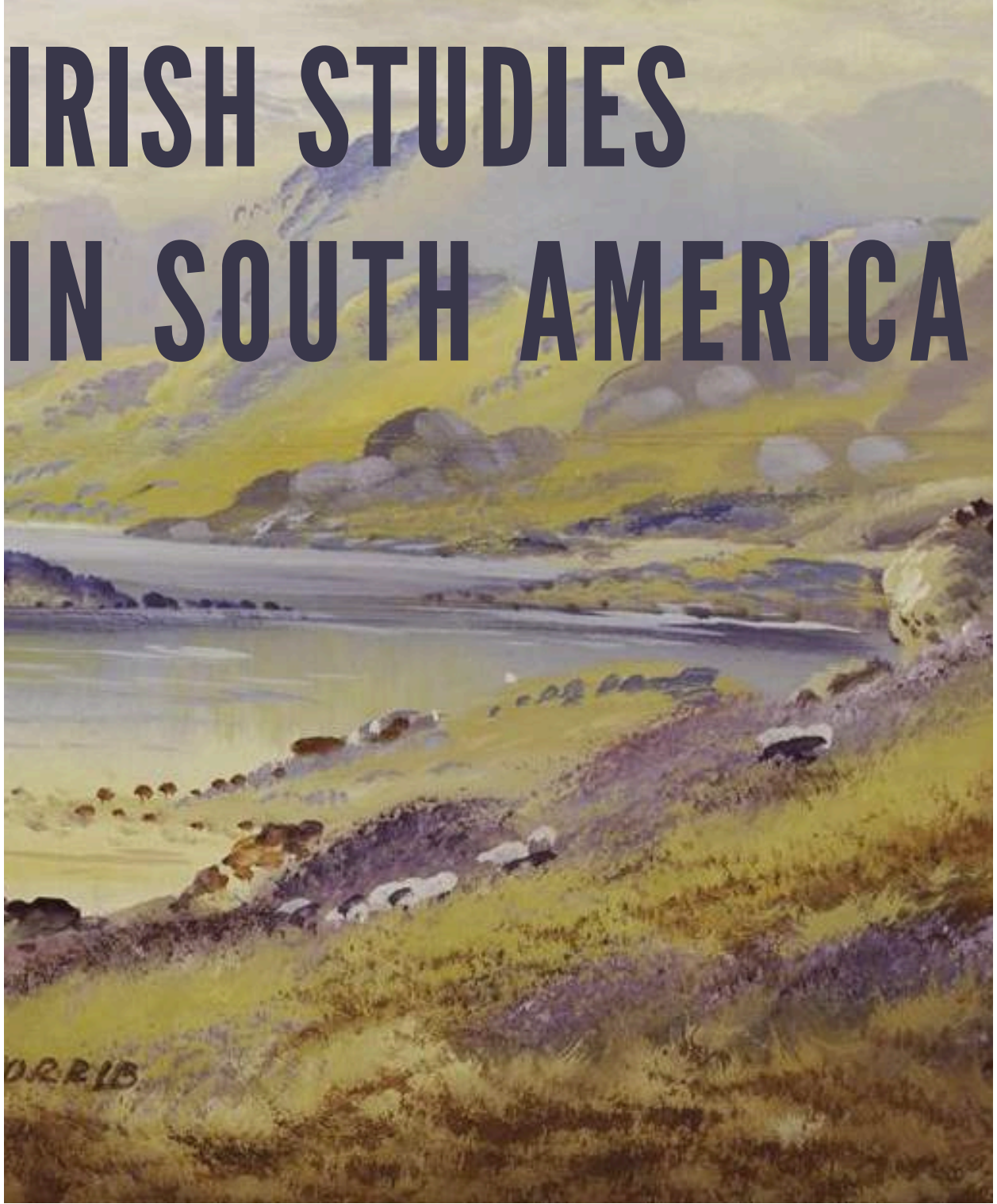


XIX SYMPOSIUM OF IRISH STUDIES IN SOUTH AMERICA



**NARRATIVES OF
RESPONSIBILITY**

UNIVERSIDADE DE
SÃO PAULO

14-16 OCTOBER 2024



BOOK OF ABSTRACTS

XIX SYMPOSIUM OF IRISH STUDIES IN SOUTH AMERICA

NARRATIVES OF RESPONSIBILITY:
IRISH STUDIES, HUMANITIES AND THE ARTS



fflch **MariaAntonia**



USP

SÃO PAULO, 2024

XIX SYMPOSIUM OF IRISH STUDIES IN SOUTH AMERICA

UNIVERSIDADE DE SÃO PAULO, 2024

Main Organizers

Mariana Bolfarine (ABEI)
Laura P. Z. Izarra (USP/ W.B. Yeats
Chair of Irish Studies)
Victor Pacheco (PG/USP)

Consultative Committee

Munira H. Mutran
Rosalie R. Haddad

Local Committee

Ana Carolina Vilalta Caetano
Bárbara Bom Angelo
Eda Nagayama
Esther Gazzola Borges
Fábio Waki
Jessica Grant
Michelle Alvarenga
Priscila Borges Rodrigues

ABEI Committee

Elisa Abrantes (vice-president of ABEI)
Camila Franco Batista
Alessandra Cristina Rigonato
Luci Collin
Maria Rita Drumond Viana
Michelle Alvarenga
Vitor Alevato Amaral

Academic Committee

Adriana Capuchinho
Aurora Piñeiro
Gisele Wolkoff
Marisol Morales
Maria Graciela Eliggi
Noélia Borges Araújo
Rejane Ferreira
Sanio Santos
Viviane Carvalho da Anunciação
Tarso do Amaral

Support

Gabinete do Reitor – USP
Pró-Reitoria de Cultura e Extensão
Universitária
Programa Eixos Temáticos ProETUSP
Agência USP de Cooperação Acadêmica
Nacional e Internacional (Aucani)
Centro Universitário MariAntonia
W. B. Yeats Chair of Irish Studies
(FFLCH/USP)
Brazilian Association of Irish Studies
(ABEI)
Emigrant Support Programme (ESP-
Embassy of Ireland)



NARRATIVES OF RESPONSIBILITY: IRISH STUDIES, HUMANITIES AND THE ARTS

BOOK OF ABSTRACTS

UNIVERSIDADE DE
SÃO PAULO

14 - 16 OCTOBER 2024

Date: 14 - 16 October 2024

Venue: University of São Paulo, São Paulo, Brazil.

The idea for the theme of the XIX Symposium of Irish Studies in South America, *Narratives of Responsibility: Ethics, the Environment and the Arts*, originated from the upcoming COP 30, which will be held in the north of Brazil, in Belém do Pará, in 2025. This is the first time Brazil hosts a UN Climate Change Conference, which may inspire the participants of the Symposium to reflect upon the role of literature, music, visual and performative arts in telling the history of the present for future generations. We are living in a time in which the consequences of human actions on Earth are the equivalent to natural disasters, earthquakes, tsunamis, climate disasters and pandemics, which can no longer be ignored. According to Tom Bristow (2015), "From the perspective of the humanities, the metaphor of the Anthropocene asks us to think of the human as one part of the More-than-human world, which is to think of us not within the world but of the World" (p. 2). In this regard, it is essential to bring to the fore the discussion around responsibilities. Bearing responsibility is an inescapable condition in an age of constant change. After the COVID-19 pandemic, responsibility has become key in human interactions, in the relationship with the planet and the natural environment, in the way we communicate and position ourselves, and in the way we read, write and create art. In the Humanities, collective and individual responsibility should aim at building new bridges between various fields of knowledge to understand the environmental crisis that is currently affecting the world and to create solutions that provoke a positive change. It is also an opportunity to consider how Irish Studies, which is often marked by self-reflexivity and affinity with the Humanities, offer a privileged standpoint to enquire about the practice of responsibility in contemporaneity.

NARRATIVES OF RESPONSIBILITY: IRISH STUDIES, HUMANITIES AND THE ARTS

PROGRAMME

UNIVERSIDADE DE
SÃO PAULO

14 - 16 OCTOBER 2024

11 October 2024

Pre-Conference – Centro Universitário MariAntonia da USP

R. Maria Antônia, 294 - e 258 - Vila Buarque, São Paulo

- 15:00 *Segredos do Putumayo*. Documentary by Aurélio Michiles, followed by a conversation with Aurélio Michiles, Mariana Bolfarine and Laura Izarra
- 17:00 **Welcome**
Laura Izarra (W.B. Yeats Chair), Mariana Bolfarine (ABEI), Consul General of Ireland Robert Jackson and Deputy Consul General Niamh Casey
- 17:15 Launch of the anthology *Emblemas / Emblems*, by Catherine Phil MacCarthy
Interview with Catherine MacCarthy and her translator Gisele Wolkoff (UFF)
- 18:00 Launch of the exhibition “Entanglement”/ “Emaranhado”, by Rita Duffy
Introduced by Ana Castro, Director and Ivo Giroto Vice-Director of *Centro MariAntonia*, Curator Laura Izarra interviews Rita Duffy
- 19:00 Refreshments hosted by ABEI

14 October 2024

XIX Symposium of Irish Studies in South America

Venue: Centro Universitário Maria Antonia da USP

R. Maria Antônia, 294 - e 258 - Vila Buarque, São Paulo

- 10:00 Registration
- 10:30 Welcoming Remarks
- 10:45 **Opening Lecture:** “Neither Here Nor There”
Rita Duffy (ESP – Alliance of Chairs of Irish Studies in Latin America)
Chair: Consul General Robert Jackson
- 11:45 Lunch

NARRATIVES OF RESPONSIBILITY: IRISH STUDIES, HUMANITIES AND THE ARTS

PROGRAMME

UNIVERSIDADE DE
SÃO PAULO

14 - 16 OCTOBER 2024

- 14:00 **Lecture 2:** Opening Lecture: “In the name of God: Human intervention in the natural environment in Emma Donoghue's Haven”
Marisol Morales Ladrón (Universidad Alcalá de Henares)
Chair: Elisa Abrantes (UFRRJ)
- 15:00 **Round Table 1:** Translating Irish Voices from History to Poetry and Fiction
Luciana Fonseca (USP). “Translating Empire: Language and the Colonization of Brazil and Ireland”
- Luci Collin (UFPR). “Irish Cultural and Historical Contents Translated into a Brazilian Universe: The Poetry of Heaney, Chuilleanáin and Cannon in Portuguese”
- Maria Graciela Eliggi (UNLPam). “Translating Irish Voices from History to Poetry and Fiction”
- Alzira Leite Vieira Allegro (PUC/SP). “Frank O’Connor: Translating his Young Characters’ Voice into Real Life”
Chair: Munira H. Mutran (USP)
- 16:30 Refreshments
- 17:00 **Lecture 3:** “Dream of a Sustainable World”
Catherine Phil MacCarthy
Chair: Luci Collin (UFPR)
- 18:00 **Official Opening:** Ambassador of Ireland Fiona Flood; USP Pro-Rector of Culture and Extension Professor Marli Quadros Leite; President of Aucani Professor Sergio P. B. Proença; Director of FFLCH Adrián Pablo Fanjul; President of ABEI Dr. Mariana Bolfarine; Coordinator of the W.B. Yeats Chair of Irish Studies Professor Laura P. Z. Izarra
- 18:15 Irish Studies in Brazil
- 18:30 Reception hosted by the Embassy and Consulate General of Ireland

NARRATIVES OF RESPONSIBILITY: IRISH STUDIES, HUMANITIES AND THE ARTS

PROGRAMME

UNIVERSIDADE DE
SÃO PAULO

14 - 16 OCTOBER 2024

15 October – Venue: Aucani

Avenida Prof. Lúcio Martins Rodrigues, 310 - Bloco B
05508-020 – Butantã, São Paulo (Cidade Universitária)

- 9:00 **Panels**
- 10:30 Coffee Break
- 11:00 **Round Table 2:** Irish Culture and the Anthropocene
Rejane de Souza Ferreira. “Sascha Hanning's *Delta* and Paul Lynch's
The Prophet Song: Narratives of the End”
- Karolina Ulloa. “I test myself”: the Artful Solace of Sara Baume's *A Line
Made by Walking*”
- Sanio Santos. “Irish Eco-Horror and a World Close to its Demise –
Analyzing *Dead Meat* (2004), by Conor McMahon”
Chair: Fábio Waki (USP)
- 12:30 Lunch
- 14:00 **Lecture 4:** “About the Play: Dining at Petitpas” and dramatic reading
Justin MacCarthy (playwright), Eda Nagayama &
Michelle Alvarenga
Chair: Camila Franco Batista (UFR)

NARRATIVES OF RESPONSIBILITY: IRISH STUDIES, HUMANITIES AND THE ARTS

PROGRAMME

UNIVERSIDADE DE
SÃO PAULO

14 - 16 OCTOBER 2024

15:00 **Round Table 3:** Interdisciplinary Dialogues of the Alliance of Chairs of Irish Studies in Latin America

Juan José Delaney. “Borges and Irish Writing Revisited: Scottus Eriugena and Berkeley”

Thiago Cass. “The Irish ‘loudspeaker’ and Miss Edgeworth: Ireland in Woolf’s *Jacob’s Room*”

Camila Batista. Territoriality in *Torto Arado* and Famine: Oppression and Resistance in Colonial Contexts”

Chair: Laura P.Z. Izarra (USP)

16:30 Coffee Break

16:30 **Video at Ireland Corner**
G.B. Shaw’s *Mrs Warren’s Profession* by Rosalie R. Haddad

Posters

17:30 **Piano Concert** by Cathal Breslin
Chair: Eduardo Medeiros (USP)
Address: Prédio 6 da ECA - R. da Reitoria, 215 - Butantã, São Paulo

20:00 Conference Dinner

NARRATIVES OF RESPONSIBILITY: IRISH STUDIES, HUMANITIES AND THE ARTS

PROGRAMME

UNIVERSIDADE DE
SÃO PAULO

14 - 16 OCTOBER 2024

16 October – Venue: Aucani

**Avenida Prof. Lúcio Martins Rodrigues, 310 - Bloco B
05508-020 – Butantã, São Paulo (Cidade Universitária)**

9:00	Panels
10:30	Coffee Break
11:00	Panels
12:00	Lunch
13:30	Video at Ireland Corner “What is it that Cinderella and Snow when they wait?” Adaptation of Waiting for Godot (UFSC) by Dirce Waltrick do Amaral and performed by UFSC students of Artes Cênicas <i>Chair: Victor Pacheco</i>
14:30	Lecture 5: "Irish Poetry and Some Translations, a Personal Approach" Heleno Godoy (UFG) <i>Chair: Vitor Alevato (UFF)</i>
15:30	Coffee Break
16:00	Lecture 6: “Responsibility for the Narrative of Ireland’s Future “ Maurice Fitzpatrick (filmmaker) <i>Chair: Niamh Casey (Deputy Consul)</i>
17:00	Closing Remarks Elisa Abrantes (Vice-president of ABEI)
18:00	Get-together



NARRATIVES OF RESPONSIBILITY: IRISH STUDIES, HUMANITIES AND THE ARTS

PROGRAMME

UNIVERSIDADE DE
SÃO PAULO

14 - 16 OCTOBER 2024

Panels

15 October – 9:00

Irish Literature and the Anthropocene

Mini-auditório – 2nd floor

Chair: Fábio Waki

“Name, Neologism, Concept: the Anthropocene and James Joyce’s Linguistic Creation”

Luísa Leite Santos de Freitas

“Posthumanism and Digital Humanities: Contributions from Corpus Stylistics”

Natalia Muguero

Connections Between Brazil and Ireland

Room 1A/1B – 3rd floor

Chair: Michelle Alvarenga

“Reviving the Classics: Teaching Paul Muldoon’s *The Birds* in Brazilian Higher Education”

Alessandra Cristina Rigonato

“A Comparison of Narrative Voices in Two Novels by Sebastian Barry from the Perspective of Paulo Freire’s *Pedagogia do Oprimido*”

Maria Clara de Araujo Laeber

“Sinéad Gleeson and Ecocriticism: An Irish Female Voice Responds to the Brazilian Landscape”

Nícea Nogueira and Beatriz Redmond



NARRATIVES OF RESPONSIBILITY: IRISH STUDIES, HUMANITIES AND THE ARTS

PROGRAMME

UNIVERSIDADE DE
SÃO PAULO

14 - 16 OCTOBER 2024

15 October – 9:00

Racialising Ireland

Room 3A/3B – 3rd floor

Chair: Elisa Abrantes

“Black Otherness in a White Global Nation: *Aisha*, *Trafficked*, and *The Front*”

Cecilia Martins (FATEC-SP)

“Migration and Translation: Three Cases of Migrant Writing among Asylum Seekers in Ireland”

Noélia Borges (UFBA)

“‘Hamlet, I am thy father’s gimlet!’: Semicolonial Shakespeare in James Joyce’s *Ulysses*”

Pedro Luís Sala Vieira (Faculdade Souza Marques)

“Black Skin, Affective Masks: Blackness in Contemporary Irish Fiction”

Victor Pacheco (USP)

16 October – 9:00

Irish Literature in the Turn of the Century

Room 1A/1B – 3rd floor

Chair: Maria Graciela Eliggi

“A Crime Against an Unknown God: Otherness and Transgression in Oscar Wilde’s *Salome*”

Ana Carolina Vilalta Caetano (USP)

“As Mulheres de Bram Stoker: O Gótico e o Feminino em *Drácula* (1897), *Lady Athlyne* (1908) e *The Lady of the Shroud* (1909)”

Sara Gonçalves Rabelo (IF Goiano)



NARRATIVES OF RESPONSIBILITY: IRISH STUDIES, HUMANITIES AND THE ARTS

PROGRAMME

UNIVERSIDADE DE
SÃO PAULO

14 - 16 OCTOBER 2024

16 October – 9:00

James Joyce's Narratives

Mini-auditório – 2nd floor

Chair: Thiago Rhys Bezerra Cass

“Weaving the flow towards the past: Molly Bloom’s recollections in the light of Bergson”
Ana Carolina Carvalho Monaco da Silva (UFF)

“‘tales of distant countries’ – Eveline Appropriated”
Tarso do Amaral de Souza Cruz (UERJ)

“Smoking with James Joyce’s Characters”
Vitor Alevato do Amaral (UFF)

16 October – 11:00

Sally Rooney’s Narrative

Mini-Auditório – 2nd floor

Chair: Rejane Souza

“Os e-mails como experimentação literária nos romances de Sally Rooney”
Bárbara Moreira Bom Angelo (USP)

“*Normal People*: Marianne’s Relationship with Violence and Connell’s Silent Depression”
Thaís Valéria Guimarães dos Santos (UFT)



NARRATIVES OF RESPONSIBILITY: IRISH STUDIES, HUMANITIES AND THE ARTS

PROGRAMME

UNIVERSIDADE DE
SÃO PAULO

14 - 16 OCTOBER 2024

16 October – 11:00

New Dialogues in Irish Literature

Room 1A/1B – 3rd floor

Chair: Alessandra Cristina Rigonato

“Otherness & Young Adult Lit: Representation in Non-canonical Literature”

Esther Borges (USP)

“Collage of Remembrances: The Troubles’ Cultural Memory in Gail McConnell’s Poems”

Jessica Grant Craveiro (USP)

Sebastian Barry’s Narratives

Room 3A/3B – 3rd floor

Chair: Camila Batista

“Trauma and Memory in Sebastian Barry’s *Old God’s Time*”

Elisa Abrantes (UFRRJ)

“*Long Long Way* – O Levante de Páscoa por Sebastian Barry”

Natália Silveira Triani (UFRRJ)

Posters Session

15 October – 16:30

“Haunting Bogs: Exploring Gender and Spatial Dynamics in Irish Gothic Theatre”

Maria Eduarda da Luz (UFSC)

“A Study of the Paratexts of the Translations of James Joyce’s *A Portrait of the Artist as a Young Man* to Brazilian Portuguese”

Ester Gomes da Silva (UFF)

XIX SYMPOSIUM OF IRISH STUDIES IN SOUTH AMERICA
UNIVERSIDADE DE SÃO PAULO, 2024

LECTURES

Dream of A Sustainable World

Catherine Phil MacCarthy

‘If we are entering a great dismantling, we can hardly expect lyric to survive. How to write a lyric poem?’ Kathleen Jamie asks in *Cairn*. (2024) ‘Where do poems come from?’ Michael Longley ponders in a recent interview. ‘What are creativity’s needs for full functioning?’ Tillie Olsen investigated in *Silences*. ‘In dreams begins responsibility’ Yeats claimed in 1914 in his introduction to *Responsibilities*.

In my keynote address, I will reflect on the mystery of where poems come from. And how they began for me in my early thirties, living in London, with a heightened awareness of an Irish accent, a rural childhood and a memory bank of places and people that became an imaginative nest. How did my journey in writing develop over thirty-five years, and who are the important influences?

‘What are the permissions for poets who are women in Ireland? How do they differ from those of men?’ Eavan Boland asked in a Dundrum workshop in the late eighties. How have both permissions and circumstances changed since then?

Now that global warming has become a reality, what is the role of poetry? Has it changed? Does culture have a function in creating an ethos of sustainability and living in harmony with the planet? When asked about a writer’s responsibility, Joseph Brodsky once responded that “a writer’s only duty was to the care of his sentences.” Overall, I enquire how poetry may respond to climate change, and advocate for a more sustainable future.

XIX SYMPOSIUM OF IRISH STUDIES IN SOUTH AMERICA
UNIVERSIDADE DE SÃO PAULO, 2024

LECTURES

“In the name of God: Human intervention in the natural environment in Emma Donoghue’s Haven”

Marisol Morales-Ladrón (University of Alcalá)

Skellig Michael, the largest of the Skellig islands, is nowadays a protected natural space, a paradise for biodiversity and a UNESCO world heritage site. Though access is limited to mild seasons and sea and weather conditions, the remains of a Christian monastery reveal that human life somehow survived there for some time under extreme circumstances. Taking such historical vestiges as the central motif of Haven, Emma Donoghue imagines a likeable past for those first inhabitants, in what has been too loosely described as an adventure story of survival in an inhospitable place, while she has claimed to have engaged in a warning against environmental destruction. Set in the VII century, the narrative delves into the harsh voyage and arrival of three monks to this remote island off the west coast of Ireland, driven by the visionary dream of their leader, a fanatic prior, who believed to have the holy mission of building a church. Since finding resources in such a hostile ecosystem is a matter of life or death, the prior’s display of an unlimited power to exploit the island by means of abusing the two monks proves fatal. Turned into subaltern subjects as a result of their obedience and silence votes, environmental destruction and human cruelty are secured. Bearing these aspects in mind and drawing on theories of ecological responsibility, the Anthropocene and earth care, the present lecture will analyze Donoghue’s novel in light of the consequences of colonial appropriation and of her own overt criticism against the undeletable human imprint on nature. I will finally argue that literature can be instrumental in bringing awareness of the present ecological crisis through climate change, the limits of planetary resources and the need to protect our environment.

XIX SYMPOSIUM OF IRISH STUDIES IN SOUTH AMERICA
UNIVERSIDADE DE SÃO PAULO, 2024

Responsibility for the Narrative of Ireland's Future

Maurice Fitzpatrick

This plenary lecture explores literary works and other texts that have attempted to wrest a future narrative for Ireland from its troubled past. It will trace attempts, from the 1960s through to comparable efforts today, to articulate a national narrative through acknowledging the myriad ways in which the country's narrative was blighted by the colonial legacy, institutional abuse and an entrenched resistance to modernisation and democratisation. The lecture will explore ways in which an ongoing reckoning with the past is essential for a vision of national identity in a New Ireland in the 21st century.

"Irish Poetry and Some Translations, a Personal Approach"

Heleno Godoy

This keynote or short lecture aims to discuss the translation into Portuguese of the following poems: "Mise Eire" by Eavan Boland, "A Grafted Tongue" by John Montague, "Death of an Irishwoman" by Michael Hartnett, and "Exposure" by Seamus Heaney. The central idea is to justify the stylistic choices of the translations, taking into account the constants and variables of Irish history regarding colonialism, post-colonialism, gender, identity and representation.

ROUND TABLES

Round Table: Translating Irish Voices from History to Poetry and Fiction
Chair: Munira H. Mutran

“Frank O’Connor: translating his young characters’ voice into real life
Alzira Leite Vieira Allegro

This brief talk will consist of a short presentation of some aspects involved in the translation of Frank O’Connors’ short story “The Babes in the Wood,” associating it with two other short stories by him, which also present children as main characters in their attempt to understand the world and interact with it.

Ethics and Social Responsibility in Contemporary Irish Writing in Translation

María Graciela Eliggi (National University of La Pampa)

The theme of the XIX Symposium “Narratives of Responsibility: Ethics, the Environment and the Arts”, is inspiring indeed and challenging. Which are the main roles of literature as a vehicle to communicate present-day issues to the future generations. Is literature meant to teach readers lessons of different kinds? Back in time, Argentine Literature university professor and writer Raúl Castagnino (1914-1999) in his book *¿Qué es Literatura?* (1958) shared his ideas on the nature of literature and its roles: entertainment, escapism, catharsis, commitment. This last role is interesting because although at that time Castagnino was referring to socio-historic and political responsibility he asserted that literature through imaginative and narrative resources (aesthetic role) posits questions for readers to think critically and ethically. In this presentation I would like to show how Irish contemporary writers appeal to their readership’s sense of ethics and responsibility, encouraging them to contemplate situations and characters’ behaviours without necessarily trying to teach them a lesson, but stimulating their capacity to reflect on what is going on and maybe take positive action.

XIX SYMPOSIUM OF IRISH STUDIES IN SOUTH AMERICA

UNIVERSIDADE DE SÃO PAULO, 2024

Moreover, I will show how the process of translation helps disseminate ideas contained in the text and raise the awareness of larger audiences in different societies. The case of Mary O'Donnell's translated works will be referred to as an example.

“Irish Cultural and Historical Contents Translated into a Brazilian Universe: The Poetry of Heaney, Chuilleanáin and Cannon in Portuguese”
Luci Collin (Catholic University of Paraná)

Translating poetry always involves deep considerations whether literary, linguistic or of other sorts, and requires special care regarding the question of how the form-content intersection can be preserved and reproduced to the maximum. In this movement that characterizes the poetic treatment of a text, cultural and historical elements mix with formal elements. Based on the analysis and practice of translating poems by three contemporary Irish authors into Brazilian Portuguese – Seamus Heaney, Eiléan Ní Chuilleanáin and Moya Cannon – we intend to investigate and illustrate which strategies can contribute to ensuring that the result of the translations is satisfactory and reproduce, in an ideal degree of proximity between source text and target text, the organicity of the poem.

“Translating Empire: Language and the colonization of Brazil and Ireland”
Luciana Carvalho Fonseca (University of São Paulo)

XIX SYMPOSIUM OF IRISH STUDIES IN SOUTH AMERICA

UNIVERSIDADE DE SÃO PAULO, 2024

Round Table: Irish Culture and the Anthropocene

Chair: Fábio Waki

Sascha Hanning' *Delta* and Paul Lynch's *The Prophet Song*: narratives of the end

Rejane Souza (Federal University of Tocantins)

Chile and Ireland, beyonds their own geographical, political and historic particularities, share a history of colonization and authoritarianism. The Chilean writer Sascha Hanning and the Irish writer Paul Lynch portrays specific situations from their countries to provoke their readers realize how much of universal exists in each individual and how each person is involved at the global history. Both authors denounce the perversity of totalitarian regime, camouflaged by a false democracy, that pretends to be populist, only superficially recognizing the racist and paternalistic bases of their colonial practices, apologizing or instituting inclusive policies, without, however, transforming the modus operandi of the system, which continues to operate. The research presented here proposes a dialogue between the criticisms presented by Hanning and Lynch with Bruno Latour (2020), Isabelle Stengers (2015) and Elizabeth A. Povinelli (2024) theories.

“I test myself”: the Artful Solace of Sara Baume’s *A Line Made by Walking* **Karolina Ulloa** (National Autonomous University of Mexico)

Today daily life bears witness to humans’ technological advances while, simultaneously, confronting our species with the fretful consequences of our time on earth: the Anthropocene, this geo-historical period, faces us with an imminent prospect of death (Zylinska 9-10) due to the pernicious alterations brought on by our hubris. Younger generations thus face a bleak panorama that incites hopelessness, uncertainty, and isolation. Such is the case of Frankie, the twenty-five-year-old protagonist of Sara Baume’s *A Line Made by Walking*: she moves from a bedsit in Dublin into her recently deceased grandmother’s countryside bungalow to escape the suffocations of a predatory urban life as a frustrated artist and part-time worker. While recovering, she resorts to art and nature as means to reconsider her place as part of the World (Bristow 2).

XIX SYMPOSIUM OF IRISH STUDIES IN SOUTH AMERICA UNIVERSIDADE DE SÃO PAULO, 2024

Through Affect Theory, in this paper I first analyze key intermedial connections that illuminate Frankie's characterization, such as the homonymous 1967 sculpture by Richard Long. Secondly, I study the author's weaving of an autodiegetic narrative and pictures of dead animals—a personal bestiary that encompasses the character's reflections on humanity, its scope, and its ensuing responsibilities. I contend that through this acute juxtaposition of the artificial and the natural the novel results in what the protagonist herself defines as “conceptual art: by means of nominal material, vast feeling is evoked” (43). In doing so, Baume offers solace amidst the ongoing global crisis and reminds readers that there is hope in how we decide to negotiate our human connections with the environment.

Irish Eco-Horror and a World Close to its Demise – Analyzing Dead Meat (2004), by Conor McMahon

Sanio Santos (Federal University of Bahia)

Dead Meat (2004) is an Irish eco-horror film written and directed by Conor McMahon. The project was developed with the financial support of Screen Ireland. It is a low-budget production that reflects concerns about the growth of unsustainable agriculture and climate change (Brereton, 2020). These concerns are projected onto zombies, monstrous figures that represent the decadence of the human race. During the narrative, they terrorize and devour victims, while spreading an apocalyptic atmosphere across the Irish countryside. Thus, the film subverts the idea of Ireland as a country of untouched natural beauty and indicates that this space is not immune to the consequences of predatory exploitation. Furthermore, McMahon explores events from Ireland's disturbing historical past, religious objects, and aspects of the Celtic culture, which makes *Dead Meat* a film that explores multiple dimensions of unrest and fear. Thus, this paper aims to answer the following question: how does Conor McMahon's *Dead Meat* (2004) represent the fears that haunt the imaginary of the Irish community?

XIX SYMPOSIUM OF IRISH STUDIES IN SOUTH AMERICA

UNIVERSIDADE DE SÃO PAULO, 2024

The general objective is to analyze the narrative and film elements of *Dead Meat* (2004), in light of studies and theories on Irish history, postmodern horror, and ecological horror. The methodology adopted will be a content analysis, as defined by Laurence Bardin (1977). It is a set of methodological instruments that aims to obtain procedures for describing and interpreting implicit and explicit messages. This investigation is justified by the need to broaden debates on ecological issues. In addition, this work favors the expansion of the diversity of research in the Brazilian academic field, where there is still a limited number of studies on Irish cinematography.

XIX SYMPOSIUM OF IRISH STUDIES IN SOUTH AMERICA

UNIVERSIDADE DE SÃO PAULO, 2024

Round Table: Interdisciplinary Dialogues of the Alliance of Chairs of Irish Studies in Latin America

Chair: Laura P. Z. Izarra

O “alto-falante irlandês” e “Miss Edgeworth”: a Irlanda em *Jacob’s Room* **Thiago Rhys Bezerra Cass** (University of São Paulo)

Virginia Woolf enxergava *Jacob’s Room* (1922) como seu primeiro romance experimental. Discutiremos como essa consciente ruptura com as práticas ficcionais e narrativas da novelística realista, frequentemente associada ao trauma da Primeira Guerra, é saturada por alusões à violência política na Irlanda às vésperas da votação do terceiro Home Rule Bill, de 1914. Por outro lado, demonstraremos as afinidades temáticas e construtivas entre *Jacob’s Room* e o romance inaugural de uma escritora irlandesa por quem Woolf afetava desdém ou indiferença: *Castle Rackrent* (1800), Maria Edgeworth.

Territoriality in *Torto Arado* and *Famine*: Oppression and resistance in colonial contexts

Camila Franco Batista (Federal University of Rondonópolis)

This study compares the representation of territoriality in the novels *Torto Arado* (2019) by Itamar Vieira Júnior and *Famine* (1937) by Liam O’Flaherty, through the lens of theoretical concepts on colonialism and resistance (Fanon, 1961; Said, 1978). The analysis examines how land, identity, and resistance are portrayed in distinct colonial contexts: Brazil and Ireland. In *Torto Arado*, land is central to the collective identity of quilombola communities in the Brazilian backlands, functioning as a space of resistance against historical expropriation and marginalization. The narrative reflects the idea that the struggle for land ownership is an act of cultural preservation and survival, aligned with Fanon’s (1961) notions of resistance. Conversely, *Famine* addresses the Irish Great Famine, contextualized by British colonial domination, where land is associated with suffering and exploitation.

XIX SYMPOSIUM OF IRISH STUDIES IN SOUTH AMERICA

UNIVERSIDADE DE SÃO PAULO, 2024

Territoriality, in this context, reflects the disconnection and oppression of Irish peasants, echoing Said's (1978) analysis of the relationship between colonialism and cultural identity. Instead of being a space of resistance, land emerges as a symbol of devastation and loss. The comparison reveals that while in *Torto Arado* land is an element of cohesion and struggle, in *Famine* it represents loss and oppression. The different forms of territoriality in these two novels offer a deeper understanding of the relationships between land, identity, and resistance, contributing to debates in comparative literature and postcolonial studies.

“Borges and Irish Writing Revisited: Scottus Eriugena and Berkeley”

Juan José Delaney

The presentation aims to reread the sections devoted to the two Irish intellectuals in his book published in 2018 and expands and deepens certain aspects and reflections. Scottus Eriugena (c. 815 - c. 877) was a theologian and thinker, and bishop George Berkeley (1685-1735) the philosopher whose writings promoted idealism. The latter was a central influence in Borges philosophy and the former a curious and recurrent reference in the Argentine writer's work, where we find that what attracted him was the concept of the individual being part of a universal Nothingness.

PANELS

Panel: Irish Literature and the Anthropocene

Chair: Fábio Waki

Name, neologism, concept: the Anthropocene and James Joyce's linguistic creation

Luísa L. S. de Freitas (Rio de Janeiro State University)

This paper draws a parallel between a creative literary force, especially in terms of lexical creation and metaphorical uses, and the creative force in scientific discussions, especially concerning the creation of the word Anthropocene. The case for this argument is mainly based on James Joyce's works, especially his last one, *Finnegans Wake* (1939), as it presents a visibly innovative use of language in terms of lexical creation. Different abilities to create new vocabulary may be collectively understood as a testimony of an imaginative approach similar to the generation of new concepts in the humanities, such as the Anthropocene. According to Viveiros de Castro (2023), "Anthropocene" is a word which may be taken either as a name, as a neologism, or as a concept. Different discussions may be prompted in each case, and it is also a pertinent question in *Finnegans Wake* if certain words function as names, neologisms, or even concepts (as operative terms in the fictional universe, at least). Variations such as Capitalocene have been proposed, and Donna Haraway (2015) has argued for a concomitant variety of terms. As Patrick Curry (2023) has stated, epistemic metaphors are literary strategies, and metaphors are also in relation with nature. Metaphors are, in his sense, as "wild" as the natural world, and it is also "the blood" in the humanities' veins that opens up meaning for a pluralistic perspective. These considerations will help us explore the relationship between word creation in the humanities and in the arts.

XIX SYMPOSIUM OF IRISH STUDIES IN SOUTH AMERICA

UNIVERSIDADE DE SÃO PAULO, 2024

Posthumanism and Digital Humanities: Contributions from Corpus Stylistics

Natalia Muguero (National University of La Pampa)

Posthumanism, described as a mode of thinking about the intersection of human, nonhuman, and technological worlds, has gained theoretical relevance in the late twentieth and twenty-first centuries, especially as regards ecological consciousness that questions the role of humans towards the environment. Another contribution of the posthumanist thought has been to decentre the human and to demonstrate how all matter is interlinked, mutually dependent and co-evolved, whether this is the animal forms or the impact that humans have on technology and vice versa (Nayar, 2019). Digital Humanities, in turn, has been defined as an area of scholarly activity at the intersection of computing or digital technologies and the disciplines of the Humanities. The empirical study of the language was one of the earliest disciplines within the Humanities which was part of this digital turn (Adolphs & Knight, 2020). More specifically, stylistics has benefitted from the availability of digitised versions of literary texts and methods of textual analysis that go from simple visualisation techniques to sophisticated quantitative approaches. The term 'corpus stylistics' has come to be used to refer to research in this area.

Based on these tenets, the aim of this presentation is to provide a preliminary analysis of posthuman themes and motifs which are present in a selection of contemporary Irish short stories by means of corpus stylistics methodologies. A final reflection will be provided on the relevance that the Digital Humanities are having to the study of literary texts.

XIX SYMPOSIUM OF IRISH STUDIES IN SOUTH AMERICA

UNIVERSIDADE DE SÃO PAULO, 2024

Panel: Connections Between Brazil and Ireland

Chair: Michelle Alvarenga

Reviving the Classics: Teaching Paul Muldoon's *The Birds* in Brazilian Higher Education

Alessandra Rigonato (Federal University of Tocantins)

This research explores the challenges and opportunities of teaching contemporary Irish playwrights, such as Paul Muldoon, in Brazil. Focusing on Muldoon's 1999 adaptation of Aristophanes' play **The Birds** (414 BC), the study investigates the potential of incorporating this work into the English Language and Literature undergraduate program at the Federal University of North Tocantins. The research originated from the observation that while many Irish playwrights have revisited classical Greek tragedies, only Muldoon has chosen to reinterpret a comedy. The key questions guiding this research are: How does this ancient Greek comedy continue to maintain its aesthetic appeal and relevance in the modern era? And, would this play be effective in sparking students' interest in pursuing further research on Irish drama? The hypothesis suggests that placing classical texts within contemporary contexts breathes new life into ancient works, helping learners realize that understanding the past is also a way of understanding the present. The research is grounded in theories of intertextuality from Júlia Kristeva (1974), Julie Sanders, and Linda Hutcheon (2011), alongside reception studies, particularly the work of Lorna Hardwick (2003). This study aims to offer insights into the processes of literary creation, the dynamic dialogue between classical and contemporary texts, and the pedagogical strategies for integrating these works into a Brazilian academic setting.

XIX SYMPOSIUM OF IRISH STUDIES IN SOUTH AMERICA

UNIVERSIDADE DE SÃO PAULO, 2024

A Comparison of Narrative Voices in Two Novels By Sebastian Barry From the perspective of Paulo Freire's *Pedagogia do Oprimido* ***Maria Clara de Araujo Laeber* (Fluminense Federal University)**

Based on two recent novels by contemporary Irish author Sebastian Barry: *Days Without End* (2016) and *A Thousand Moons* (2020), this paper aims to compare the narrative voices of Thomas McNulty and Winona, the narrator-characters of the novels. This comparison is based on the ideas of Brazilian educator and philosopher Paulo Freire (1921-1997), presented in *Pedagogia do Oprimido* (1971). Both novels deal with the participation of the Irish in wars against Indians in the United States in the 19th century, either as the main theme in the first novel or as a backdrop in the second. The aim is to show how an oppressed character belonging to a social minority as an Irish immigrant to the United States, Thomas McNulty, in *Days Without End*, becomes an oppressor, participating in massacres against Indigenous people and perpetrating, without realizing it, symbolic violence of cultural erasure against Winona, an indigenous woman adopted by him and his companion John Cole after the girl has her family - and the whole village - wiped out by the American army of which they are part. In *A Thousand Moons*, these events are told in more detail from Winona's point of view. We hypothesize that Thomas' internalized oppression (FREIRE, 1971), resulting from the structures of militarism used to maintain the state of domination without critical reflection on his actions, makes the character both victim and tormentor, oppressed and oppressor.

XIX SYMPOSIUM OF IRISH STUDIES IN SOUTH AMERICA

UNIVERSIDADE DE SÃO PAULO, 2024

Sinéad Gleeson and Ecocriticism: an Irish female voice responds to the Brazilian landscape

Nícea Nogueira (Federal University of Juiz de Fora)

Beatriz Redmond (University of São Paulo)

In a series of 23 short texts about the travel impressions of an Irish woman experiencing South America for the first time, writer Sinéad Gleeson presents her perspective on Brazilian nature, culture, language and literature in her essay “I know what spring is like: Clarice, crônicas and Corcovado” (2021). The essay was translated into Portuguese in 2023 by Maria Rita Drumond Viana and was added to the Brazilian edition of the book *Constellations: reflections from life* (2019). Gleeson reports on the trip she took to Santa Catarina and Rio de Janeiro in 2018, highlighting how she noticed similarities with Ireland, especially regarding religion, and how she felt welcomed and comfortable in tropical lands. Even when she mentions Clarice Lispector, Gleeson perceives the writer in relation to non-human characters in the Brazilian landscape. This study aims at evoking the appreciation of the human and non-human world by Gleeson from the perspective of ecofeminist environmental ethics. Since Ecocriticism sees how the presence of nature and natural elements can influence the interpretations and meanings of the literary work, we propose an interpretative and subjective reading of the way in which Gleeson’s essay portrays the construction of reflections on how the presence of nature can be signified beyond the text.

XIX SYMPOSIUM OF IRISH STUDIES IN SOUTH AMERICA

UNIVERSIDADE DE SÃO PAULO, 2024

Panel: Racialising Ireland

Chair: Elisa Abrantes

"Black Otherness in a White Global Nation: *Aisha*, *Trafficked*, and *The Front Line*"

Cecília Martins (FATEC-SP)

In the last three decades, the increasing migration to Ireland and its outcomes have motivated the representation of ethnic and cultural diversity on screen. The country has ceased to be a homogeneous nation, and issues of race, ethnicity, and xenophobia have become part of daily life, and thus, part of the imagination of Irish filmmakers. In addition to the demand for migrant workers, the Celtic Tiger attracted a growing number of refugees seeking a better life. This study reflects on the drama films *Aisha* (Frank Berry, 2022), *Trafficked* (Ciaran O'Connor, 2010), and *The Front Line* (David Gleeson, 2006) focusing on the spaces refugees occupy and how they are integrated — or not — into the city and Irish society. These films portray, from different perspectives, the lives of three Black Africans and their struggles to remain in Ireland. Through Gilles Deleuze and Félix Guattari's philosophical concepts of cinema and rhizomatic cities, this research explores how space and identity interrelate and how these films portray the new Irish identity emerging from a process of reterritorialization. Moreover, this examination observes that films on this theme have given rise to a style of rhizomatic intercultural cinema, which aims to humanize the experiences of those in need of international protection — a global issue. Consequently, this study discusses the role of cinema as a tool to sensitize audiences by problematizing the subjectivity of individuals living on the margins of the postmodern urban context.

Migration and Translation: Three Cases of Migrant writing among Asylum Seekers in Ireland

Noélia Borges (Federal University of Bahia)

Although translation and migration are distinct phenomena, the connection between the two is a recurrent trope in a contemporary biopolitics of language.

XIX SYMPOSIUM OF IRISH STUDIES IN SOUTH AMERICA

UNIVERSIDADE DE SÃO PAULO, 2024

Both notions and their corresponding practices in constant combination have gained relevance due to the increasing popularity of the terms in academic debates over the past few years. This paper investigates three significant points: 1) to what extent migration and translation come together with notions of identity, home and community and their relations to institutions, citizenship and rights as well as the policing of geographical and social borders; 2) as translation is a linguistic practice, on which ways language practices emerge from migrant writing and illustrate models of translation as an instrument of alterity control or as a need of support or both; 3) if choices and histories in migrant writings emerge from within. Data from texts produced by migrant writings will be used, such as “Never Again” by Donatien Francis, “Because Justice Matters” by Anonymous and “905976-14” by Donnah Vuma in *Correspondences: An Anthology to call for an end to direct provision*, edited by Stephen Rea and Jessica Traynor. M. Bakhtin (Austin, 1981), Homi Bhabha (1996) and Maria Tymoczko (2006) are relevant works to be taken into account in the present analysis.

Black Skin, Affective Masks: Blackness in Contemporary Irish Fiction **Victor Augusto da Cruz Pacheco** (University of São Paulo)

This presentation is the result of the research 'Black Characters in Contemporary Irish Literature', financed by the Fundação de Amparo à Pesquisa do Estado de São Paulo (process number 2020/03891-7). Given the increasing presence of black and non-white bodies in the Republic of Ireland in the late 1990s and into the 2000s, this presentation aims to demonstrate that affect is an agent of racialisation, and that literature is an effective medium through which affects circulate and increase their affective value and racialising potential. The theoretical proposal is to bring together Irish Studies, Black Radical Thought and Affective Studies to analyse literary texts by considering the figuration of affect at the levels of narrative (racial anxiety), the character-reader relationship (humanistic affect) and the specific emotions of the literary text (guilt, fear, hope, paranoia, abjection, antagonism).

XIX SYMPOSIUM OF IRISH STUDIES IN SOUTH AMERICA

UNIVERSIDADE DE SÃO PAULO, 2024

I argue that while affect masks racial relations in the works of white writers, it reveals them in the works of black writers, particularly the formation of Irishness by whiteness and the anti-black construction of Irish society, with black characters' ways of being, feeling and knowing circumscribed by the affective negativity that seems inherent in anti-blackness.

Panel: Irish Literature in the Turn of the Century

Chair: Maria Graciela Eliggi

As Mulheres de Bram Stoker: O Gótico e o Feminino em *Drácula* (1897), *Lady Athlyne* (1908) e *The Lady of the Shroud* (1909)

Sara Gonçalves Rabelo (Federal Goiano Institute)

O nome de Bram Stoker é, geralmente, sinônimo do romance *Drácula*, obra publicada em 1897, a qual deu origem a todo um universo imaginativo ocidental em volta da figura vampiresca intransponível, com força inimaginável, e que não só imortalizou o vampiro como figura central da cultura popular, mas também destacou a complexidade das personagens femininas, especialmente Mina Harker. Contudo, a contribuição de Stoker à literatura vai além desse único título. Em romances como *Lady Athlyne* (1908) e *The Lady of the Shroud* (1909), Stoker continua a explorar a vertente do gótico em suas narrativas, mas vai além: coloca-o em diálogo com o ideal feminista que surgiu no final do século XIX, o *New Woman* (Grand, 1894). Isso acontece por haver como pressupostos a independência, o intelecto, a hiperfeminidade e a hipersexualidade, valores que vão contra as normas e os ideais na Inglaterra da época. Assim, este estudo se justifica pela necessidade de discussão da relação entre o gótico e o *New Woman*, além da análise sobre como essas figuras femininas reverberam tanto no universo literário contemporâneo como em adaptações cinematográficas que apresentam mulheres com a identidade gótica. Desse modo, este trabalho tem como objetivo examinar as personagens Mina Harker, Judy Hayes, Joy Ogilvie e Teuta Vissarion dos romances citados, destacando suas relações com o gênero gótico e suas representações da autonomia, bem como refletir sobre os lugares sociais ocupados por elas. Essa análise parte das teorias de Spencer (1992), Botting (2001), Punter e Byron (2004), Senf (2007) e Winandhini e Jatmiko (2020), dentre outros pesquisadores que se mostrarem pertinentes.

XIX SYMPOSIUM OF IRISH STUDIES IN SOUTH AMERICA

UNIVERSIDADE DE SÃO PAULO, 2024

A Crime Against an Unknown God: Otherness and Transgression in Oscar Wilde's *Salome*

Ana Carolina Vilalta Caetano (University of São Paulo)

Oscar Wilde's erotically transgressive *Salomé* (1891) has long been at odds with the rest of his theatrical production. The biblical reimagining exposes the complexity and volatility of desire in a seemingly secularized court in which the physical has become more important than the transcendental, a disruptive assertion that was paradoxically exacerbated and softened by the play's blatant Orientalism. However, *Salomé* consistently undoes its controversies with the tragic element. First, the Syrian Narraboth, Herodias' page homoerotic love interest, commits suicide, and, later, the titular heroine is killed in a punitive way that simultaneously condemns her excesses with the prophet, and reinstates social norms and morals. Through a brief analysis of the construction and deconstruction of the pairings Narraboth/Page and *Salomé*/Jokanaan, this presentation aims to illustrate the ways in which desire is associated with Otherness and transgression within the universe of the play, and the ways in which the denouement serves to appease Victorian society while still turning a mirror to its spectator.

Panel: James Joyce's Narratives

Chair: Thiago Rhys Bezerra Cass

Weaving the flow towards the past: Molly Bloom's recollections in the light of Bergson

Ana Carolina Carvalho Monaco da Silva (Fluminense Federal University)

Whether a monologue, soliloquy or even a polylogue, Molly Bloom's final words in *Penelope*, the last episode of *Ulysses* (1922) by James Joyce (1882-1941), can be seen as a substantial memory experience. Through the use of the interior monologue technique, in which her thoughts flow freely, Molly's voice is heard as an act of narrating from memory. At the same time, it foregrounds the character's consciousness, suggesting the materialisation of the past and the present. In his theory of memory, outlined in *Matter and Memory* (1896), the philosopher Henri Bergson (1859-1941) claims that we are fundamentally

XIX SYMPOSIUM OF IRISH STUDIES IN SOUTH AMERICA

UNIVERSIDADE DE SÃO PAULO, 2024

embodied and the past survives by creating memories, either as habit or independent recollection. Perception and memory, therefore, interlace as a guide to action. The main aim of this paper is to discuss selected excerpts of Ulysses's episode 18, Penelope, in the light of Bergson's theory of memory, analysing how the textual patterns engage with memory and reality.

"tales of distant countries" – Eveline Appropriated

Tarso do Amaral de Souza Cruz (State University of Rio de Janeiro)

The main aim of this paper is to explore the ways in which two contemporary artistic works – Mary O'Donnell's short story "Mrs Ward's Diary" and Sara Benvenuto's short film Válvula – appropriate and subvert one of the most renowned stories in James Joyce's Dubliners: "Eveline". O'Donnell and Benvenuto present fictional narratives that echo and at the same time disrupt themes and characters from Joyce's emblematic short story, delving into analogous marks of peripheral realities and simultaneously proposing new solutions for shared forms of oppression.

Smoking with James Joyce's Characters

Vitor Alevato do Amaral (Federal University of Rio de Janeiro)

Many of James Joyce's (1882-1941) male characters smoke. Few men actually did not over a century ago. Even Stephen Dedalus, "a model youth" in *A Portrait of the Artist as a Young Man* (1916), smokes in *Ulysses* (1922). Some are lucky to smoke "bloody fine" cigarettes, "the real cheese", as in "Two Gallants" (*Dubliners*, 1914), whereas others are content with "such black twist" that people around cannot stand, as in *A Portrait*. How many cigarettes a character smokes is important to indicate the time elapsed in a story, which is the case in "Ivy Day in the Committee Room". Sometimes a cigar can even "Europeanize" one, as Robert feels in *Exiles* (1918). Other characters would rather chew tobacco than smoke it, and believe it or not it can turn into a powerful weapon if one spits it against a target. This presentation is about the presence of smokers (and tobacco chewers) in Joyce's works. It discusses the relevance of smoking in the construction of characters and plots.

XIX SYMPOSIUM OF IRISH STUDIES IN SOUTH AMERICA
UNIVERSIDADE DE SÃO PAULO, 2024

“Hamlet, I am thy father’s gimlet!”: semicolonial Shakespeare in James Joyce’s Ulysses

Pedro Luís Sala Vieira (Fluminense Federal University)

The presence of William Shakespeare in James Joyce’s *Ulysses* contains several layers of meaning. Shakespeare echoes in Joyce's novel not only through references and allusions to the work of the English bard, but also through a hidden presence that can only be accessed through a deep and careful reading of the novel. Unlike the Homeric parallel, the Shakespearean references are fragmented throughout the novel in the form of allusions and echoes. Laura Pelaschiar (2016, p. 58) points out that this presence “is hard to unearth and assess” and Joyce’s use of the Bard “is utterly non-systematic and covert”. This underlying layer of meaning that involves the intertextual connection between the authors inside the joycian text unfolds itself in several possibilities of reading and interpretation. One of them is the colonial tension between England and Ireland that is embedded in Joyce’s appropriation of Shakespeare throughout the novel. Derek Attridge and Marjorie Howes define Joyce’s writings as “semicolonial” in virtue of his complex and ambivalent position towards the questions of nationalism and imperialism that is not reducible to a simple anticolonialism nor to approving of the colonial organizations. Considering the political issues that particularly arise from Joyce’s masterpiece *Ulysses*, this paper intends to discuss the intertextual evoking of Shakespeare’s work through the question of this “semicolonial” aspect. The purpose is to discuss how Joyce subverts the English literary tradition through the “colonization” of the Bard’s work in his novel.

XIX SYMPOSIUM OF IRISH STUDIES IN SOUTH AMERICA

UNIVERSIDADE DE SÃO PAULO, 2024

Panel: Sally Rooney's Narrative

Chair: Rejane Souza

Os e-mails como experimentação literária nos romances de Sally Rooney
Bárbara Moreira Bom Angelo (University of São Paulo)

A proposta deste trabalho é analisar a forma como a autora irlandesa Sally Rooney menciona e reproduz ferramentas digitais de comunicação para compor o desenvolvimento das personagens e da trama em seus romances. Em *Normal People* (2018), por exemplo, o leitor é informado do que se passa durante as férias dos protagonistas a partir de longos e-mails que Connell e Marianne trocam entre si. Nas mensagens e também nos trechos narrados em terceira pessoa, há a indicação de que esses e-mails não são um mero registro de acontecimentos, mas, sim, um exercício de experimentação literária. Em *Beautiful world, where are you* (2021), Rooney extrapola tal dinâmica e constrói metade dos capítulos do romance com e-mails escritos pelas protagonistas Alice e Eileen. As duas amigas mantêm uma incessante correspondência digital com comentários sobre disputas políticas, a crise climática, críticas à celebração de escritores, entre outros debates contemporâneos. Como aponta o romancista e crítico Caleb Crain, “os e-mails parecem menos capítulos de um romance do que partes de um ensaio discursivo”. Fragmentos dos dois romances mencionados acima e de resenhas literárias serão expostos para investigar as diferentes funções que as mensagens digitais assumem na obra de Sally Rooney, considerando que grande parte dos protagonistas de seus livros tem como objetivo se tornar escritor.

XIX SYMPOSIUM OF IRISH STUDIES IN SOUTH AMERICA

UNIVERSIDADE DE SÃO PAULO, 2024

Normal People: Marianne's relationship with violence and Connell's silent depression

Thaís Valéria Guimarães dos Santos (Federal University of Tocantins)

The theme of trauma in literature has been explored in profound and diverse ways throughout time, reflecting the power of writing to capture painful and complex human experiences. The novel *Normal People* by Irish author Sally Rooney, in turn, addresses contemporary themes that permeate the lives of the millennial generation. One of the themes addressed by the author is the trauma and depression of the protagonists, Marianne and Connell. One of the aims of our research is to identify the traumas experienced by Marianne and how the presence of violence at home marked her life. Another aim is to identify the moments in which Connell faces a silent sadness that he himself cannot explain, until he reaches the point that triggers his depression. Next, this information will be used to provide some hypotheses to understand how the experiences that Marianne and Connell had at home reflected later in their romantic and interpersonal relationships throughout the novel and how impacted their lives in adolescence and adulthood. To justify the analysis, we will seek support from psychology in Winnicott (2021) and the analysis of Madalina Armie and Veronica Membrive (2023) to understand the impacts of trauma for Irish women.

XIX SYMPOSIUM OF IRISH STUDIES IN SOUTH AMERICA

UNIVERSIDADE DE SÃO PAULO, 2024

Panel: New Dialogues in Irish Literature

Chair: Alessandra Rigonato

Otherness & Young Adult lit: Representation in Non-canonical literature

Esther Borges (University of São Paulo)

In the opening chapter of their book, *Gender Trouble: Feminism and the Subversion of Identity* (1990), Judith Butler defines the concept of representation as an operational term that seeks to extend visibility and legitimacy to individuals as political subjects. When dealing with this representation through the lenses of literature, the normative function of language when representing a group is crucial in determining what is considered true about that group, which is reflected in media production. Butler argues that the development of a language capable of accurately representing non-normative groups is essential for promoting their political visibility. From a similar grain of thought, in the most recent years, there has been the rise of multiple movements that aim to promote the inclusion of marginalised identities with more focus on literature – more specifically the #OwnVoices movement within Young Adult literature. Movements like this become especially relevant in a genre that has its focus on younger populations that are in the process of finding out and developing their own sense of identity, as well as coming into contact with other identities that might not have been part of their day-to-day lives until that point. Matters of sexuality, race and migration then have a space to be developed within the literary world, establishing a connection between different types of Otherness, and raising both awareness and empathy.

Collage of remembrances: The Troubles' cultural memory in Gail McConnell's poems

Jessica Grant Craveiro (Independent Researcher)

This presentation aims to observe how poems from the book *The Sun is Open* (2021), from Gail McConnell, use the cultural memory of the author's family to stitch her personal history into the narrative of the Troubles.

XIX SYMPOSIUM OF IRISH STUDIES IN SOUTH AMERICA

UNIVERSIDADE DE SÃO PAULO, 2024

From a Protestant background, McConnell is a Northern Irish poet and professor whose father, an assistant governor at the Maze Prison, was killed in front of their house in 1984. Her poetry cites and is inspired by many cutouts, official reports and other materials she gathers in a memory box, turning them into a collage with her choices and own words. The box, transmitted from another generation to her, contains traces of cultural memory as Jan Assmann (2016) explains the concept, turning her poetry as a channel of the collective memory (Halbwachs, 1990) of the Northern Irish conflict. The cultural and religious background of the conflict is also communicated through the use of altered biblical passages, also a cultural memory in the context.

Panel: Sebastian Barry's Narratives

Chair: Camila Batista

Trauma and Memory in Sebastian Barry's *Old God's Time*

Elisa Abrantes (Rural Federal University of Rio de Janeiro)

This paper examines the representation of trauma and its effects in Sebastian Barry's most recent novel, *Old God's Time* (2023). The novel explores the protagonist's fragmented recollections, offering a framework for understanding how trauma influences one's sense of identity and relationship with time. Using trauma theory as a lens, the presentation will analyze the novel's depiction of memory as cyclical, with past events continually resurfacing in the present. The paper aims to investigate the novel's portrayal of individual and collective cultural trauma, with a particular focus on the representation of the enduring consequences of clerical child abuse in Ireland. The narrative unfolds through the perspective of an unreliable narrator, weaving personal stories with broader societal implications, thereby shedding light on the far-reaching effects of violence and abuse that resonate across years and generations. By focusing on key moments in the text, this paper will explore the mechanisms through which trauma is conveyed in literature, emphasizing the interplay of memory, testimony, and narrative structure. The analysis extends to the characteristics of trauma fiction, showcasing how Barry's work aligns with and contributes to this contemporary genre.

XIX SYMPOSIUM OF IRISH STUDIES IN SOUTH AMERICA

UNIVERSIDADE DE SÃO PAULO, 2024

From a Protestant background, McConnell is a Northern Irish poet and professor whose father, an assistant governor at the Maze Prison, was killed in front of their house in 1984. Her poetry cites and is inspired by many cutouts, official reports and other materials she gathers in a memory box, turning them into a collage with her choices and own words. The box, transmitted from another generation to her, contains traces of cultural memory as Jan Assmann (2016) explains the concept, turning her poetry as a channel of the collective memory (Halbwachs, 1990) of the Northern Irish conflict. The cultural and religious background of the conflict is also communicated through the use of altered biblical passages, also a cultural memory in the context.

Panel: Sebastian Barry's Narratives

Chair: Camila Batista

Trauma and Memory in Sebastian Barry's *Old God's Time*

Elisa Abrantes (Rural Federal University of Rio de Janeiro)

This paper examines the representation of trauma and its effects in Sebastian Barry's most recent novel, *Old God's Time* (2023). The novel explores the protagonist's fragmented recollections, offering a framework for understanding how trauma influences one's sense of identity and relationship with time. Using trauma theory as a lens, the presentation will analyze the novel's depiction of memory as cyclical, with past events continually resurfacing in the present. The paper aims to investigate the novel's portrayal of individual and collective cultural trauma, with a particular focus on the representation of the enduring consequences of clerical child abuse in Ireland. The narrative unfolds through the perspective of an unreliable narrator, weaving personal stories with broader societal implications, thereby shedding light on the far-reaching effects of violence and abuse that resonate across years and generations. By focusing on key moments in the text, this paper will explore the mechanisms through which trauma is conveyed in literature, emphasizing the interplay of memory, testimony, and narrative structure. The analysis extends to the characteristics of trauma fiction, showcasing how Barry's work aligns with and contributes to this contemporary genre.

XIX SYMPOSIUM OF IRISH STUDIES IN SOUTH AMERICA

UNIVERSIDADE DE SÃO PAULO, 2024

Long Long Way - O Levante de Páscoa por Sebastian Barry

Natália Silva da Silveira Triani (Rural Federal University of Rio de Janeiro)

O romance *A Long Long Way*, publicado em 2005, do escritor irlandês Sebastian Barry traz como tema um episódio histórico para o qual a narrativa republicana irlandesa preferiu não dar visibilidade – a entrada da Irlanda na Primeira Guerra Mundial como parte do exército britânico, contra os países da Tripla Aliança – mostrando a faceta esquecida da história, contada por anônimos como Willie, um dublinense nascido e criado por uma família católica, que foi para a guerra aos seus 19 anos. Este artigo pretende se utilizar de um recorte do romance supracitado para abordar o episódio do Levante de Páscoa que ocorreu em 1916 na cidade de Dublin, narrado no romance, no capítulo sete. Barry visita o evento histórico na perspectiva de Willie Dunne, dos soldados e anônimos que o rodeiam, revisando os momentos e fatos históricos que precedem o Levante de Páscoa, tais como os movimentos para a revolução e a instalação do Home Rule, assim como os que ocorrem após, como a instalação de uma república irlandesa, que durou 04 dias e a execução dos principais líderes pelas autoridades britânicas, abafando rapidamente o levante. Pretendemos demonstrar aqui que o projeto autoral do escritor, inspirado pelo revisionismo histórico do nacionalismo irlandês, traz visibilidade a outros pontos de vista que não o hegemônico, refletindo a natureza complexa do processo de independência e das afiliações políticas que a precederam.

XIX SYMPOSIUM OF IRISH STUDIES IN SOUTH AMERICA
UNIVERSIDADE DE SÃO PAULO, 2024

BIOS

Alessandra Rignonato é docente do curso de Letras Inglês na Universidade Federal do Norte do Tocantins (UFNT). Doutora e mestre em Estudos Linguísticos e Literários em Inglês pela Universidade de São Paulo (USP). Email: alessandra.rignonato@ufnt.edu.br.

Alzira Leite Vieira Allegro holds a Doctor's Degree in Languages from USP; presently she teaches Translation and Literatures of English-speaking Countries at PUC/São Paulo, and Literary Translation at the Literary Translation Program of Casa Guilherme de Almeida; she has published articles on literature, and translated various books in the area of humanities, besides being a sworn translator and author, with the publication in co-authorship of three books of idioms and colloquialisms, (*Whatchamacallit*, *Happy Couples*, and *The Word is the Thing*); one glossary of academic and education terms for sworn translators (*Glossário de Termos Acadêmicos e de Educação*) – all of them in bilingual editions; and she has recently organized and published (with co-translators) a collection of Canadian short stories, *Oh! Canada – contos clássicos reunidos*.

Ana Carolina Carvalho Monaco da Silva holds degrees in Languages and Literature (UFF) and Education (UNIRIO). She is currently pursuing a Master's degree in Literature Studies (UFF). She coordinates the Learning Support and Inclusion department at The British School, Rio de Janeiro (Zona Sul Unit).

Ana Carolina Vilalta Caetano is currently a Master's candidate at University of São Paulo. Her research, financed by the São Paulo Research Foundation (FAPESP), explores the influence of Oscar Wilde's play *Salome* (1891) in the work of American author Richard Bruce Nugent, active during the Harlem Renaissance.

XIX SYMPOSIUM OF IRISH STUDIES IN SOUTH AMERICA

UNIVERSIDADE DE SÃO PAULO, 2024

Beatriz Redmond is an undergraduate at São Francisco Law School of the University of São Paulo and member of the Research Group “Crossings and feminism(s): identity studies of female authorship” (CNPq).

Bárbara Bom Angelo é jornalista e mestranda em Estudos Linguísticos e Literários em Inglês pela Faculdade de Filosofia, Letras e Ciências Humanas da USP. Sob orientação da Prof^a Dr^a Laura Izarra, pesquisa o retrato da juventude irlandesa pós-crise financeira de 2008 nos romances de Sally Rooney.

Camila Franco Batista holds a PhD (2021) in English Language and Literature from the University of São Paulo and is an assistant professor at the Federal University of Rondonópolis, state of Mato Grosso, Brazil. She is also a researcher of the W.B. Yeats Chair of Irish Studies and a member of the ABEI board of directors. Camila is the author of the book *Recordar é imperativo: memória no romance irlandês contemporâneo (2000-2020)* [*Remembering is Mandatory: Memory in the Irish contemporary novel*], published in 2023.

Cathal Breslin has been praised worldwide as one of the most exciting pianists of his generation with critical acclaim such as “superb intensity and passion” (Cleveland Plain Dealer), “energized and energizing” (Belfast Telegraph), “a deep connection to the music” (Tampa Oracle), and “noble poetry” (The Independent, London). Born in Derry, Northern Ireland, a growing international career has taken him to concert halls throughout Europe, U.S.A. and Asia, including halls such as Carnegie Hall in New York, Wigmore Hall in London, and the National Center for the Performing Arts in Beijing. Breslin began his conservatory studies at the Royal College of Music in London, continuing at the Royal Northern College of Music in Manchester. In 2008, he received a Doctor of Musical Arts Degree in Piano Performance from the University of Michigan, studying with Arthur Greene, where he was also a Fulbright scholar and teaching assistant. In 2008, he and his wife, American flutist Sabrina Hu, became founding artistic directors of the Walled City Music Festival in Derry, Northern Ireland, with the aim of creating a brighter future for young musicians in N. Ireland – dramatically changing the culture of classical music with fresh, innovative and exciting programs from the world’s most exceptional musicians. Breslin is also a dedicated and innovative teacher, and he holds a position as assistant professor of Piano at Arizona State University in the School of Music at the Herberger Institute for Design and the Arts.

XIX SYMPOSIUM OF IRISH STUDIES IN SOUTH AMERICA

UNIVERSIDADE DE SÃO PAULO, 2024

Catherine Phil MacCarthy's poetry books include *Daughters of the House* (2019), and *The Invisible Threshold* (2012). A graduate of University College Cork, Dublin University (TCD) and Central School of Speech and Drama London, she received the O'Shaughnessy Award for Poetry (2014) and The Yeats Thoor Ballylee Poetry Prize in 2023. *Emblemas e outros poemas*, (USP) a selection in Portuguese and English is due in 2024. A native of Co. Limerick, she lives in Dublin. www.catherinepmacCarthy.com

Cecilia Adolpho Martins holds a PhD (2022) and an MA (2012) in Linguistics and Literary Studies in English from the Universidade de São Paulo (USP). She also holds a BA in English and Portuguese (2007) from the same institution. Currently, Cecilia is a professor at the Faculdade de Tecnologia (FATEC) of São Paulo State. She is also an independent researcher focusing on contemporary Irish Film Studies.

Eda Nagayama is a writer, actor and PhD from the University of São Paulo, Brazil. She holds a bachelor's degree in Theater and a Master's in Cinema Studies. Her research interest is focused on postmemory and forced migration. She is the author of four books, including *Yaser*, Portuguese-English narrative based on her experience as a Human Rights observer in Palestine.

Elisa Abrantes is Associate Professor of English Language and its Literatures at the Rural Federal University of Rio de Janeiro, a researcher of the W.B.Yeats Chair of Irish Studies (USP) and Vice-president of the Brazilian Association of Irish Studies (ABEI). She holds a PhD in Comparative Literature from the Fluminense Federal University (2010) and publishes on the field of Irish Literature.

Ester Gomes da Silva is an undergraduate student at Universidade Federal Fluminense in the area of Modern Languages and Literature - Portuguese and English Studies. She researches Literature and Translation, focusing on the translations of Irish writer James Joyce.

XIX SYMPOSIUM OF IRISH STUDIES IN SOUTH AMERICA

UNIVERSIDADE DE SÃO PAULO, 2024

Esther Gazzola Borges is a PhD candidate in the Department of English Literature and Linguistics at the University of São Paulo (USP). Her research (financed by the São Paulo Research Foundation - FAPESP) focuses on the concept of Queer Diaspora in contemporary literature, more specifically in the works of Bangladeshi-Irish author Adiba Jaigirdar.

Heleno Godoy (from Goiatuba-GO), is a retired full professor of English Literature of the Faculty of Letters at Federal University of Goiás-UFG (1991-2015), Master Arts in Modern Letters from the University of Tulsa, Oklahoma, USA, PhD in Linguistic and Literary Studies in English from University of São Paulo-SP. He was also Associate Professor of Literary Theory at the Department of Letters at Pontifical Catholic University of Goiás (1976-2008). He debuted as a poet with *Os veículos* (1968), then publishing his only novel, *As lesmas* (1969). In addition to books of his own essays and others he organized, he has books of short stories: *Relações*, 1981; *O amante de Londres*, 1996; *A feia da tarde e outros contos*, 1999. His other books of poetry are: *fábula fingida*; 1985, *A casa*; 1992, *Trimeros – livro de odes*, 1993; *A ordem da inscrição*, 2004; *Lugar comum e outros poemas*, 2007; and *Inventário – poesia reunida, inéditos e dispersos (1963-2015)* [Goiânia, martelo, 2015 (660p.)]. His most recent publications are: *Ensaio sobre teatro*, which he organized with his graduate students, in 2016, and *Ficção, história, imaginário: literatura de fronteiras* (North Charleston: Amazon Digital Services Inc./KDP, 2017, he is one of the three organizers), *Nossos lugares e o que neles somos* [Poemas, 2017-2019] (Goiânia: Prime, 2019). He also organized *Poemas do GEN – 60 Anos* (Anápolis-GO: Editora Chafariz, 2024). He has long been dedicated to translating Irish writers, such as poets Michael Hartnett, Eavan Boland, Seamus Heaney, Paul Durcan, James Simmons, Brendan Kennelly, Peter Fallon, Sara Berkley and others, and short story writers, such as Brian MacMahon, Mary Levin, Sean O’Faolain, Neil Jordan and Flann O’Brien.

XIX SYMPOSIUM OF IRISH STUDIES IN SOUTH AMERICA

UNIVERSIDADE DE SÃO PAULO, 2024

Jessica Grant Craveiro holds bachelor's degrees in Journalism (Faculdade Cásper Líbero) and in English and Portuguese (University of São Paulo). She concluded her MA at University of São Paulo in 2022, published in 2023 as an ebook. She currently works with communication, arts and event management in a non-profit association.

Juan José Delaney holds a PhD in Modern Languages and is Professor of Letters, having served as head of the 20th Century Argentine Literature Chair for more than 25 years at the Universidad del Salvador where he also created and coordinated the Irish Studies Program. In 1990, he founded and directed *El Gato Negro* Mystery Magazine, and in 1993 he took part in the International Writing Program at the University of Iowa, United States. Narrator, essayist, and playwright, he has published *Papeles del desierto* (short stories), *Tréboles del sur* (short stories related to the Irish immigrants and their descendants in Argentina), *Moira Sullivan* (novel), *Memoria de Theophilus Flynn* (nouvelle), *What, Che? Integration, Adaptation, and Assimilation of the Irish-Community through Its Language and Literature* (essay), *Borges and Irish Writing* (essay), *El arpa y el océano* (short stories) and *La viuda de O'Malley* (dramatic comedy). Delaney received awards and grants from institutions such as the Fondo Nacional de las Artes, Municipalidad de Buenos Aires and Fundación Antorchas.

Justin MacCarthy was born in Dublin and grew up in County Wicklow and abroad. A graduate of Trinity College, Dublin, he later practised law in Dublin and Waterford, where he was involved in amateur drama. He has regularly contributed articles on legal issues to periodicals. A short story 'Caseload', won a Hennessy Award and was published in the Irish Times in 2014. He has written and broadcast memoir pieces and other essays on radio for RTE's Sunday Miscellany programme. His play 'Dining at Petitpas' concerns a period in the life of the artist, John Butler Yeats and was supported by WORDS Ireland and Wicklow County Council. A staged reading of that play was held in the Mermaid Theatre, Bray, Co Wicklow in 2016. He lives in Dublin with his wife, Catherine.

XIX SYMPOSIUM OF IRISH STUDIES IN SOUTH AMERICA

UNIVERSIDADE DE SÃO PAULO, 2024

Karolina Ulloa is an adjunct lecturer in the Modern Language's Department at the National Autonomous University of Mexico. She is also a graduate student in that same institution and a scholarly enthusiast of contemporary Anglo-Irish literature (specially that written by female authors).

Luci Collin holds a Ph. D. in Linguistics and English Literature and two Postdoctoral Degrees (USP 2010/2017) in Irish Literature. As a creative writer, she has published over twenty books. Her works have been included in national and international anthologies (in the USA, Germany, France, Mexico, Uruguay, Argentina, and Peru) and she has been awarded several literary prizes, such as the Prêmio Jabuti (2016). She is a retired professor from the Federal University of Paraná (UFPR), and currently teaches translation at the Catholic University of Paraná (PUCPR). She has translated several authors as Henry James, Virginia Woolf, e. e. cummings, Seamus Heaney, Gertrude Stein, Gary Snyder, Eiléan Ní Chuilleanáin, Angela Carter, among many others.

Luciana Carvalho Fonseca is a Professor in the Department of Modern Languages at FFLCH/USP. She has a law degree from the Federal University of Pará (UFPA) and a master's and doctoral degrees from the University of São Paulo. She is part of two postgraduate programmes: Foreign Languages and Translation (PPG-LETRA) and Linguistic and Literary Studies in English (ELLI). She was a lecturer at the Pontifical Catholic University of São Paulo (PUCSP) for eleven years and has over twenty years' experience as a conference translator and interpreter and in training translators and interpreters. She was a senior researcher at the UNITWIN/UNESCO Chair and Cooperation Network for Latin American Integration at the Latin American Memorial (2020-2021). She completed a post-doctoral research at the University of Leipzig, Germany (2022-2024), on Interpreting Studies and Maternal Health, funded by FAPESP and DAAD, and was a visiting researcher at the International Institute of Social Studies (ISS) at Erasmus University Rotterdam in The Hague (2022-2023). She is currently a researcher at the W.B. Yeats Chair of Irish Studies with the Translation, Gender and Coloniality Project. She coordinates the Group for Studies, Research and Action in Feminisms, Gender and Translation (GRETAS - CNPq). Her research themes are translation at the intersection of power and activism, decolonial feminist translation, translation historiography, nineteenth-century women translators, legal translation and English language in higher education institutions.

XIX SYMPOSIUM OF IRISH STUDIES IN SOUTH AMERICA

UNIVERSIDADE DE SÃO PAULO, 2024

Luísa L. S. de Freitas is a full-time professor at the Rio de Janeiro State University (UERJ). She is a member of the research group Joyce Studies in Brazil and a coordinator of the project Here Comes Every Joyce. Her research interests include translation studies, Joycean studies, and ecocriticism.

Maria Clara Laeber is a Master's student in Literaturas Estrangeiras Modernas at the Fluminense Federal University (UFF). Graduated in Letras - Português/Inglês/Literaturas from the Federal Rural University of Rio de Janeiro (UFRRJ).

Maria Eduarda Luz is an English undergraduate student at the Federal University of Santa Catarina. Currently, she is developing research in two primary areas: fan studies and Irish studies. Also, I have curiosity in researching in the fields of Gothic and Horror productions, with a special regard to these with queer subtexts.

Marisol Morales-Ladrón is Professor of English and Irish Literature at the University of Alcalá where she has been teaching since 1994. Trained in the fields of English Philology, Hispanic Philology and Psychology, her research focuses on gender issues and literature written by women. Her publications include *Breve introducción a la literatura comparada* (1999) and *Las poéticas de James Joyce y Luis Martín-Santos* (2005). She has edited the monographs *Postcolonial and Gender Perspectives in Irish Studies* (2007) and *Family and Dysfunction in Contemporary Irish Narrative and Film* (2016), and has co-edited *Glocal Ireland: Current Perspectives on Literature and the Visual Arts* (2011), as well as two studies on feminist criticism. She is currently Vice President for Quality Management at the University of Alcalá, and Vice Chairperson-Europe of the International Association of Irish Studies (IASIL).

XIX SYMPOSIUM OF IRISH STUDIES IN SOUTH AMERICA

UNIVERSIDADE DE SÃO PAULO, 2024

María Graciela Eliggi is a translator and ELT/Literature & Literary Theory professor; she now teaches postgraduate courses. She published articles, presented papers in conferences in Argentina and abroad and co-edited/published books on her research. External peer, project, & thesis evaluator for Argentine national and private universities. CONEAU (National Commission of University Evaluation and Accreditation) consultant. First president and co-founder of AEIS (Asociación de Estudios Irlandeses del Sur), member of ABEI and SILAS. Founder and coordinator of the “Edna O’Brien-Colum McCann” Free Extracurricular Chair of Irish Studies and the Irish diaspora (2021) at the National University of La Pampa, Argentina.

Maurice Fitzpatrick is a scholar and a filmmaker. He was a Visiting Professor of Irish Studies at the University of Tübingen, Germany, in 2022/23. In 2020, he held the Heimbold Chair of Irish Studies at Villanova University, Philadelphia, and he was a Poynter Fellow at Yale University in 2019. He has made documentary films for RTE and the BBC including *The Boys of St. Columb's* and *Translations Revisited*. In 2017, he wrote, directed and produced a documentary feature film, *John Hume in America*, on the political life of Nobel Peace Prize laureate John Hume, which has screened in over 30 countries. He is also the author of *The Boys of St. Columb's* (The Liffey Press, 2010; University of Notre Dame Press, 2020) and *John Hume in America: From Derry to DC* (Irish Academic Press, 2017; University of Notre Dame Press, 2019). He is a Marie Curie Fellow at Sciences Po Paris.

Michelle Alvarenga is a PhD candidate in Irish Drama at University of São Paulo and is currently a PhD visiting student and teaching assistant at the School of English, Drama and Film - University College Dublin. She has also been a lecturer in the literature department of the University of Brasília teaching modules of Anglo-American and Irish literature. She is also a director of the Brazilian Association of Irish Studies (ABEI). Her interests include Irish contemporary theatre and postcolonial studies. Her PhD dissertation examines the most recent plays written by Martin McDonagh.

XIX SYMPOSIUM OF IRISH STUDIES IN SOUTH AMERICA

UNIVERSIDADE DE SÃO PAULO, 2024

Natalia Muguero holds a PhD in English Language & Applied Linguistics from the University of Birmingham. She is a lecturer and researcher at Universidad Nacional de La Pampa, where she co-coordinates the Cátedra Libre Extracurricular de estudios irlandeses y de la diáspora irlandesa "Edna O'Brien-Colum McCann".

Natália Silva da Silveira Triani é formada em Letras pela UFRRJ, bolsista do CNPq, orientada pela Professora Doutora Elisa Abrantes, pesquisei, dentro da Literatura Irlandesa, concepções de gênero em um romance de guerra do autor irlandês Sebastian Barry. Hoje, mestrandanda da UFRRJ, vou de encontro a literatura irlandesa, agora abordando outro romance histórico do autor, abordando aqui, o Levante de Páscoa de 1916.

Nícea Nogueira teaches at Federal University of Juiz de Fora, Minas Gerais. Her post-doctorate research was on Literature in English at State University of Rio de Janeiro, and her PhD was on Literary Theory at State University of São Paulo (Unesp).

Noélia Borges holds an MA in Letters (English and Corresponding Literatures) from the Federal University of Santa Catarina (1999) and a PhD in Linguistic and Literary Studies in English from the University of São Paulo (2003). She carried out her first post-doctoral research at Leeds Metropolitan University (UK) (2009-2010) and her second at the Faculty of Philosophy, Letters and Human Sciences at the University of São Paulo. She is currently Full Professor at the Institute of Letters – English Department of the Federal University of Bahia. She was Head of the Department of Germanic Languages from 2015 to 2019. She has experience in the field of Letters, with an emphasis on Modern Foreign Languages and Literatures, focussing on the following subjects: cultural and identity representations, Irish Studies, translation and film adaptations.

XIX SYMPOSIUM OF IRISH STUDIES IN SOUTH AMERICA

UNIVERSIDADE DE SÃO PAULO, 2024

Pedro Luís Sala Vieira holds a PhD in Literary Studies from the Fluminense Federal University. Teaches English at the public educational system of the City of Niterói (RJ) and at the Souza Marques University at Rio de Janeiro. His main research areas are Irish Studies and Translation Studies, with special focus on James Joyce's work. He is affiliated with the Joyce Studies in Brazil and the study group Here Comes Every Joyce.

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. She has also completed a postdoctoral research in Literary Studies at Fluminense Federal University. Her research interest lies in the representation of Family and Anthropocene in Contemporary Narratives.

Rita Duffy was born in Belfast and attended the Art and Design Centre and the University of Ulster. Her art is often autobiographical, and reflects on Irish identity, history and politics. She is an Honorary Member of the Royal Society of Ulster Architects (RSUA), and she was awarded the Gold Medal, Royal Ulster Academy of Arts in 2006. Encompassing themes and images of Irish identity, history, and politics, Rita Duffy's work is often both personal and autobiographical. In her work, she often pays homage to the language of magic realism. Her work is held in public collections including the Arts Council of Northern Ireland; Ulster Museum, Belfast; Museum of Contemporary Art, Zagreb; The Drawing Museum, New York; and the Office of Public Works, Dublin.

Sara Gonçalves Rabelo é Professora de Língua Inglesa e Língua Portuguesa do Instituto Federal Goiano (IF Goiano) Campus Campos Belos. Doutora em Estudos Literários pela Universidade Federal de Uberlândia (UFU, 2021), Mestre em Filosofia (UFU, 2017) e licenciada em Letras - Português (UFU, 2013) e em Letras - Inglês (UNIUBE, 2017).

XIX SYMPOSIUM OF IRISH STUDIES IN SOUTH AMERICA

UNIVERSIDADE DE SÃO PAULO, 2024

Sanio Santos Silva is an assistant professor of English at the Federal University of Bahia (UFBA) and the State University of Southwest Bahia (UESB). He has an MA in Literature and Culture from the Federal University of Bahia (UFBA) and a degree in Foreign Language - English from the same institution. He has a degree in Psychology from Salvador University (UNIFACS) and specialised in Gestalt Therapy at the Gestalt Therapy Institute of Bahia (IGTBa). He is currently a PhD student at PPGLitCult–UFBA, researching contemporary Irish horror cinema.

Tarso do Amaral de Souza Cruz holds a Ph.D. in Languages and a Master's degree in Literatures in English. He teaches Literatures in English at UERJ and at Faculdades Souza Marques. He is a member of ABEI and of the research groups Joyce Studies in Brazil and Poéticas da diversidade.

Thaís Valéria Guimarães dos Santos is graduated in English Language and Literature by Federal University of Tocantins, at the same university she is a Master Degree candidate in Letters. Currently, she is an effective teacher at the State network in Tocantins – Seduc.

Thiago Rhys Bezerra Cass is Professor of English Literature at the University of São Paulo. He works in the Department of Modern Languages and in the Postgraduate Programme in Linguistic and Literary Studies in English. Permanent lecturer in the Postgraduate Programme in the Science of Literature at the Federal University of Rio de Janeiro. FAPERJ 'Young Scientist of Our State' scholarship holder (2023-2025). He was a CAPES postdoctoral fellow (2016-2018) at the Postgraduate Programme in Literary Theory and Comparative Literature at the University of São Paulo, where he also studied for his master's degree (2010), with a CNPq scholarship, and his doctorate (2015), with a Fapesp scholarship. During his PhD, he did a research internship (2013), with a Fapesp scholarship, at the Department of English at the University of Toronto, Canada. Graduated in 2005 from Largo de São Francisco Law School of the University of São Paulo. Member of the International Association for the Study of Scottish Literatures. His research and publications, in Brazil and abroad, deal with the following themes: Ossian; literary genres in the long

XIX SYMPOSIUM OF IRISH STUDIES IN SOUTH AMERICA

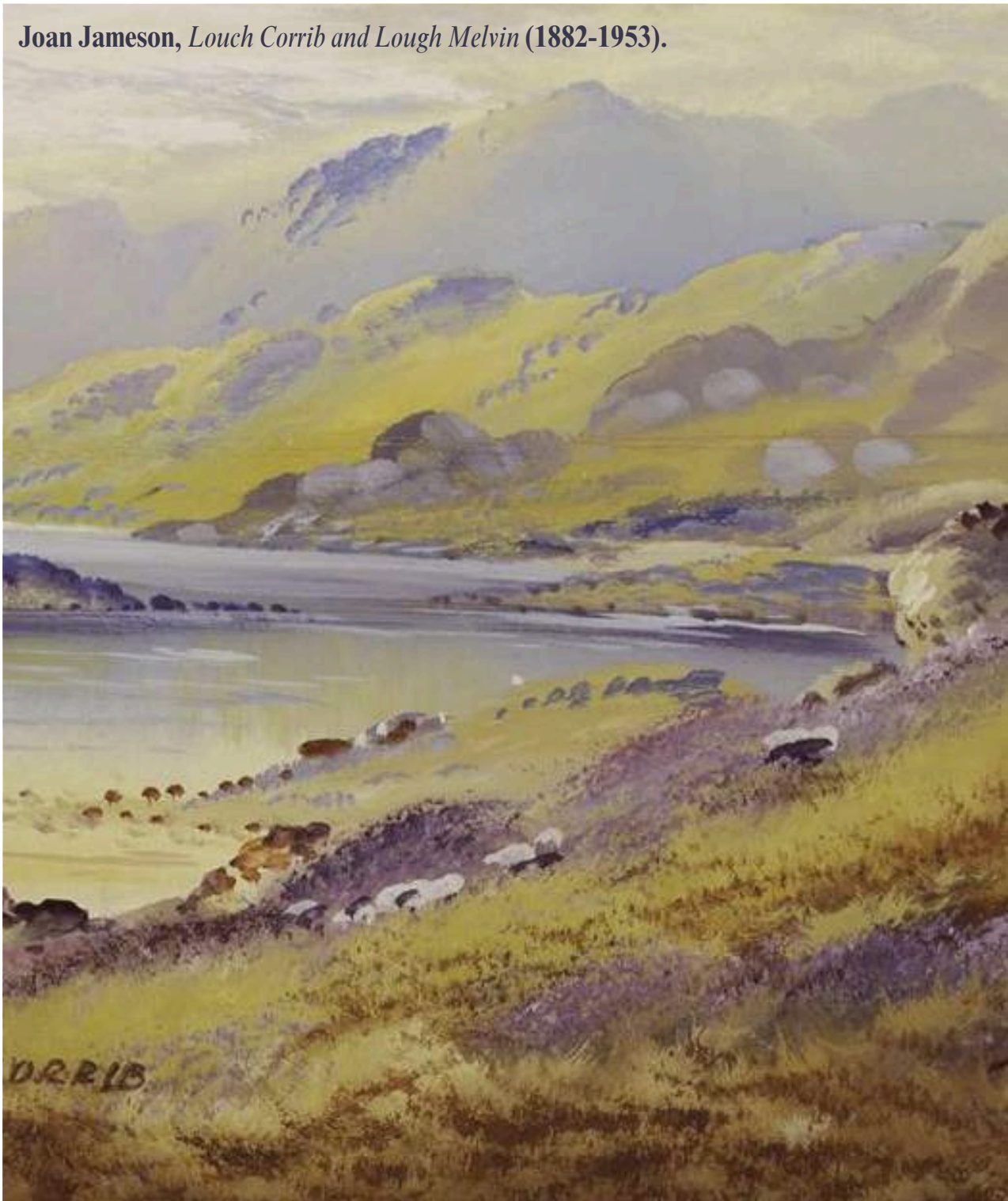
UNIVERSIDADE DE SÃO PAULO, 2024

eighteenth century (1660-1832); literature and nation; Scottish literature; literature and the British Union; theory of the epic; poetics of the long eighteenth century; poetic prose; the novel in the long eighteenth century; literary dialogues between Great Britain and Brazil; literary dialogues between the Anglo-Irish Union and Brazil.

Victor Augusto da Cruz Pacheco is a PhD candidate at the University of São Paulo, Brazil. Victor's research centres on blackness in contemporary Irish fiction and is financed by the São Paulo Research Foundation (Grant Number 2020/03891-7). He holds an MA (Capes scholarship) and bachelor's degree in Portuguese and Spanish from the University of São Paulo. He was a visiting PhD student at the University of Limerick, Ireland, in 2022 and studied at the University of Buenos Aires, Argentina, in 2016. He is an editorial assistant of the *ABEI Journal – The Brazilian Journal of Irish Studies* and directs the Equality, Diversity and Inclusivity Sub-Committee of the International Association for the Study of Irish Literatures (IASIL).

Vitor Alevato do Amaral is from Rio de Janeiro, teaches Anglophone literatures at the Fluminense Federal University, and coordinates the research group Joyce Studies in Brazil. He edited and translated *Outra poesia* (Syrinx, 2022), a volume of James Joyce's early and occasional poems. He participated in the translation of *Finnegans Wake* (Finnegans Rivalta, Iluminuras, 2022).

Joan Jameson, *Lough Corrib and Lough Melvin* (1882-1953).



fflch **MariAntonia**



USP