My Mother: A Memoir* By Mary Gordon**

**Gloria Karam Delbim**

Mary Gordon, a Jewish Italian Irish American, writes about her family members who have migrated to the United States at the end of the nineteenth and the beginning of the twentieth century. In this study we focus on questions of dislocation, home, traditions and the influence on their descendants in the construction of their identity, customs, values and beliefs.

**Keywords:** Immigration. Identity. Home. Religion.

**Gloria Karam Delbim** is a retired teacher. She has taught language and North-American culture, history, literature and civilization. Former supervisor of the Culture SIG of Braz-TESOL, she has also worked at União Cultural Brasil-Estados Unidos, Alumni Association and Mackenzie Presbyterian University. Master of Language and Literature Studies from the University of São Paulo. She is a translator and has lectured and coordinated national and foreign academic events.

### **Experiencing the Troubles Through the Character in Glenn Patterson's *The International***

**Jessica Grant Craveiro**

This presentation will demonstrate how the protagonist in *The International* (1999), written by Northern Irish writer Glenn Patterson, brings the reader closer to the pre-Troubles Belfast and preserves its memory, in the light of theoretical concepts about how readers relate to characters (CANDIDO, ROSENFELD, 2004). According to Candido, it is the character that approximates the reader to a novel through truthlikeness: as we know real beings in fragmented ways, therefore we feel closer to fragmented characters. To Rosenfeld, fictionality allows the reader to contemplate and experience what is being told, to live what he cannot live in his/her life. In *The International*, the protagonist Daniel Hamilton narrates the story in first person from the perspective of

1994. His account is set in the International Hotel in 1967, when tensions from the Troubles were subtle and had just started to change Belfast. Observing both verisimilitude and fictionality in the novel, this presentation will point out how two of Daniel's fragments, sexuality and religion, help the reader to relate to him. They also make him an outsider, between domains (SAID, 1994). This foreigner perspective and the first person narration mark fictionality and help the reader contemplate and experience the pre-Troubles Belfast. Thus, *The International* preserves the memory of a society before a conflict by connecting character and reader and allowing the latter to live a reality that is gone.

**Keywords:** Troubles, character, Northern Ireland

**Jessica Grant Craveiro** Graduated as bachelor of Journalism, at Faculdade Cásper Líbero, and English and Portuguese, at Universidade de São Paulo. Currently a masters student in USP's Area of Linguistic and Literary Studies in English, researching contemporary Northern Irish literature.

### **As múltiplas recepções e os diversos livros de Kells: análise de fac-símile (1974) e longa-metragem (2009) inspirados por um manuscrito do século IX**

**Leila Rangel Silva Geroto; Maria Cristina Correia Leandro Pereira**

A biblioteca do Trinity College de Dublin mantém, em exposição permanente, dois dos quatro volumes de fólios reencadernados de um manuscrito medieval registrado na instituição como MS 58 e conhecido popularmente como o Livro de Kells. O objetivo desta comunicação é apresentar nosso projeto de pesquisa de Mestrado que se propõe a analisar duas obras inspiradas pela recepção deste manuscrito medieval: a primeira é um fac-símile de parte dos fólios do manuscrito, publicado em 1974 pela editora Thames & Hudson, de Londres e lançado nos Estados Unidos pela editora Alfred A. Knopf; e a segunda é um longa-metragem de animação produzido por estúdios da Irlanda, Bélgica e França, em colaboração com estúdios menores, *Brendan et le Secret de Kells* (2009), que utiliza o tema das origens do manuscrito como argumento para uma narrativa fantástica. A escolha de duas obras apresentadas em mídias distintas visa mostrar como um mesmo objeto pode mobilizar públicos variados, em épocas distintas, considerando as produções destes objetos de trabalho como exemplos de sistemas heterogêneos de recepção. O objetivo principal do projeto é, pois, analisar o processo de produção destas obras segundo princípios de recepção, apropriação e releitura de uma ideia ou narrativa do passado. Além disso, buscaremos contribuir para a compreensão da recepção de um imaginário sobre a arte e a história do medievo irlandês nas últimas décadas.

**Palavras-chave:** Imagem. Recepção. Irlanda. Livro de Kells. Manuscrito.

**Leila Rangel Silva Geroto** é graduada em Design e em Licenciatura Plena em Educação Artística, ambos pela Universidade Estadual Paulista - UNESP. Atualmente faz parte do programa de pós-graduação em História Social na USP como mestranda, na área de

imagem medieval.

**The Portability of Culture in *Brooklyn* and *Nora Webster*,  
By Colm Tóibín**

**Lidia Apolinario**

The aim of this study is to analyze the way in which Colm Tóibín approaches transculturality and culture portability in *Brooklyn* (2009) and *Nora Webster* (2014). Both plots develop in the first half of the twentieth century. *Brooklyn* is about a young Irish girl called Eilis Lacey, who moved to The United States to work. Living in America, Eilis undergoes a change in her identity. She moves away from her homeland and finds herself immersed in a different culture. In the second book, the main character, Nora Webster has become a widow and tries to restructure her life with her children. Nora is forced to work in her previous job due to financial conditions. Besides taking the responsibilities of wife and mother, she also becomes the provider of her family. Both main characters suffer displacements when they move from one geographical and social space to another. The aim of this work is to investigate the reason why space becomes relevant in the process of cutting off relations with one's homeland, as we see in *Brooklyn*, and married life, in *Nora Webster*. The theoretical background is based on *Traditions of emigration*, by Enda Delaney, *Recessive Action in Colm Tóibín's Brooklyn*, by Camélia Raghinaru, and *Mother/Country: Politics of the Personal in the Fiction of Colm Tóibín*, By Kathryn Costello-Sullivan.

**Keywords:** Portability of culture. Space. Displacement. Colm Tóibín.

**Lídia Apolinario Pires** is a graduate in Portuguese Language and Literature from the Federal University of Tocantins (UFT). She is a BA student in English Language and Literature and an MA student at the same university. She is currently researching on portability and auto-intertextuality in Colm Tóibín's works.

**“Dying Beyond my Means: Meanings Beyond my Death”  
Pharmakon as Denouement - Oscar Wilde, Irish Icon and Martyr?**

**Luiz Gasparelli Junior**

This paper investigates, from a cultural perspective through Derridean concepts of *pharmakon*, and Girard's *scapegoat*, Victorian racism against the Irish, to explore mechanisms manoeuvred against the Irish writer Oscar Wilde (1854-1900), not only in relation to his sexuality and ideologies, but implicitly in his racial location as Irish. Through operations of fake news fashioned to humiliate the author of *Dorian Gray*, mostly involving racial and sexual matters, the Victorian establishment could disavow him as criminal, pervert, external. His works were repressed, banished, but only to

paradoxically institute an iconic figurehead against tenacious Victorian dogma. As scapegoat, Wilde was ab/used to show to the world what happens if you betray or depreciate white, male *English* privilege. As *pharmakon*, through Wilde's exposition of upper-class hypocritical costumes/customs, he became an easy venomous tabloid and judicial denouement to the Cleveland Street Scandal's murmurs of royal perversion, and Jack the Ripper's classist crimes. Oscar's trial, punishment and censure were a determined remedy for the English establishment to admonish the barbaric pollutants of sexual desire, Ripper violence and Irish intransigence and poverty. Oscar's doom was a chalice poison, proffering him an immortal voice as gay icon, cultural rebel, Irish martyr.

**Keywords:** Pharmakon. Scapegoat. Victorian Age. Oscar Wilde. Fake News.

**Luiz Gasparelli Junior** holds a Ph.D in Literature Studies from Universidade Federal Fluminense, and having completed postdoctoral research on Victorian Matrices in Contemporary Literature and Culture. Lecturer in Faculdade Prof. Miguel Angelo da Silva Santos (FeMASS). Published author of "The Self-Fictional Narcissus's Path: From Marie Antoinette to Madonna", Opção Livros Press, São Paulo, 2015.

### **Caoineadh: ethnopoetic representations in Irish panegyric tradition**

**Marcel de Lima Santos**

It is argued here that certain literary representations related to Irish Studies, such as the oral tradition of the "Caoineadh", or lament panegyric, as well as the "luadh", or vigil songs, can be seen under the light of a somewhat new conceptual idea, given their marginal, if not liminal, nature, called ethnopoetics. Such epistemological tool can indeed allow the artistic representations of autochthonous practices to reflect more fully the worldview of societies to which art, as culture in general, is intrinsically linked to religious values as a whole, revealing the complexity of "primitive" as opposed to civilized. Hence, this paper evidences the Irish oral poetic tradition as its object of study, under the light of an ethnopoetic reconceptualization, given both the marginal nature of its compositions, connected to a feminine force, and the liminal quality of its interdisciplinary representations, associated to the rites of passage. The Irish lament poetry, whose ancestral origins date back to Elizabeth I's reign, in the form of the howls and wails of those women hired to wake the dead, has grown into a fundamental part in the studies of Irish folklore, in its traditional form of "Caoineadh", or "keen", composed as a lament panegyric to be sung over the body of the dead. Thus, the "keener", or wailer, becomes a funereal master of ceremonies, a sort of shamanic psychopomp, responsible for presiding the transition between life and death in so-called traditional communities.

**Key-words:** Caoineadh. Oral tradition. Ethnopoetics.

**Marcel de Lima Santos** holds a Ph.D. in Literary Studies from Nottingham University (2003) and is Associate Professor of Literatures in English at the Federal University of

Minas Gerais. He is the author of *The Ethnopoetics of Shamanism* (New York: Palgrave MacMillan, 2014), among others.

## **The life and Death of Roger Casement in Brazilian Newspapers**

**Mariana Bolfarine**

It is known that the Irish revolutionary Roger David Casement (1864-1916) began his consular career as a rising star, and became recognized for his early contribution to the birth of human rights as a result of his revelations of atrocities committed against the native populations in the Belgian Congo and in the Peruvian Amazon. However, Casement's afterlife remains controversial. The aim of this study is to perform a critical analysis of the positioning taken by Brazilian newspapers from Sao Paulo, Rio de Janeiro and Amazonas, which have covered Casement's actions during his life as a Consul in Brazil, during his trial for treason and his execution, in 1916. The theoretical framework is based on studies related to Roger Casement and on periodical discourse analysis.

**Keywords:** Roger Casement. Brazil. Ireland. Periodicals. Critical Analysis.

**Mariana Bolfarine** holds a PhD (2015) in English Language and Literature from the University of São Paulo, has been a research fellow at the National University of Ireland, Maynooth - NUIM (2013-2014). Dr. Bolfarine is currently teaching at the Federal University of Mato Grosso (UFMT/ CUR), is a researcher of the W.B. Yeats Chair of Irish Studies, and is president of the Brazilian Association of Irish Studies (ABEI). She has translated *Roger Casement in Brazil: Rubber, the Amazon and the Atlantic World 1884-1916* (2011), has co-organized and co-translated the *Amazon Journal of Roger Casement* (2016), and has published the book *Between "Angels and Demons": Trauma in Fictional Representations of Roger Casement* (2018).

## **Mother and Daughter Relationship in Literature, by Edna O'Brien and Eliane Brum Munike Martins Bonet**

This work aims at undertaking a comparative analysis of the novels *The light of evening*, by Edna O'Brien (2009) and *Uma duas*, by Eliane Brum (2011), which address a delicate social and historical issue: the relationship between mother and daughter. In these books the authors write about women's diseases, female roles in family organization and, chiefly, their paralysis. Keeping in mind that the female universe (re)constructs itself from women's writing, this research examines aspects related to theories regarding the woman/mother to search for spaces of debate that contribute to the deconstruction of limiting perceptions about mother and daughter relationship. On top of that, this study looks at articulating ideas related to the limitations of speech and communication between the protagonists in order to understand the structure of this silencing, its unfolding and persistence that merges directly to the motherly guiding process, which will be transmitted within the family. Therefore, we will fall

back on texts based on Psychology, with support from authors like Nancy Chodorow, Julia Kristeva, Maria Ribeiro, Malvine Zalcberg and Elisabeth Roudinesco. Also, the theoretical basis will be based on names such as Elisabeth Badinter, Simone de Beauvoir, Luce Irigaray and Elaine Showalter who theorize about the relationship of woman and motherhood

**Munike Martins Bonet** has a B.A. in Portuguese/English Letters, Pos-graduation in English Language and Literature and Teaching at the Higher Level. She currently is a M.A. special student in Letters at Federal University of Tocantins. Her fields of interest include Literature in English Language, Women and Family Relationship.

### ***Dublin Oldschool*– a chemically enhanced odyssey through the streets of Dublin**

**Noélia Borges**

The theme of drugs weaves its way through recent Irish plays and films produced after the Post-Celtic Tiger. The 2014 Irish play, *Dublin Oldschool*, written by the Irish actor, playwright and screenwriter Emmet Kirwan is very representative of this theme. As for the film version, he and the director Dave Tynan have broadened out the story to include more characters and a more panoramic vision of contemporary Dublin nightlife. It is the story of Jason, a wannabe DJ, on a drug-fuelled trip through the streets of Dublin as he stumbles from one session to another. Both play and film take the form of a drug-fuelled odyssey through Dublin's night-time – and the Joycean overtones are deliberate – over the course of a weekend. This paper will examine how play and film invite the reader/listener to look critically at the construction of notions of identity and selfhood, as well as how playwright and film director map the cultural effects of Post-Celtic economy on Irish identity.

**Keywords:** *Dublin Odschool*. Drug addiction. Film. Play.

**Noélia Borges de Araujo** has a PhD in Irish Studies from the University of São Paulo, Brazil. She has been an Assistant Professor in the Institute of Letters, Department of Germanic Letters, at Federal University of Bahia, Brazil for over two decades. As a member of IASIL, she has been lecturing on Irish films in conferences held in different countries. She has been publishing reviews of Irish novels as well as articles on Irish films, plays and novels for the Brazilian Association of Irish Studies (ABEI) Journal, published by Department of Modern Letters (USP). She is also the Editor of ARIS JOURNAL (ABEI BAHIA NEWLETTER, previously) published annually, which gather articles on Irish-themed material written by different researchers and professors all over the world. Together with Dr. Munira Mutran, Dr. Laura Izarra, she coordinated the III Symposium of Irish Studies in South America in Bahia in 2008 and the VIII Symposium in 2019 – both sponsored by the Embassy of Ireland in Brazil, the University of São Paulo and the University of Bahia. In 2010, she completed her Post Doctoral research on the Adaptation of Irish plays to the Cinema at Leeds Metropolitan University under the supervision of Professor Dr. Lance Pettitt with a grant from CAPES

– a foundation affiliated with the Ministry of Education of Brazil. In 2015, she published two articles: one in the book *Ireland and Cinema: Culture and Contexts*, edited by Barry Monahan (Palgrave Macmillan, 2015); and the other on *Correspondências: Literatura and Cinema*, edited by Wellington Fioruci and Gisele G. Wolkoff (Editora CRV, 2015). Together with her research group, she has translated *Liffey Swim*, a book of poems written by the Irish poet Jessica Traynor. Based on the translation of *Liffey Swim*, she also published an article for “Ilha do Desterro” (UFSC, 2019).

## **Traumatic memory and identity construction in Hamilton’s memoirs**

**Norma Liliana Alfonso**

Since the Second World War, the legacies of colonialism, migration, and globalization as well as the growth of new social movements and forms of identity politics have put the question of identity at the centre of debates in the humanities and social sciences (Chris Weedon 2004:20). This discussion has persisted along the years closely associated to the notion of language since, according to cultural historian Peter Burke, language is “one of the most important of the signs of collective identity” (1993:70 in Blot, 2003). In relation to the history of Irish identity, a relevant concept that has influenced Irish people is an endowment of trauma -a predominant component of the internal world of feelings within social relations and practices. The Irish writer Hugo Hamilton narrates his own life story in his memoirs *The Speckled People* (2003), a moving account of his childhood in Dublin in the 1950s, and its sequel *The Sailor in the Wardrobe* (2006) which deals with Hugo’s confusion as regards his identity being an adolescent. The purpose of this paper is to explore how Hamilton’s traumatic experience with language has greatly influenced the construction of his own identity. In order to achieve this aim, the concept of lexical density proposed by Halliday will prove useful. The systemic functional approach to language (Halliday 1985) considers language as a meaning-making resource so that through the choices the users of a language make, their intentions are made evident. Thus, the density with which the information is presented shows how revealing a text is.

**Keywords:** Memory. Trauma. Language. Identity.

**Norma Liliana Alfonso** is a university Teacher of English Language, University of La Pampa, Argentina (1986) and M.A. in Anglo-American Literature, University of Río Cuarto, Argentina (2009). Teacher at the College of Human Sciences, UNLPam, in Introduction to Literary Studies, English Grammar I and Preliminary English Language. Director of the Research Project *Dialogues in Contemporary Irish Literature*.  
[normaalfonso1@gmail.com](mailto:normaalfonso1@gmail.com)



## **Overcoming Sectarian Violence in Northern Ireland through Gender Awareness in Rosemary Jenkinson's *The Mural Painter***

**Patricia de Aquino**

April 2018 commemorated 20 years of the Good Friday Agreement signature. Newspapers covered the event with a revisionist and, in many ways, a pessimist tone. Northern Ireland is still polarised. In a poll carried out by Sky News in the year, 51% stated that Brexit has made community divisions even worse. In this context of a still recurrent sectarianism, walls become an issue. One major concern that is preventing the UK from leaving the EU is the fear that a hard border between the Republic of Ireland and Northern Ireland could stir community violence. The conflict over the border, however, is not new. It is known as Britain's oldest problem and Brexit's main obstacle. It has been an issue on the island of Ireland since its introduction in the 1920s. Therefore, this paper looks into Rosemary Jenkinson's "The Mural Painter" in order to discuss sectarian conflict and community walls subverted through gender. The story features Dave Blackie, a mural painter, who refuses to paint a mural commissioned by UVF after having an encounter with the vision of a woman. For this analysis, we revisit the tradition of the goddess of sovereignty through the lenses of the current social and political context of Northern Ireland.

**Patricia de Aquino** is a PhD researcher for Sao Paulo Research Foundation (FAPESP) and a PhD candidate at the University of Sao Paulo (USP). Her thesis is on Irish national identity and contemporary Irish short story.

## **A cidade como elemento central nos destinos das personagens de *Dublinenses*, de James Joyce e *Em busca de Curitiba Perdida*, de Dalton Trevisan**

**Priscila Célia Giacomassi**

Este trabalho concentra-se nos livros *Dublinenses* (1914) de James Joyce e *Em busca de Curitiba Perdida* (1992) de Dalton Trevisan, com o objetivo de explorar basicamente dois aspectos que parecem permear ambas as obras: a questão da "fuga geográfica" - um traço comum à maioria das personagens selecionadas para esta análise - e as maneiras pelas quais buscam escapar de uma realidade marcada por frustração, decadência e paralisia. A Dublin de Joyce e a Curitiba de Trevisan não são idealizadas, muito menos entendidas como lugar de proteção e aconchego, características geralmente associadas à imagem de cidade natal. Também não são apresentadas a nós simplesmente como "cenários", mas como grandes e envolventes "personas", as quais inevitavelmente manipulam e delineiam os destinos das personagens.

**Palavras-chave:** James Joyce. Dalton Trevisan. Literatura Irlandesa. Literatura Brasileira. Cidade.

**Priscila Célia Giacomassi** é Doutoranda em Estudos Literários pelo Programa de Pós-Graduação em Letras da Universidade Federal do Paraná e professora de línguas

portuguesa e inglesa do Instituto Federal do Paraná.

***Tír Gan Teanga, Tír Gan Anam?***  
**“Who are we when we speak in a tongue that is not our own?”**  
**Verbalising Gaelic Language and Irish Cultural Identities**

**Ray O Neill**

In the Irish language, Gaelic, ‘*teanga*’ means both verbal language and the physiological tongue. To speak another language in Gaelic, means literally to have a different tongue in our mouth. Words may be directly translated, but their speakers can never be. We should never delude ourselves that we are the same person in another language. Both Brazil and Ireland are multilingual post-colonial states whose cultures are politically in/formed through language endorsements and enactments, colonised and colonising, indigenous, *native*, foreign. Though Gaelic has not been, through conscious historical determinations and cultural necessities, the majority language for over 150 years, its unconscious associations and legacy haunt Irish speaking subjects and their cultural creativities, evidenced in the grammar, semantics and Anglo-Irish literature of Hiberno-English, the English variant of Ireland. This paper explores how Gaelic, lived for over 2500 years, may *in/habit* an Irish unconscious, its subjects and culture. Unlike English linguistic typology, Gaelic as a more antique VSO (Verb Subject Object), orders the verb over/before the subject, prioritizing and emphasizing actions over subjects, persons. Indeed often, the subject is subsumed into the verb (*Táim, Feicim*); being itself is in-corporated into doings. Gaelic is also without definitive signifiers for ‘yes/no’, as affirmatives, negations and interrogations are structured within verbs. What might it signify structurally to both human subjectivities and the art and cultures they manifest that from Gaelic legacies, ‘doing’ is more primary and significant than the subject who ‘does’, especially within a history and cultural landscape where actions have killed more than words.

**Keywords:** Language. National Identities. Historical Subjectivity. Unconscious. Cultural Dispositions.

**Dr. Ray O Neill** is a psychoanalyst, writer and cultural critic who worked for ten years with the Trinity Access Programmes proffering third level education opportunities to those marginalised socially/financially. He is currently a Lecturer and Research Associate with the Centre for Gender & Women Studies, at Trinity College Dublin.

***The Blackwater Lightship: The Importance of Point of View***

**Rejane de Souza Ferreira**

*The Blackwater Lightship* was carefully thought about in terms of its creation process. Its author, Colm Tóibín, has already expressed his worries in terms of structure and content in a novel when he was interviewed by Joseph Wiesenfarh. Thus, this research aims to analyse the way in which the choice of the third person narrator and its

narrative focus on Helen contributes to the effect given by the point of view, as this novel that portrays Helen's brother surviving AIDS. Fed by the theories of Norman Friedman, Henry James, and by the critic of Fintan O' Toole, Catherine Costello-Sullivan and others, I argue that this novel in study is structured in a very similar structure of a classic tragedy theorized by Gustave Freytag in 1900.

**Rejane de Souza Ferreira** is Professor of Literature in English Language at the Federal University of Tocantins. She holds an M.A. and a Ph.D. degree at the Federal University of Goiás, apart from a Doctoral Research Visit at the University College Dublin. Her research interest lies in the representation of Irish Family in Irish Contemporary Novels.

## **Amores Fragmentados Na Irlanda No Cinema do Tigre Celta**

**Sanio Santos Da Silva**

O Tigre Celta foi um período econômico que trouxe novas molduras para as vivências da comunidade irlandesa. Tais transformações podem ser percebidas através do cinema, que teve um considerável avanço no número de produções a partir do advento da *Irish Film Board*, considerada a principal agência de fomento para diretores e roteiristas locais. Dois longas relevantes para compreender as novas relações na Irlanda contemporânea são *Once* (2007), de John Carney e *Goldfish Memory* (2003), de Liz Gill. Ambos apresentam questões afetivas, mas os vínculos explicitam um distanciamento de modelos tradicionais de relacionamento. Nesse sentido, esse trabalho busca responder o seguinte questionamento: como o cinema irlandês do tigre celta representa relações afetivas, tendo como ponto de partida os filmes *Once* e *Goldfish Memory*? Faz-se necessário destacar que os filmes são de gêneros diferentes (drama e comédia romântica), mas se entrelaçam a partir do destaque dado às relações afetivas entre os protagonistas. O objetivo geral é mapear aspectos das relações afetivas presente nos filmes, ambos ambientados na Dublin do Tigre Celta. A justificativa está relacionada à necessidade de atualizar as pesquisas no cenário acadêmico baiano, a partir de estudos de produções e temáticas contemporâneas e relevantes para a comunidade. Nossas análises iniciais levam a perceber que *Goldfish Memory* apresenta relações frágeis e dinâmicas, com personagens que reformulam até mesmo a própria sexualidade. Por sua vez, *Once* rompe com expectativas de desfechos para relações afetivas entre homem e mulher, comumente presentes no cinema tradicional.

**Palavras-chave:** Cinema. Tigre Celta. *Once*. *Goldfish Memory*.

**Sanio Santos da Silva** possui graduação em Psicologia pela Universidade Salvador - Unifacs (2012) e pós-graduação em Gestalt-Terapia pelo Instituto de Gestalt-Terapia da Bahia (IgtBa) (2014). Atualmente é mestrando do Programa de Pós Graduação em Literatura e Cultura UFBA

## O Personagem Leopold Bloom e a Realidade Multidimensional Em *Ulysses*

Sílvia Maria Guerra Anastácio

A construção do personagem Leopold Bloom vai se configurando, ao longo da *Bloomíada* de *Ulysses*, e o desafio da abordagem Joyceana é usar a linguagem verbal para instaurar no seu texto aspectos de uma realidade multidimensional. Para dar conta de tamanho desafio, a técnica do fluxo da consciência, amplamente usada pelo autor, é capaz de atingir o objetivo desejado através da utilização de imagens sensoriais diversas em que a visualidade, bem como, aspectos sonoros, olfativos e tácteis deflagram todo tipo de sensações através de *flashes* em que o presente, mas também, as memórias do passado e as projeções do futuro se misturam nas percepções de Bloom. É nessa trama, que a realidade multidimensional em *Ulysses* se revela; tendo sido fortemente influenciado pelo naturalismo francês, sobretudo pela obra de Zola, mas também, pelo realismo psicológico russo, em especial, de Dostoiévski, Joyce acaba superando ambos e recriando, sob a sua própria ótica, o mundo doméstico do referido personagem, ou das ruas de Dublin. Para ilustrar tais aspectos levantados nesta proposta de trabalho, trechos da *Bloomíada* serão alvo da presente análise em que o cenário de Dublin e a cultura local contextualizam os episódios em questão.

**Palavras-Chave:** Bloomíada. Realidade multidimensional. *Ulysses*.

**Sílvia Maria Guerra Anastácio** possui Graduação em Letras, Especialização em Tradução e Interpretação, PUC/RJ; Mestre em Literaturas de Língua Inglesa, UFRJ; Doutorado em Comunicação e Semiótica, PUC/SP; Pós-Doutorado em Literatura Comparada, UFMG; e em Mídias Digitais, PUC/SP. Titular do Instituto de Letras, UFBA. Coordenadora do Grupo de Pesquisa PRO.SOM: Tradução, Processo de Criação e Mídias Sonoras.

## Diálogos entre Marina Carr e Claire Keegan

Solange Viaro Padilha

Escritos com refinamento e delicadeza, os contos “Crie uma sereia só para você”, de Marina Carr, e “The Parting Gift”, de Claire Keegan, podem confundir o leitor ingênuo. Ao mencionar sereias e sementes de cavalo-marinho, o primeiro texto, cuja estrutura evoca um conto de fadas, desvia a atenção do leitor daquilo que é essencial: a grande violência que permeia a estrutura familiar. Nesse sentido, a família não é descrita como um ninho, mas como local de desafeto e falta de acolhimento. De semelhante maneira, a jovem de “The Parting Gift” vê no seio familiar uma ameaça tanto à sua integridade física quanto à sua liberdade. As protagonistas de ambos os contos enfrentam situações de opressão e brutalidade, sentem-se estrangeiras dentro do próprio lar, o que faz com que questionem a ideia de pertencimento e/ou de não-pertencimento. O objetivo deste estudo é propor uma reflexão a respeito da violência, da sujeição e das agressões que acontecem no âmbito privado e sua representação na ficção irlandesa contemporânea.

**Palavras-chave:** Marina Carr. Claire Keegan. Ficção irlandesa contemporânea.

**Solange Viaro Padilha** possui graduação e mestrado em Letras pela Universidade Federal do Paraná. É doutoranda em Estudos Literários pela mesma instituição. Concluiu o curso de Pós-Graduação Lato sensu Interdisciplinar em Artes e Ensino das Artes pela FAP. É professora dos cursos de Letras e Pedagogia das Faculdades Integradas Santa Cruz de Curitiba (FARESC).

### **A velha: metáfora da subalternização e sexualização das terras irlandesa e galega**

**Thayane Gaspar Jorge**

*O conto A velliña vella*, de Vicente Risco - indubitavelmente inspirado na peça teatral irlandesa oitocentista de Willian Butler Yeats, *Cathleen Ni Houlihan* - foi direcionada ao público infantil através das ilustrações do artista Manuel Busto, focalizando um aspecto recorrente nas histórias infantis: a figura da velha. Diferentemente do papel da anciã sábia, da fada madrinha, ou da bruxa, da *meiga*, Cathleen e a Vella encarnam o mal causado pelo imperialismo britânico e espanhol. Nessas duas histórias, a velhice é a degradação, é o resultado da submissão, do silenciamento, da opressão de gênero: as duas velhas são mulheres que recorrem a seus filhos e esses se recusam a ajudá-las. As personagens vagam como fantasmas, como feridas abertas de um passado bastante recente da Irlanda e da Galícia; o mal se torna denúncia, crítica, um aviso ou presságio. Quando direcionados ao público infantil, os assombros maravilhosos ganham contornos de uma realidade fictícia, embora didática, panfletária, ideológica, criando na mente das crianças o reconhecimento do que foi a luta nacionalista na Galícia e a decisão de adotar como espelho, como modelo outra mulher carente de sua dignidade: A Irlanda. Esse questionamento levanta a discussão sobre o lugar da literatura infantil, os temas escolhidos para ilustrar as suas páginas e o papel da literatura para crianças em casos especiais como o de línguas minoritárias e ameaçadas de extinção, a exemplo da língua galega. *A velliña vella* desconstrói os argumentos que desprestigiam a literatura infanto-juvenil e seu status periférico dentro do grande cosmo que é a literatura, constituindo um exemplo da necessidade da sua existência e da sua capacidade de comportar temas profundos. E para corroborar as ideias aqui apresentadas chamaremos à discussão os textos de Matthew Arnold sobre a inferiorização dos celtas e sua feminização, e pesquisadores contemporâneos que denunciam a misoginia, o racismo e o conservadorismo católico nos nacionalismos irlandês e galego, como Helena Miguélez-Carballeira e Marjorie Howes. E para refletir sobre essas questões na literatura para crianças e jovens recorreremos às novas vozes nos estudos dessa área na Galícia com os trabalhos de Montse Pena Presas e Augustin Fernandez Paz.

**Palavras-chave:** Galícia. Irlanda. Nacionalismo. Gênero. Velha.

**Thayane Gaspar Jorge** possui graduação em Jornalismo pela Universo Castelo Branco (UCB), graduação em Letras: Português/Literaturas pela Universidade do Estado do Rio de Janeiro e mestrado em Teoria da Literatura e Literatura Comparada pela

Universidade do Estado do Rio de Janeiro. É autora de diversos artigos e capítulos de livros sobre literatura galega e sua relação com a Irlanda.

**Crime, memory and national identity in Irish Contemporary Fiction in *Bad Blood*, by  
Brian McGilloway**

**Valéria Medeiros**

In a previous analysis of *Reading in the Dark*, by Seamus Deane (1998), the merging of an autobiographical narrative, the conventions of detective novel and the redemption of national identity were discussed. At the time a dialogue was established between the detective novel in its classical configuration and selected contemporary narratives (such as *The Name of the Rose*, by Umberto Eco) that borrow its founding elements and reinvents the status and functions of the figure of the narrator, the character of the detective and his object of investigation, the enigma. Acclaimed by the public and critics of the Irish crime novel, *Bad Blood* (2017) by Brian McGilloway, reconfigures elements of the 19<sup>th</sup> century crime narrative. Set shortly before Brexit's referendum, the narrative branches out into questions about community and identity from the finding of a young man's corpse in a riverside park, his head bashed in with a rock. The only clue to his identity is an admission stamp for the local gay club. DS Lucy Black is called in to investigate. Things become further complicated with the emergence of a far-right group targeting immigrants in a local working-class estate. Black fights silence to reveal the criminal. This paper aims at exploring this particular contemporary Irish crime narrative and the unfolding of this innovative approach. It is worth remembering that the crime narrative was contemporary of the tales of rationality by Edgar Allan Poe in mid-19th century and allegedly overshadowed by the appeal to logic exerted by the detective's deductive method to solve riddles.

**Keywords:** Irish contemporary literature; Crime narrative; National identity.

**Valéria Medeiros** has a BA in English and English Language Literature, UERJ, 1994; PhD in Literary Studies, PUC-Rio, 2002; Post Doctorate in Comparative Literature, UERJ, 2008; Post Doctorate in Literary Theory, PUC-Rio, 2010. Lecturer, Federal University of Tocantins, Letters Department and UNESCO Chair for Reading PUC-Rio Associate Researcher.

**'You will never be able to come home with such a man':  
Racial Anxiety in Sebastian Barry's Novels**

**Victor Augusto da Cruz Pacheco**

This presentation aims to analyze the concept of racial anxiety in the novels *On Canaan's Side* (2009), *The Temporary Gentleman* (2014) and *Days Without End* (2016) written by the Irish writer Sebastian Barry. Developed by anthropology, racial anxiety (GODSIL, RICHARDSON, 2017) describes some attitudes and beliefs socially constructed

by white people toward people of color. As Barry's works deconstruct the essentialism of Irish identity (O'TOOLE, 1998), racial anxiety is a common feature of his characters, especially when the narrative presents a diasporic situation. *On Canaan's Side*, *The Temporary Gentleman* and *Days Without End* are written in first person perspective and, through a progression on their narrative form, the novels reveal social tensions on racial perception. In this regard, the analysis of racial anxiety in Barry's novels opens a new paradigm to understand not only racial issues in Ireland but also to comprehend the construction of otherness in Irish identity.

**Keywords:** Racial anxiety. Sebastian Barry. Irish Literature.

**Victor Pacheco** is a MA student at the University of São Paulo and holds a bachelor degree in Spanish and Portuguese (Languages and Literature) from the same institution. He studied at the University of Buenos Aires (Argentina) during an exchange programme in 2016. He is co-founder and editor of *La Junta - Revista de Graduação em Espanhol* and editorial assistant of *The ABEI Journal*. He studies Irish literature since 2012 and published articles about Sean O'Faolain and Jamie O'Neill. Currently, he is interested in the relationship between narrative form and sexuality in Irish writing.

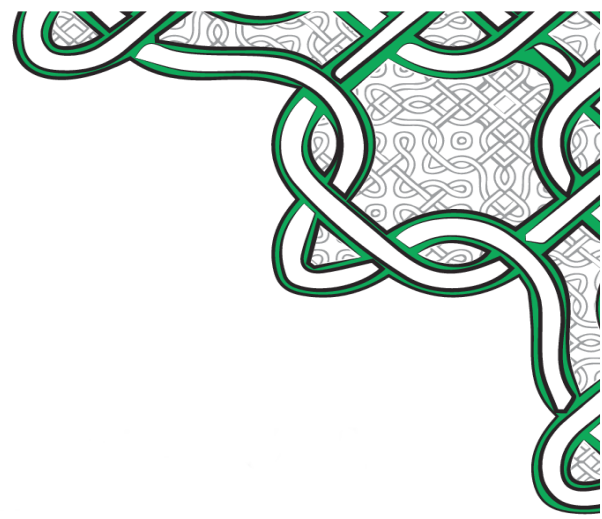
### **The Irish Legion in Contemporary Colombian Children's Fiction: *Los irlandeses* by Jairo Buitrago**

**Viviana P. Keegan**

During the 1810s and 1820s thousands of Irishmen enlisted in the patriot armies of South America, many of them in the British and Irish Legions fighting with Simón Bolívar in the independence wars of Venezuela and Colombia. Two hundred years later, Colombian writer Jairo Buitrago brings back the lives of those soldiers and officers in *Los irlandeses*, a short novel for young teenagers that vividly recreates the harshness of the war and the sufferings and loyalty of those brave men. With a thorough investigation of the historical context and a sound and lyric prose, the book tells the story of Lucas, a Colombian fourteen-year-old boy who, in the company of four Irish soldiers from the Rifles, survives the war and grows up, approaching the novel to a *Bildungsroman*. This paper analyzes how the Irish soldiers are portrayed in this novella for children and the historical context in which the action is set. The edition and the illustrations in charcoal by Santiago Guevara provide a new concept in picture books.

**Keywords:** *Irish Legion - Irish in independence wars - Colombian children's fiction*

**Viviana P. Keegan** holds a *MA in Literature* from the University of Buenos Aires where she attended several post-graduate seminars on *Children's literature*. She has a *Diploma on Childhood, Education and Pedagogy* from Facultad Latinoamericana de Ciencias Sociales, FLACSO. Member of *AEIS* (Buenos Aires). Independent researcher.



## POSTER SESSION

### Normative adaptations and erasure in Brazilian translations of ‘ *The picture of Dorian Gray*’.

**Esther Gazzola Borges**

According to Walter Benjamin, in his essay “The task of the Translator” (1923), the work performed by the translator should be perceived as something beyond a mere reproduction of the texts' original ideas. When bringing the text to light in a new language, taking into consideration its objectives and concepts, the translator ends up becoming the author of a new, freshly created, text - the translation. Therefore, the task accomplished by the translator is as of importance as that of the authors. The lexical choices made when translating, if done inappropriately, may alter the original meaning and intended objective of a whole text. One possible effect of such matter is the intentional erasure of LGBT+ characters, specially when we bring to light the historical quantitative difference when it comes to such representation in the literary world. This research aims to investigate if there is or not an erasure of LGBT+ characters in three different Brazilian translations of *The Picture of Dorian Grey* (1890) by Oscar Wilde (1854-1900), analysing the interactions between the three main characters (Dorian Gray, Lorde Henry Wotton and Basil Hallward). For this, Wildes' most famous novel was analyzed in comparison to translations by João do Rio (1919), Clarice Lispector (1974) and José Ribeiro (1985). It is important to highlight the fact that the excerpts selected present explicitly (either directly or indirectly) the non-heterosexuality of the characters. It is also relevant to call attention to the historical moment in which each translation was written and therefore, the social context that might have influenced it.

**Key-words:** Sexuality, Translation, Oscar Wilde, The Picture of Dorian Gray, LGBT+

**Esther Gazzola Borges** is an undergraduate student of Portuguese and English Languages and Literatures at the Federal University of Rio de Janeiro – UFRJ. [Estherborges8@gmail.com](mailto:Estherborges8@gmail.com)



## **The Question of Identity: Death and Dislocation in Colum McCann's Short-Stories**

**Isabela Mendes**

This project analyses and compares the two short stories, 'Sisters' and 'Edgewise', from Colum McCann's collection *Fishing the Shoe-Black River* (1993), with the perspective of postcolonial and identity studies. I focus on the common triggering elements of the narrative, such as the presence of both narrators' dead sisters as the starting point for the narratives, and the sense of estrangement caused by changes in modern age. These changes connect both stories while evidencing their different perspectives on modernity, as one narrator is an elderly lady and the other a young woman, which creates a generational gap. From two different positions in Ireland's history, the narrators present a gap in the understanding of reality that ultimately influences how they perceive themselves and their social contexts. As a methodological reference, I follow the postmodern and identity formation approaches from well-known theorists such as Stuart Hall and Homi Bhabha.

**Keywords:** Colum McCann. Irish studies. Identity. Postcolonial studies. Short-stories.

**Isabela Mendes** is an undergraduate student in the English Department at the University of São Paulo, where she studies English Literature with a focus on Culture and Irish Studies. Her IC research focuses on the intersections between postcolonial and identity studies, with specific emphasis on the work of Collum McCann.

## **The Absence of Names and The Lost Individuality in *Milkman*, by Anna Burns**

**Lauane Campos Souza**

*Milkman*, by Anna Burns, is a novel set in a nameless country, peopled by nameless inhabitants. A preliminary analysis is herein provided with a closer look at the protagonist, *middle sister*, a young girl who is being stalked by an older man, referred to only as *the milkman*. The novel adopts the stream of consciousness technique, and employs the narrator as the voice of the protagonist, although speaking from a future point of her life and recollecting the events of her involvement with the milkman. The abuser plays a central role in the narrative, and at the end it is revealed that he actually is named Milkman; the importance of naming the villain is a key story point. Whilst withholding the names of the characters and delving into the protagonist's mind, the author creates a distrustful and conflicted atmosphere. These are some of the most astonishing aspects of the novel, once it is possible to perceive its historical allusions, as pointed out by the author herself in a number of interviews: the Troubles; a conflict that took place in Belfast, Northern Ireland. The socio-political and religious environment is easily recognized by any reader familiar with Irish history, however it is possible to interpret the story in terms of a more universal experience of civil war and terror. The objective of this paper is to investigate why the character's names were hidden; the narrative focus is analyzed from the perspective of Norman Friedman's and Robert Humphrey's understanding of the stream of consciousness.

**Keywords:** *Milkman*. Anna Burns. the Troubles.

**Lauane Campos Souza** is an undergraduate student of the English Studies Programme at the University of Brasilia.

### ***No gift to set a statesman right? Yeats's position during the Great War and the Easter Rising***

**Marina Naves Saraiva de Melo Queiroz**

The aim of this article is to discuss the supposed neutral position of W. B. Yeats in armed and political conflicts by comparing three poems: two tending towards pacifism, written on the Great War, and a third, more participative, dedicated to the Easter Rising. Hence, by analysing "On being asked for a war poem" and "An Irish airman foresees his death", the role of the poet during the Great War and the Easter Rising can be discussed under the perspective of the Irish anti colonial nationalism. Following the statements of Catherine Brosman in *The Functions of War Literature* (1992), it is possible to say that when it comes to World War I, Yeatsian poetry has no purpose of creating a glorious military ideal (or even to express the traumas of the English soldiers defending their homeland), but to keep silent, as in the first poem, or yet, to expose the frivolity represented by the conflict. However, comparing the two war poems to "The Rose Tree", a poem Yeats wrote on the Easter Rising, it becomes clear, by the study of Declan Kiberd's book *Inventing Ireland* (1995), that the poet expresses a shift on his apathetic position into a much more dedicated and collaborative one, becoming the "national bard" of the Irish uprising.

**Keywords:** William Butler Yeats. World War I. Easter Rising. Irish nationalism.

**Marina Naves Saraiva de Melo Queiroz** is an undergraduate in Literature at UFMG (Federal University of Minas Gerais). She is dedicated to the studies of Irish and War Literatures, being a member of NEGUE, a centre of war literature studies at UFMG.

### **Finn among us: Fionn Mac Cumhaill and the Reincarnation Motif in *Finnegans Wake***

**Rafael Carvalho Falleiros**

This paper is a comparative research between the literary piece, *Finnegans Wake*, by James Joyce, and a broadly famous mythological figure of Irish Mythology, Fionn Mac Cumhaill. Using the stream of consciousness as an innovative tool, the Irish writer tells the History of all humanity in a few pages (AMARANTE, 2009). Symbolically (CAMPBELL, 1944), Joyce portrays a family composed by father (HCE), mother (ALP), a daughter (Issy) and two brothers (Shem and Shaun) as an archetype of the "universal family". They live a normal life, with ambiguities and conflicts that everyone shares, but the writer goes a step further and shows how a great crime can afflict a man's heart – referring to HCE's supposed sexual obscenity committed against a couple (voyeurism) or against his own daughter, being judged by the whole city. Connecting the whole plot to History's cyclicity (VICO, 1948), which Joyce (CAMPBELL, 1944) strongly believed, Finn MacCool emerges as one powerful image of Ireland's past and geography, being linked to HCE as a reincarnation of the Irish hero (CAMPBELL, 1944), and consequently, a reincarnation of the monomyth. The mythological background of

this work was mainly based on T.F. O’Rahilly’s *Early Irish History and Mythology* (1946), and the analysis on the *Wake*, on James MacKillop’s *Fionn mac Cumhaill* (1986). Additionally, general and specific aspects were discussed throughout this article, some of them, respectively, are the historiography of the Fenian Cycle (O’RAHILLY, 1946), Joseph Campbell’s monomyth (CAMPBELL, 1989), James Joyce’s writing and inspiration processes (AMARANTE, 2009); furtherly, comparisons among Finn, Tim Finnegan, Dublin, HCE, ALP will be made as well as other implications that the book incites upon the hero.

**Keywords:** Finnegans Wake. Finn MacCool. Irish Mythology.

**Rafael Carvalho Falleiros** is an undergraduate student of the English Studies Programme at the University of Brasília.

