

PROGRAMME

XVI SYMPOSIUM OF IRISH STUDIES IN SOUTH AMERICA

The Irish Independence:
A hundred years of perspective and the effects of new policies

27 - 30 September

Host Universities:
UFF / UFRRJ



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XVI SYMPOSIUM OF IRISH STUDIES IN SOUTH AMERICA

The Irish Independence: A hundred years of perspectives and the effects of new policies

The signature of the Anglo-Irish Treaty in December 1921 was a landmark in Irish history, but a controversial one. It did not put an end to the tug of war between Free-Staters and Anti-Treatyites, but deepened the schism which led to the civil war between 1922 and 1923. The undivided Ireland dreamt by many had already been made impossible by the Government of Ireland Act of 1920, which created separate parliaments for Southern Ireland and Northern Ireland. From 1916 to 1923, a series of seminal events took place that shaped the island politically and socially. The events that led up to and followed the signing of the Anglo-Irish Treaty must be analysed and understood from multiple perspectives.

The *XVI Symposium of Irish Studies in South America* – organized by the Brazilian Association of Irish Studies in South America (ABEI), the Brazilian public universities Fluminense Federal University (UFF), Federal Rural University of Rio de Janeiro (UFRRJ), and the W.B. Yeats Chair of Irish Studies – intends to promote discussions among scholars from many fields and different parts of the world to promote a deeper understanding of the impact of the Anglo-Irish Treaty in the past 100 years. This event encourages transdisciplinary approaches to the complex narratives and memories which arise from that period in artistic, cultural, historical, political and social spheres. The 2021 Academic Committee welcome papers about, but not exclusively, the following topics:

- The building of nation and its narratives
- Historical links of the Americas and Ireland
- The literature of revolutions and independence
- Travel narratives, diaries, letters, photographs and other means of narrating independence
- Brexit and its impact
- Reception of Irish literature
- Folklore and ethno-music
- Mass media in the contemporary world
- Representation in theatre and other arts
- Cultural and literary translations
- Irish migration studies
- Gender studies
- Contemporary Irish writing

Contents

Programme	05
Plenaries	08
Roundtables	12
Panels	15
Dramatic Readings	21
Biographical Notes	24



PROGRAMME

Brazilian time (UTC -3)



27 September

10.00-11.00 Opening

Ambassador Séan Hoy; Consul General Eoin Bennis; Mariana Bolfarine (ABEI President); Laura Izarra (W.B. Chair of Irish Studies President); Elisa Abrantes (on behalf of the host institutions)

11.00-12.00 Plenary

“The Putomayo Imperative: Roger Casement, Hannah Arendt and Human Rights”

Luke Gibbons (NUI, Maynooth)

Chair: Eoin Benis

13.30-15.15 Panels I

1) “Laughing Matters: Humour and cultural trauma in *A Night in November* (1994) by Marie Jones”

Alessandra Cristina Rigonato

2) “A result of many wars: Irish democracy in the follow-up to the period of independence”

Irene Portela

3) “Revisiting history through the representation of revolution: an analysis of Martin McDonagh’s play *A Very Very Very Dark Matter*”

Michelle Alvarenga (chair)

15.30-16.30 Plenary

“Many Exiles in Joyce’s Exiles”

Caetano W. Galindo (UFPR)

Chair: Vitor Alevato do Amaral

17.00 Dramatic reading of Irish Plays I

Leitura dramática I de Peças Irlandesas [EN/PT]

A Mais Forte, by August Strindberg, adapted by Frank McGuinness

A Mais Forte, a video by Grupo Tapa, directed by Eduardo Tolentino

Dramatic reading by Eda Nagayama

Roundtable: Eduardo Tolentino; Clara Carvalho; Munira Mutran; Eda Nagayama

Chair: Munira Mutran

28 September

9.00-10.45 Panels II - On James Joyce

1) Joyce’s lives from the perspective of Edna O’Brien

Elisa Abrantes

2) Neurotic Writing style or neurotic characters: A Study of James Joyce’s Oeuvre

Hamid Farahmandian

3) Here Comes Every Body

Vitor Alevato do Amaral (chair)

11.00-12.30 Roundtable: “Irish Artifice: Art, Culture and Power in Paris, 1922”

Ciaran O’Neill (TCD); Billy Shortall (Notre Dame University)

Chair: Camila Franco Batista

14.00-15.00 Plenary: “Subversive Joy in the Chaosmos: James Joyce’s Revolution”

Bartholomew Ryan (IFILNOVA, Universidade Nova de Lisboa)

Chair: Rodrigo Moreira Pinto

15.15-16.15 Plenary: “Joyce and Synge: The Exile and the Tramp”

Bruce Stewart (UFRN)

Chair: Noélia Borges

17.00 Dramatic reading II

Leitura dramática II [EN/PT]

Sra. Warren, by G.B. Shaw

Roundtable: Karen Coelho; Clara Carvalho; Sergio Mastropasqua (director)

Chair: Rosalie R. Haddad

29 September

9.30-10.30 Plenary: "Irish women's narratives and the building of the nation: from Edna O'Brien to Sally Rooney".

Maria Amor de Barros del Río (Universidad de Burgos)

Chair: Maria do Rosario Casas Coelho

10.45-12.00 Plenary: "The Space Between the Words: Cartographies of Eavan Boland's Poetry and Anne Enright's Fiction in Hispanic America".

Aurora Piñeiro (UNAM); Mario Murgia (UNAM)

Chair: Gisele Wolkoff (UFF)

12.00: Poesia ao Meio-dia / Poetry at Mid-day

Mary O'Donnell; Susan Hoy.

Chair: Rachel Fitzpatrick

14.00-15.45 Panels III

1) Lesbian Erasure and Identity Struggles in 'Stir-Fry' by Emma Donoghue

Esther Gazzola Borges

2) Site-Specific Reception: An Exemplification of Beckettian Process of Signification through Structurally Phenomenological Perceptiveness

Larissa Brigatti

3) The meanings of freedom in Colum McCann's and Sebastian Barry's Green Atlantic

Victor Pacheco (chair)

16.00-17.00 Contemporary Irish Echoes in Argentina: a dialogue with writer Eduardo Cormick.

Chair: Laura Izarra (USP)

17.00 Dramatic reading III

Leitura dramática III [EN/PT]

Afterplay, by Brian Friel

Roundtable: Adriana Capuchinho; Laerte Mello; Eda Nagayama

Chair: Michelle Alvarenga (UnB/USP)

30 September

9.00-10.00 Plenary: "Passage, almost...": Transit, history and crisis in Paul Muldoon"

Rui Carvalho Homem (University of Porto)

Chair: Viviane Carvalho da Anunciação (University of Cambridge)

10.15-12.00 Panels IV - On translations

1) The hidden part of Ulysses' translations in Brazil

Camila Hespanhol Peruchi

2) Thady's Quirk Dialectal Monologue: A

Translation Study from the Hiberno-English in Castle Rackrent, By Maria Edgeworth into Portuguese

Natalia Ferrigolli Dias de Souza Campos

3) Joyce's Shakespeare in Brazil: an analysis of the translations

Pedro Luís Sala Vieira (chair)

14.00-16.00 Roundtable: "Joyce and Every Body"

1) "Karl Ove Knausgard, a Reader of Joyce" Tarso do Amaral (UERJ)

2) "Rubbish heaps, tiny pearls: Woolf, reader of Joyce"

Luísa de Freitas

3) "Anna Livia Plurabelle's Dancing Body" Larissa Lagos (UFOP)

4) "The influence of Finnegans Wake on Merce Cunningham's Roartorio (1983)"

Giovana Ursini (CEFET-MG)

Chair: Elisa Lima Abrantes (UFRRJ)

17.00 Dramatic reading IV

Leitura dramática II [EN/PT]

My Name, Shall I Tell You My Name?

(1987), by Christina Reid / *Meu nome, posso te falar o meu nome?* – Uma experiência radiofônica.

Round Table with Alinne Balduino P. Fernandes (coordinator, translator, director);

Mariana Barreiros (actress); Matias Corbett

Garcez (actor); Kristel Hemmer Casagrande

(sound designer); Larah Roncalio (sound

designer and sound editor).

Chair: Alinne Balduino Pires Fernandes (UFSC)

PLENARIES



“Many Exiles in Joyce’s *Exiles*”
Caetano W. Galindo (UFPR)

An exile is of course both the person condemned to leave a country and the situation in which she or he is. When a translator faces the dilemma of choosing the title for James Joyce’s only published play, *Exiles*, he or she must probably make an informed decision, and choose one of those readings. This paper intends to argue that, between trying to figure out Joyce’s original “intention”, analysing possible implications of both solutions and even of possible “compromises” in Brazilian Portuguese, and finally choosing one of them as a new title, there may be only one viable alternative, that, curiously may not even be the most frequently chosen. With that, we shall see how the very first decision involved in translating such a work already brings to light the intricacies and the complexities of Joyce’s use of words, and what this reveals of his method.

Subversive Joy in the Chaosmos: James Joyce’s Revolution
Bartholomew Ryan (IFILNOVA, Universidade Nova de Lisboa)

During the years of world war, world revolutions, the apex and cracks of colonialism, the birth of nations and new ideologies, and radical experimentation in science, literature, philosophy, music, painting and politics in an epoch of modernism, James Joyce wrote his two colossal novels *Ulysses* and *Finnegans Wake* (1914-1939). Ireland was not exempt from these tumultuous times; in fact, the peripheral island was at the centre of earthquakes - in terms of innovative literary movements, revolutionary warfare for a new nation state, and civil war. In this essay, I present Joyce’s evolution and/as ‘revolution’ as something unique and which takes a different path than his Irish contemporaries, and that his revolution is still before us. My title - ‘subversive joy in the chaosmos’ - implies an affirmative activity at the heart of his art which prioritises the body with its five senses over an apparent disdain of it in much of Western civilisation via war, religion and literature. His vision is subversive as it presents various antinomies, disorderings and reorderings of the human subject and society in exposing problems and dead ends in Enlightenment and Cartesian dualism. Instead, we enter the ‘book of the dark’ and realm of ‘Real Absence’ and codes. It is the ‘chaosmos’ – combining chaos and order in one word – where these two ‘total’ books are utterly anti-totalitarian, and where the ‘chaosmopolitan’ flourishes and decays in landscapes of interpenetration and entanglements with an unstable ‘Yes’ to life. From the ruins of Europe and World War II, it is no accident that some of the deepest, most experimental, courageous and joyous readers of *Finnegans Wake* were to be forged instead in Brazil at a time when that country was finding itself in an era of collapsing antinomies in the creation of a new capital of a nation and a new literature and music.

Joyce and Synge: The Exile and the Tramp
Bruce Stewart (UFRN)

When James Joyce met John Millington Synge Paris in March 1903 the meeting was hardly a success. Having borrowed the MS copy of *Synge’s Riders to the Sea* (1904), Joyce criticised it for a breach of the Aristotelian unities of drama which he was then reading up at the Bibliothèque de Ste. Génèvieve. Joyce’s next encounter with Synge proved frustrating when he read of the Playboy Riots of January 1907 in Dublin where that famous play met with a hostile reception from an irate nationalist audience. The disturbance Joyce felt at reports of that event, which made him feel like ‘like a man in a house who hears a row

in the street ... but can't get out to see what the hell is going on' (Letter to Stanislaus, 11 Feb. 1907) was great enough to make him break off from "The Dead" and, most probably, to modify it considerably when he resumed writing. Some years later, in 1918, he put *Riders* on stage in Zurich with a mostly English cast, though the leading role of Maura was played by his life-companion Nora Barnacle who came from the West of Ireland where the play is set. Synge's death in 1907 prevented any second meeting between the writers though Joyce is known to have bought all of his available plays in that year. Such are the main details of an Irish literary relationship which can only be regarded as antithetical in the sense that Joyce and Synge embody almost diametrically different versions of Irish literature during the Literary Revival. In this talk I wish to explore those differences in the context of the cultural and political upheaval taking place in Ireland between the death of Parnell in 1892 and Irish Independence in 1922 and the wider question of their reception in the hundred years since then which is the ambit of this conference. In particular, I want to offer some remarks comparing *The Playboy of the Western World* and "The Dead" as to their theme and treatment but also as to their reception and interpretation in Irish criticism today.

Irish women's narratives and the building of the nation: from Edna O'Brien to Sally Rooney

Maria Amor de Barros del Río (Universidad de Burgos)

On the hundredth anniversary of the Irish Independence, the nation's literature becomes a privileged site for interpretation of society. Separated by a span of 60 years, Irish writers Edna O'Brien and Sally Rooney have used the coming-of-age novel to portray the difficult voyage of emancipation experienced by youth, especially women. More particularly, *The Country Girls* Trilogy witnesses the closed atmosphere of mid-20th century Ireland for women, whereas *Normal People* explores the relation between subject and the political and economic structures that shape the individual, and the liminal context that the young generations are forced to contend with. A close analysis of both novels allows a critical review of Irish history under a gender lens, and illustrates how both writers have tried to adapt the novel of formation to their particular times in very innovative ways.

The Space Between the Words:

Cartographies of Eavan Boland's Poetry and Anne Enright's Fiction in Hispanic America

Aurora Piñeiro (UNAM); Mario Murgia (UNAM)

A map is an artifact that makes it possible for a reality to be re-created from a subjective point of view and usually with a specific purpose in mind. In terms of literary cartographies, a map may be understood as a poetic notion of "self in the world," a way to negotiate potential locations and (transitory) representations. The aim of this lecture is to analyse an ensemble of poems by Eavan Boland, as well as the novel *Actress* by Anne Enright, from the perspective of a threefold notion of literary mapping: firstly, the author's role as a cartographer, when her lexicon is imbued with the language of landscape and thus creates an imagery which may articulate a literary territory of her own or even a geography of affects. Secondly, when the reader or critic exacts a map from the literary work(s) and this visual representation enables an additional reading of the text or set of texts. And finally, when a specific type of reader, the translator, makes a literary work migrate to different linguistic and cultural spheres and,

in this way, s/he contributes to the creation or expansion of the cartographies of literary reception. In the context of Hispanic America, the (translational) pathways that Boland's poetry has travelled in Mexico will be a case in point, as Eva Cruz's *Anthology / Antología* remains the only single-author volume of Boland's translated poetry in that region or the world. As for Enright's recent fiction and non-fiction writings, the contributions of a group of Mexican translators to the new Anne Enright EFACIS project will be discussed.

**“Passage, almost...’: Transit, history and crisis in Paul Muldoon”
Rui Carvalho Homem (Universidade do Porto / CETAPS)**

Paul Muldoon has long been noted for his relational writing. At its most characteristic, this materialises in richly intertextual poems addressing texts from different genres, traditions and segments of literary history; it resorts to citation, parody, and/or translation; and it often straddle medial boundaries, drawing on a range of other arts, with a particular penchant for painting and photography. This lecture addresses the topic of the symposium by discussing Muldoon's concomitant fascination for the actuality and historicity of physical and political borders, often considered in his writing for the opportunities they afford for pondering the close bonds between adversity and mobility in human experience. Particular attention will be given to transgressive itineraries as represented in poems from different moments in Muldoon's work and career, with a closing focus on his latest collection, *Frolic and Detour* (2019).

ROUNDTABLES



“Irish Artifice: Art, Culture and Power in Paris, 1922”
Ciaran O’Neill (TCD); Billy Shortall (Notre Dame University)

The World Congress of the Irish Race in Paris in 1922 was the last of a series of international conferences that took place between Chicago (1881) and Paris (1922). In between these conventions there had been disconnected conferences and conventions in Dublin (1896), NYC (1916, 1918) Philadelphia (1919), and Buenos Aires (1921). By 1922 the government needed to establish itself on the world scene, and so a prestigious congress and accompanying art exhibition was organised for early 1922. As official Ireland moved to take charge of the narrative ahead of the transfer of powers in 1922, the Congress in Paris took on an even deeper importance. It was to be a reckoning of the future and past of Irish identity politics, and as a spectacle it did not disappoint. Art would help to bolster the case for Irish national identity, and in the process an Irish canon was created. In this paper we interrogate this art component of this congress, look at the Irish future(s) and past(s) that were displayed, and talk about our current project, which aims to recreate this foundational art exhibition virtually on its anniversary next year.

“Joyce and Every Body”
“Karl Ove Knausgard, a Reader of Joyce”, Tarso do Amaral (UERJ)

In his monumental autobiographical series of novels *My Struggle*, Norwegian novelist Karl Ove Knausgard devotes a considerable number of pages to discuss James Joyce’s works. Moreover, in the preface to a celebrated centennial edition of Joyce’s *A Portrait of the Artist as a Young Man*, Knausgard writes about what he understands to be ‘the very essence of literature’. I aim to highlight some aspects of Knausgard’s take on Joyce and hopefully provide enough evidence to support the hypothesis that the Norwegian writer’s conceptualization of the literary phenomenon, including Joyce’s work, is based upon questionable essentialist premises.

“Rubbish heaps, tiny pearls: Woolf, reader of Joyce”
Luísa de Freitas

As we know, James Joyce’s *Ulysses* was published in 1922. Some of its episodes began to appear in literary magazines in 1918, when different — and strong — opinions started to emerge. In April 1919, the Times Literary Supplement published a text written by Virginia Woolf in which she mentions James Joyce as “the most notable” of the “young writers”. However, more than a hundred years later, what we remember of Woolf’s (in)famous opinion is mostly negative. In this paper, I aim to show some of the main influences, changes, and possible contradictions in Woolf’s view of Joyce’s work.

“Anna Livia Plurabelle’s Dancing Body”
Larissa Lagos (UFOP)

In 1929, the book *Our Exagmination Round His Factification for Incamination of Work in Progress* was published by Joyce’s long-time admirer Sylvia Beach (back then running Shakespeare and Company). The book presents essays written by James Joyce close acquaint-

tances (writers, editors) somehow defending the style in which *Finnegans Wake* (back then Work in Progress) was written. The idea of assembling these was a response to the criticism made to the publication of Work in Progress' fragments in the avant-garde magazine transition. The first essay is "Dante... Bruno, Vico... Joyce" and the author is Samuel Beckett, back then a young and barely known writer. Throughout his long essay, in which it is possible to understand some of Joyce's philosophical references, Beckett writes about the drunken body of Shaun and the "sense" of going to sleep or dancing through Anna Livia. The purpose of this paper is to analyze the idea of the word as the body of language in *Finnegans Wake*, as presented by Beckett, especially with Anna Livia Plurabelle.

**"The influence of *Finnegans Wake* on Merce Cunningham's *Roartorio* (1983)"
Giovana Ursini (CEFET-MG)**

Literature has always been an important influence on dance. Therefore, several dance works were inspired by great literary books. This paper intends to analyze how the work of James Joyce influenced dance works. More precisely, an analysis will be idealized through the study of the piece *Roartorio* (1983) by Merce Cunningham and John Cage. A work choreographed through John Cage's *Roaratorio*, an Irish Circus on *Finnegans Wake* (1979). Cage and Cunningham were long-time partners and they did loads of dance works together. In Cage's musical creation, there are different sounds mixed; such as the sound of places mentioned in *Finnegans Wake*, quotes present in the book, instruments and voices of Irish music, among other noises. Merce Cunningham developing his choreography based on this soundtrack and with influence on the words of *Finnegans Wake*. To build his choreography, Cunningham used modern and classic movements; instruments of their specific technique in union with Irish folk dance movements such as jigs and reels. Thus, this paper will investigate how Cunningham managed to transpose elements of Joyce's work into dance. As an important element of the dance work, the musical creation of John Cage will also be analyzed and related to *Finnegans Wake*. So, we intend to investigate the relationship between James Joyce's work and Merce Cunningham's dancing creation.

PANELS



Laughing Matters: Humour and cultural trauma in *A Night in November* (1994) by Marie Jones
Alessandra Cristina Rigonato

Could tragic episodes of History be portrayed through humour? What kind of humour would it be? Is the comic mode an attempt to relieve sorrows? These three questions spring to mind when one reads contemporary plays that depict the Troubles in Northern Ireland. From the point of view of humour, this paper aims to analyse the monologue *A Night in November* (1994) by Marie Jones. The title of the play refers to a tragic night of November when members of the paramilitary group, the Ulster Defence Association (UDA), shot people celebrating Halloween in a pub in Londonderry. The brutal episode became known as the Greysteel massacre. The play will be closely read focusing on the jokes the main character Eric brings into stage. The approach between humour and collective trauma relies on Bakhtin's theory of Carnival and Cathy Caruth's work on the representation of cultural trauma. Portraying collective trauma through humour in *A night in November* works in as a magnifying glass that allows the character to perceive the horror of the violence and bigotry in Northern Ireland.

A result of many wars: Irish democracy in the follow-up to the period of independence
Irene Portela (CEIS20, Universidade de Coimbra)

In the current paper I argue that an explanation for the success of Irish democracy is to be found in the presence of competing views about Ireland, patent in discussions about 'culture' and 'history,' where 'wars' do not correspond to a victorious side. Much of this can be linked to the events associated with the Easter Rising of 1916, the Anglo-Irish Treaty dispute, and the ensuing Civil War. Although the role of 'high politics' is to be recognized, this realm also presents similar divisions and, albeit in an often contentious way, a sort of acceptance of the limits of a single narrative. The Irish political system, though to a large extent a remnant of what existed before independence or was developed after the 1916 Rising, plays a very significant role in the process. In a more direct way, it is important to highlight the PR-STV (proportional representation - single transferable vote) electoral system, the canvassing and clinics by political representatives attached to it, and the need for referenda for constitutional changes. The concept of "little voices" is useful to sum up the overall context. To some extent, it translates what is present in the explicit scenario into the more 'daily' operation of Irish politics. It reflects the interplay between 'people,' their "little voices," shifting, also through its relation with the broader social and political scenarios, and the political representatives at different national levels. I opted not to consider the sociological dimensions of violence that were a clear trait of Ireland as well. Instead, I chose to pinpoint the significance of Irish democracy in terms of highlighting the relevance of value, instead of procedural, orientated readings of democracy, such as put forward by Lefort and Rancière, a possible contribution of Irish independence to hopeful current creations of (un)worlds.

Revisiting history through the representation of revolution: an analysis of Martin McDonagh's play *A Very Very Very Dark Matter*
Michelle Alvarenga

This proposal intends to examine how Martin McDonagh presents the revolutionary impetus

in his latest play, *A Very Very Very Dark Matter*. Set in Copenhagen, in the late 19th century, it addresses the problem of colonial violence in the Congo, as well as the natives' rebellious drive to resist it and to fight back. This paper interrogates the way McDonagh has represented the idea of revolution in his earlier plays and demonstrates that, even after leaving behind the Irish setting, he keeps the theme of revolution and moves from the fight for Ireland (most notably in *The Lieutenant of Inishmore*) to the fight for the Congo. The main objective of the research is to draw an understanding of how McDonagh transports this theme to his most controversial play so far, addressing the historical event of the genocide of the Congo. This paper aspires to add to the debate on Martin McDonagh's contribution to Irish Contemporary Theatre, especially on what regards acknowledging a country's past and its role in history.

**“Joyce’s Lives from the Perspective of Edna O’Brien”
Elisa Abrantes (UFRRJ)**

The Irish author Edna O'Brien claims that James Joyce was her greatest literary influence, and that he is “giant, immeasurable”. She says that since an early age, she felt touched by the beauty of the words of the gospels, and that she had little access to literary texts in her childhood and adolescence. According to O'Brien, her literary life only began at the age of 21, when she bought, for four pounds, a little book written by T.S Eliot, introducing James Joyce: the selection of Joyce's prose (1942), with introductory notes from the author. By reading that book, O'Brien realized that the autobiographical material could be aesthetically appropriate to create literature. In 1959, she self-exiled herself in England, published her first book, *The Country Girls*, and has not stopped writing since then. She flirted with experimentalism and the style of her great inspiring writer, as to produce two works based on Joyce's biography. The first of them, *James and Nora: Portrait of Joyce's marriage*, 1981, and a brief biography of James Joyce, in 1999. This paper reflects upon O'Brien's perspective while recreating fictionally the artist and man.

**Neurotic Writing style or neurotic characters: A Study of James Joyce's Oeuvre
Hamid Farahmandian (School of Foreign Languages, Sun Yat-sen University, China)**

Presenting a detailed examination of James Joyce's major characters in *A Portrait of the Artist as a Young Man*, *Ulysses*, and *Finnegans Wake*, I believe that Joyce's writing is neurotic in structure not perverse, as is generally thought. In order to achieve this aim, I am to base my research upon Karen Horney's neopsychoanalytic social theory of neurosis. According to Horney neurotic people usually follow one of the anxiety based-trends of “Moving Away from People” called detached personality, “Moving Against people” called aggressive personality, and “Moving Toward people” called compliant personality, to attain the needs and desires.

**Here Comes Every Body
Vitor Alevato do Amaral**

Whatever is hidden in Joyce's text is not the body. The living body, the dead body, the stinking body, the plump body, the naked body, the still body, the dancing body, and every body. This paper discusses the presence of the human body in chapter 15 of *Finnegans Wake* (1939), by James Joyce (1882-1941). It presents and analyses instances of the “Yawn” chapter in

which different characters reveal their own shape, apprehend other characters' shapes, and refer to bodily functions, including sexual ones. The characters express themselves by using their own body and Yawn's, as when HCE and ALP lower themselves into Yawn to speak to the four inquisitors: Mathew, Mark, Luke and John. We intend to draw attention to the body as a constant manifestation in Joyce's sensuous language.

Lesbian Erasure and Identity Struggles in 'Stir-Fry' by Emma Donoghue Esther Gazzola Borges

The research investigates the formation and change in identification of Maria Murphy, in the novel 'Stir-Fry' (1994), by Emma Donoghue (1969). It offers an analysis of how the main character perceives her own Self and the Other, after moving away from the rural part of Ireland to Dublin in the mid-1990s, to attend University. The analysis offers an understatement on how she deals with the cultural differences in opposition to the traditional society she was raised in, and how she expresses her conservative upbringing and change in mindset. Furthermore, it analyses on how the social, cultural and religious background of rural Ireland creates a lack of a Queer collective memory in general, and the impacts of such in the developing Queer youth, more specifically lesbians, using the novel as a case study.

Site-Specific Reception: An Exemplification of Beckettian Process of Signification through Structurally Phenomenological Perceptiveness Larissa Brigatti

This paper investigates the roles of implicit communication in Samuel Beckett site-specific performances through the lens of the directorial work by Sarah-Jane Scaife. This research project is assisted by the works *Act Without Words II* and *Rough for Theatre I* (Company SJ) to exemplify the process of signification through structural phenomenological perceptiveness. These pieces were directed by Scaife as a double bill in 2013 as part of the project *Beckett in the City* as an installation in City Quay car park, Dublin, Ireland. This paper explores the deconstruction and fragmentation of both paralinguistic and non-paralinguistic forms of performative communication and how it is differently received by audiences every time it is performed due to pre-existing bodily subjectivity within the 'city'. Thence, the variation in meaning—produced by active audience reception—is intertwined with 'preset intersubjectivity' within social structures which shapes the phenomenological experience and it results in different theatrical perceptions. The conceptual interferences of the world outside the site-specific performances will determine how social and cultural signification is formed. Therefore, the writer of this paper proposes that there is no objective truth, or meaning but rather 'meanings' which are closely interconnected to the whole frame: social, political, cultural, the bodies being perceived and the perceiving bodies. Meaning, thus, is subdivided and dependent on infinite variants such as place, time similar to a quantum equation.

The meanings of freedom in Colum McCann's and Sebastian Barry's Green Atlantic Victor Augusto da Cruz Pacheco

This presentation aims to analyze the meanings of freedom in the novels *TransAtlantic* (2013) by Colum McCann and Sebastian Barry's *The Temporary Gentleman* (2014). As both

narratives explore racial interactions through transatlantic travels in the Irish past, *TransAtlantic* and *The Temporary Gentleman* use the idea of freedom as an intersection point for the representation of the circulation of racialized bodies and ideas of what Peter O'Neill and David Lloyd (2010) call "The Black and Green Atlantic." Through and against this concept, the presentation will, first, problematize Lloyd and O'Neill's Black and Green Atlantic, then analyze the novels focusing on race, gender, and nationality, and, finally, provide a critique on the representation of freedom. The main argument is that the works of Colum McCann and Sebastian Barry imagine freedom as a structure of feeling (JAMESON, 1984) attached to a national struggle for emancipation. Thus the presentation hopes to open a debate on the meanings of freedom for racialized characters and subjects in the Irish context.

The hidden part of *Ulysses*' translations in Brazil Camila Hespanhol Peruchi

This paper presents the results of a research funded by ABEI/ESP Junior Research Grant 2021. The research focused on cultural and textual translations between Ireland and Brazil and was based on the necessity to fill the gaps in the records on James Joyce's translations in Brazil. Its specificity, however, resides in a more limited scope of this vast corpus: the excerpts from *Ulysses* already translated into Brazilian Portuguese, but that had remained "forgotten", scattered between pages of magazines and newspapers. The first of them refers to the 11th part of the episode "Wandering Rocks" and was done by Erasmo Pilloto in 1946. The second stretch of *Ulysses* is a translation of "Hades", by Patrícia Galvão in 1947. The third one was the final excerpt of Molly Bloom's Monologue translated, in 1962, by Haroldo de Campos and Augusto de Campos. Finally, the last of them is a translation, in verse, of an excerpt from Molly Bloom's final monologue, in 1984, by Paulo Mendes Campos. For the *XVI Symposium of Irish Studies in South America*, I intend to present a historiographical and critical study covering this set of excerpts, exposing 1) the literary or translational tradition in which each translator was inserted; 2) the influence this tradition exerted on specific and diverse translating solutions; and 3) how the venue in which they published influenced the translation approach.

Thady's Quirk Dialectal Monologue: a translation study of the Hiberno-English in *Castle Rackrent*, by Maria Edgeworth, in Portuguese Natalia Ferrigolli Dias de Souza Campos

This paper aims to develop some aspects of the master's project of an annotated translation into Brazilian Portuguese of the novel *Castle Rackrent* (1800) by Maria Edgeworth (1767-1849), Anglo-Irish writer. Therefore, the translation emphasizes the dialectical approach to Hiberno-English, a variety of Irish English within the narrative monologue of Thady Quirk, the old butler of the landlord of Rackrent. These main aspects are cultural, linguistic and contextual: the author's social-historical context; stylistic resources of the novel; matters of Irish history and identity; the literary dialect and its translation issues into Portuguese. Thus, its main purpose is to bring the work to the Brazilian readership, while enabling them to reflect on Edgeworth's reality and time.

Joyce's Shakespeare in Brazil: an analysis of the translations

Pedro Luís Sala Vieira

Translating a literary work involves not only transposing the meanings of the source text into another language and culture, but also its intertextual connections with other works of a certain literary tradition. In James Joyce's *Ulysses*, the fragmentary presence of William Shakespeare's work is shaped by several layers that go beyond the sheer quotation of a text. The character of Shakespeare acquires individual meaning in Joyce's work and contributes to the production of meaning in the novel. This paper analyzes this connection in the Brazilian translations of the novel by Antônio Houaiss (1966), Bernardina Pinheiro (2005) and Caetano Galindo (2012). Considering that each translation represents a different perspective of Joyce's masterpiece, one of the purposes of this research is to examine the translations of the references and allusions to Shakespeare and discuss how the Joycean Shakespeare appears in the Brazilian versions of the novel.

DRAMATIC READINGS



I

***A Mais Forte*, by August Strindberg, adapted by Frank McGuinness *A Mais Forte*, a video by Grupo Tapa, directed by Eduardo Tolentino**

Como a peça irlandesa a ser apresentada é uma apropriação de *A Mais Forte*, de August Strindberg por Frank McGuinness, a mesa redonda tem por objetivo contextualizar e discutir questões relacionadas à produção do texto fonte pelo diretor Eduardo Tolentino e a atriz Clara Carvalho; visa também refletir sobre as escolhas de Eda Nagayama ao realizar sua leitura dramática da reescritura de McGuinness.

II

***Mrs. Warren's Profession*, by G.B. Shaw**

Produzida por Rosalie Rahal Haddad em parceria com a Companhia Círculo de Atores, *A Profissão da Sra. Warren* cumpriu sua primeira temporada entre os dias 10 de maio e 02 de julho de 2018, no Auditório do Museu de Arte de São Paulo (MASP). Entre os dias 10 de agosto e 30 de setembro de 2019, fez parte da Mostra 2XShaw, apresentada no Teatro Aliança Francesa, também na cidade de São Paulo.

Clara Carvalho, por sua performance como Sra. Warren, foi indicada na categoria de Melhor Atriz ao Prêmio da Associação Paulista dos Críticos de Arte (APCA) e venceu na categoria de Melhor Atriz pelo Júri Popular do Prêmio Aplauso Brasil. Neste mesmo prêmio, a produção ganhou na categoria de Melhor Figurino (Fábio Namatame). A montagem foi ainda indicada nas categorias Melhor Atriz Coadjuvante, Melhor Montagem Original de Texto Estrangeiro, Melhor Cenário e Melhor Programação Visual no Prêmio Cenyn de Teatro.

Ficha técnica:

Idealização e produção: Rosalie Rahal Haddad

Tradução: Clara Carvalho

Direção: Marco Antônio Pâmio

Diretor assistente: Thiago Ledier

Elenco: Clara Carvalho, Karen Coelho, Caetano O'Maihlán, Cláudio Curi, Mario Borges e Sergio Mastropasqua

Figurinos: Fábio Namatame

Cenário: Maria Eduarda Arruk

Desenho de Luz: Caetano Vilela

Direção técnica de luz: Nicolas Caratori

Trilha Sonora Original: Gregory Slivar

Direção técnica de som: Alexandre Martins

Fotografia: Ronaldo Gutierrez

Design Gráfico: Denise Bacellar

Coordenação de Produção: Selene Marinho - SM Arte e Cultura

Assistente de produção e direção de palco: Marcela Horta

IV

My Name, Shall I Tell You My Name? (1987), by Christina Reid ***Meu nome, posso te falar o meu nome? – Uma experiência radiofônica.***

Nesta mesa redonda, o grupo, formado por Alinne Balduino P. Fernandes (coordenadora, tradutora e diretora), Mariana Barreiros (atriz), Matias Garcez (ator), Larah Roncalio (sound designer – edição e efeitos sonoros) e Kristel Casagranda (sound designer – trilha sonora), discutirá aspectos dos processos criativos envolvidos na tradução, adaptação e edição da peça *My Name, Shall I Tell You My Name? (1987)/Meu nome, posso te falar o meu nome? (2020/2021)* da dramaturga norte-irlandesa Christina Reid (1942-2015). O trabalho, ainda em andamento, é resultado de projeto de extensão interdisciplinar que conta com docentes de Letras – Inglês, estudantes de Artes Cênicas, Cinema e Letras. O objetivo geral do projeto é promover o estudo dramatúrgico, tradução e produção de peças irlandesas e norte-irlandesas em formato radiofônico, como parte do acervo digital sonoro do Núcleo de Estudos Irlandeses da UFSC, em fase de desenvolvimento. A peça em questão, escrita originalmente para rádio e transmitida para a BBC Northern Ireland em 1987, se passa no final da década de 1980 e trata dos dilemas e conflitos intergeracionais da neta, Andrea, na casa dos 20 e estudante de teatro, e do avô, Deca, na casa dos 90, ex-veterano de guerra. Escrita em monólogos, a peça retrata o isolamento vivido pelos personagens que estão, respectivamente, em uma cela prisional em Holloway, Inglaterra, e num lar de idosos em Derry, Irlanda do Norte. O projeto foi contemplado com a bolsa de extensão Cultura 2021, da Secretaria de Cultura e Arte da UFSC, uma bolsa de PIBIC e uma bolsa de PIBITI. Além disso, contamos com o suporte técnico do Laboratório de Vibrações e Acústica da UFSC.

BIOGRAPHICAL NOTES



Elisa Abrantes is an Associate Professor of Literatures in English at the Federal Rural University of Rio de Janeiro. She has experience in the Literature area, with emphasis on Modern Foreign Literatures, working mainly on the following topics: Ireland, Scotland, Celtic peoples, nationalism and national identity. PhD in Comparative Literature from the Fluminense Federal University (UFF-2010) and Master in Letters - English Language Literatures from the State University of Rio de Janeiro (UERJ-2005), she holds a post-doctorate in Irish Studies from USP (2015) and is the Vice-president of ABEI (Brazilian Association of Irish Studies) in the triennium 2019-2021.

Michelle Alvarenga is a lecturer in English Language, Culture & Literature at the University of Brasilia and PhD student in Irish Literature at the University of São Paulo. Her PhD research is about history, humour and violence in Martin McDonagh's most recent plays, which is being conducted under the supervision of Professor Munira Hamud Mutran. Her main areas of interest are Irish theatre and postcolonial literature.

Vitor Alevato do Amaral teaches English Language Literatures at the Fluminense Federal University (UFF) in Niterói, Rio de Janeiro. He is a member of the Graduate Program in Literary Studies at the same university. His main areas of research are Joyce Studies and Literary Translation, with a focus on the retranslations of James Joyce's works. He coordinates the research group Joyce Studies in Brazil.

Eduardo Tolentino de Araujo (Rio de Janeiro, 1954) é um jornalista e diretor de teatro brasileiro, fundador do Grupo TAPA. Dirigiu mais de 60 peças entre autores nacionais e internacionais e foi considerado, pelo crítico Dirceu Alves Jr., da Veja, o criador de “um padrão de rigor e refinamento nos palcos paulistanos”. Sua montagem de 12 Homens e uma Sentença venceu os prêmios APCA e Contigo de “melhor espetáculo” e ainda foi indicado a duas categorias do Prêmio Shell SP. Entre os autores brasileiros que dirigiu destacam-se Nelson Rodrigues, Antônio Bivar, Plínio Marcos, Oduvaldo Vianna Filho, Domingos de Oliveira, Millôr Fernandes, Martins Pena e Jorge Andrade. Entre os autores internacionais estão Jean Tardieu, Maquiavel, Ibsen, Molière, Shakespeare, Jacques Prévert, Bernard Shaw, Lars Noren, Jean Anouilh, Pirandello, Anton Thekchov e August Strindberg. Na televisão realizou a série Grandes Damas da GNT, além de duas adaptações teatrais para a TV Cultura, O Paria, de August Strindberg e O Telescópio, de Jorge Andrade. Recebeu quatro Prêmios Mambembe, dois Prêmios APCA, um Prêmio Governador do Estado e um Prêmio Molière, todos na categoria Direção.

Esther Borges graduated in Portuguese and English language, literature and linguistics at Universidade Federal do Rio de Janeiro (UFRJ) and is currently taking her master's in English literature at Universidade de São Paulo (USP). Her researches are focused on queer representation in Irish literature.

Larissa Brigatti is an Irish-Brazilian citizen and graduate from Trinity College Dublin where she got a First Honors Degree in Drama & Theatre Studies. Brigatti is continuing her education at TCD where she received an Europe Excellence Award and will be undertaking MPhil Film Studies—Screenwriting. Brigatti is a theatremaker in Ireland where she has worked for companies such as Outlandish Theatre Platform. She also had her first fiction book published by a Portuguese company.

Natalia Ferrigolli Dias de Souza Campos is an a graduate student in the Masters Program of Letras Estrangeiras e Tradução at the University of São Paulo and

a student in the Program for the Formation of Literary Translators at the Casa Guilherme de Almeida. Her research project consists of a translation from the Hiberno-English of Maria Edgeworth's novel *Castle Rackrent* (1800) into Portuguese.

Clara Carvalho atuou em mais de 15 espetáculos, entre eles: “O Anti-Nelson Rodrigues”, “Preto no Branco”, “Retratos Falantes”, “A Graça da Vida”. Com 34 anos de carreira, 53 peças e vários prêmios, como o Shell, o APCA e o Mambembe, Clara é uma espécie em extinção, uma profissional praticamente exclusiva dos palcos. Só em 2018 estreou três peças *A Cantora Careca*, *A Profissão da Sra. Warren* e *Meu Filho Vai Casar*. No cinema, participou de apenas dois filmes, *Quanto Vale ou É por Quilo?* (2005) e *O Maior Amor do Mundo* (2006).

Kristel Hemmer Casagrande é roteirista, escritora e compositora. Selecionada para o Conservatório de Música de Itajaí e graduanda em Cinema pela Universidade Federal de Santa Catarina, direciona sua especialização para roteirização e composição de trilha sonora instrumental. Entre outros projetos, escreveu o roteiro e produziu a trilha sonora dos curtas-metragens *Aqui Morre a Memória*, premiado no Festival de Cinema da UERJ 2019, e *Xeque-Mate*, para a Casa Átomo Produções. Atualmente, trabalha em composições para o curta-metragem *O Som da Loucura*, contemplado pelo edital Aldir Blanc em 2020, e para o drama radiofônico *Me Chame pelo seu Nome*. Atua também como pesquisadora, com enfoque na interlocução entre Cinema e Literatura, e integra três projetos de pesquisa e extensão. No meio literário, teve contos premiados pela Academia Jovem de Letras de Campos do Jordão e pelo prêmio Dirce Clève 2021.

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 Universidade do Estado do Rio de Janeiro and at Fundação Técnico-Educacional Souza Marques. His main areas of research are Joycean Studies and Post-Colonial Studies. He is a member of the research groups Joyce Studies in Brazil and Poéticas da Diversidade.

Alinne Balduino Pires Fernandes é professora adjunta do Departamento de Língua e Literatura Estrangeiras (DLLE) da Universidade Federal de Santa Catarina (UFSC), tradutora, dramaturgista e diretora teatral. É a atual Coordenadora do Núcleo de Estudos Irlandeses (NEI) da UFSC e Sub-Coordenadora da Pós-Graduação em Inglês (PGI), líder dos grupos de pesquisa Estudos Irlandeses e de Estudos Feministas na Literatura e na Tradução. Foi pesquisadora visitante do Moore Institute na National University of Ireland - Galway em 2017. Algumas de suas publicações são: *No Pântano dos Gatos...* (livro, 2017, tradução de *By the Bog of Cats...* de Marina Carr); *Artistic Collaborations* (edição temática da revista *A1 Ilha do Desterro*, 71.2, 2018, com Maria Rita Viana e Miriam Haughton,); “Patricia Burke Brogan’s *Eclipsed in Brazil: resonances and reflections*” (capítulo do livro *Legacies of the Magdalen Laundries*, Manchester University Press, 2021); e *Theatre and Commemoration* (livro em co-edição com Miriam Haughton e Pieter Verstraete, Bloomsbury, no prelo, 2022/3). Dentre os seus principais interesses de pesquisa e possíveis temas de orientação, estão: teatro irlandês e norte-irlandês e literaturas de mulheres; drama radiofônico; e prática de tradução teatral e de escrita criativa como pesquisa.

Luísa de Freitas earned a PhD in literary theory in 2019 from the University of Brasília (UnB), Brazil. She was a visiting assistant in research at Yale University's Comparative Literature Department in 2017, with funding from Capes, Brazil. She now teaches literature and languages and works as a translator. E-mail: luisa.ls.defreitas@gmail.com

Caetano Waldrigues Galindo teaches at the Federal University of Paraná (UFPR), in Curitiba. He's been involved with James Joyce's work for the last twenty years, having already published translations of *Ulysses* (2012), *Finn's Hotel & Giacomo Joyce* (2014), *A Portrait of the Artist as a Young Man* (2016), *Dubliners* (2018), *Exiles and Poems* (forthcoming, 2022).

Matias Corbett Garcez é professor do curso de Letras- Inglês da Universidade Federal de Santa Catarina (UFSC). É formado em Artes Cênicas pela Universidade do Estado de Santa Catarina e Letras Inglês/Português pela UNIP. Possui mestrado e doutorado em Estudos Linguísticos e Culturais pela UFSC. Atualmente desenvolve pesquisa na área de Estudos Culturais, com enfoque em literatura, música, teatro e performance, enquanto ferramentas para imaginar e criar futuros possíveis. Também tem interesse nas áreas de Estudos do Futuro e Afrofuturismo, com enfoque na inserção de práticas de multiletramentos e do letramento literário em escolas.

Luke Gibbons has taught as Professor of Irish Studies at Maynooth University, and at the University of Notre Dame, USA. He has published widely on Irish modernism, James Joyce, Irish film and visual culture, cultural history, and eighteenth-century Ireland. His *Transformations in Irish Culture* was published by Cork University Press, in 1996, and his most recent book is *Joyce's Ghosts: Ireland, Modernism, and Memory* (University of Chicago Press, 2015).

Rui Carvalho Homem is Professor of English at the Department of Anglo-American Studies, Faculty of Arts, Universidade do Porto (University of Porto), Portugal. He has published widely on Early Modern English drama, Irish studies, translation, and word-and-image studies. He is also a literary translator, and has published versions of Shakespeare (*Antony and Cleopatra*, *Richard III* and *Love's Labour's Lost*), Christopher Marlowe, Seamus Heaney and Philip Larkin.

Larissa Ceres Lagos is Lecturer in English and Literatures in English at the Languages Department at the Federal University of Ouro Preto. Her doctoral dissertation presents and discusses the translation and analysis of three radio plays written by Samuel Beckett (*Embers*, *Words and Music*, and *Cascando*). The dissertation also discusses the impact of radio and music/sounds in Beckett's artistic project, and explores the influence of James Joyce in the life and aesthetic work of Samuel Beckett.

Prof Mario Murgia is a poet, translator, and full professor at the National Autonomous University of Mexico (UNAM). Among his most recent publications are the volumes *Lines Writ in Water. The Influence of Paradise Lost on Byron, Keats, and Shelley* (UNAM); *Singularly Remote. Essays on Poetries* (MadHat Press); and *El mundo perdone. Antología poética* (May the World Forgive. A Poetical Anthology; Alios Ventos Ediciones). In translation, Murgia has published *Antología de escritores escoceses contemporáneos* (An Anthology of Contemporary Scottish Authors; UNAM, 2019) and *¿Te conozco? Poesía de Ben Mazer* (Do I know You? The Poetry of Ben Mazer; Literatura UNAM, 2019). Murgia has translated into Spanish authors such as John Milton, Edgar Allan Poe, Adrienne Rich, Samuel Taylor Coleridge, Eavan Boland, Alastair Reid, and James Joyce, among many others. The anthology *Cardos y lluvia. Poesía escocesa contemporánea* (Thistles and Rain. Contemporary Scottish Poetry), edited by Murgia, was published in 2019. Murgia has also edited and compiled the volumes *Global Milton and Visual Art* (Lexington Books, 2021) and *La hoja verde de la lengua. Poesía angloirlandesa contemporánea* (The Green Leaf of Language. Contemporary Anglo-Irish Poetry; FFyL-UNAM, forthcoming). Murgia is a member of the Renaissance Society of America, the Milton Society of America, The Association of Literary Scholars, Critics, and Writers, and the Modern Language Association. He is co-head of

the “Eavan Boland-Anne Enright Irish Studies Chair”, at UNAM. mmurgia@filos.unam.mx

Munira H. Mutran is Associate Professor of Literatures in English at the University of São Paulo, Brazil. She specializes in Irish Literature and Comparative Studies. She holds an MA, a PhD and a post-doctoral thesis [Livre Docência] at the University of São Paulo and a Degree of Doctor of Literature, honoris causa, at the National University of Ireland, Maynooth. She was co-editor of *The Brazilian Journal of Irish Studies* (1996-2018) and of *Lectures*, a series of books with lectures given at the W. B. Yeats Chair of Irish Studies at USP. She has published articles and chapters in books on Irish fiction and drama, two collections of Irish short stories translated into Portuguese, *Joyce no Brasil* (1997), *Sean O’Faolain’s Letters to Brazil* (2005), *Álbum de Retratos [A Portrait Album, 2002]* and *A Batalha das Estéticas [Aesthetic Movements in Battle, 2005]*. In 2018 she received “The Presidential Distinguished Service Award”

Ciaran O’Neill is Ussher Associate Professor in Nineteenth Century History at Trinity College Dublin. In 2014 he was the Spectress Marie Curie-Sklodowska Fellow at the University of Sao Paulo. He is Principal Investigator on “Irish Artifice: Art, Culture and Power in Paris, 1922,” working closely with the Project Research Fellow, Dr Billy Shortall.

Victor Augusto da Cruz Pacheco is a Ph.D. student in the Department of Modern Languages of the University of São Paulo, funded by the FAPESP scholarship. He is a member of the Brazilian Association of Irish Studies (ABEI) and is an editorial assistant in *The ABEI Journal*. He has published articles on Sebastian Barry, Jamie O’Neill, Cólín Tóibín, and Pedro Lemebel. His research interests are gender, sexuality, race, and affect theory in Irish writing.

Camila Hespanhol Peruchi is Graduate student of Theory and Literary History at Unicamp (State University of Campinas, Brazil), member of Brazilian Association of Irish Studies and part of the research group Joyce Studies in Brazil. Her dissertation is about the interior monologue on Ulysses, by James Joyce. She also published articles and book chapters on this topic, such as “Appropriation and transgression in Ulysses’ interior monologue”, “Crisis of form, form of crisis: on the interior monologue in Ulysses” and “Lessons of Ulysses: on aesthetic rationality and modern literature”.

Dr Aurora Piñeiro is full professor in the English Department at the National Autonomous University of Mexico (UNAM). Her main academic fields are contemporary Irish narrative, postmodern novels in English (Ireland and UK) and Gothic literature (XVIII to XXI centuries). She is a member of IASIL (International Association for the Study of Irish Literatures), AEDEI (Spanish Association for Irish Studies) and IGA (International Gothic Association). She is author of *El gótico y su legado en el terror/ Gothic Literature and Its Legacy in Terror* (UNAM, 2017) and editor of *Rewriting Traditions. Contemporary Irish Fiction* (UNAM, 2021); as well as articles such as “Postmodern Pastiche: The Case of Mrs Osmond by John Banville” in *ABEI Journal* (2020), “A Trail of Bread Crumbs to Follow, or Gothic Rewritings of ‘Hansel and Gretel’ by Lina Meruane, Jorge Volpi and Mariana Enríquez” in *Gothic Studies* (2020), “Scalding Drops on a Naked Eye: The Motif of the Double in *Seeing Red* by Lina Meruane” in *Doubles and Hybrids in Latin American Gothic* (Routledge, 2019), “Banville y Black, multiplicidades autorales” (UNAM, 2019). At present, she is head of project “Contemporary Anglo-Irish Literature (XX and XXI Centuries)” at UNAM, and co-head of the “Eavan Boland-Anne Enright Irish Studies Chair”, also at UNAM. aurorapineiro@filos.unam.mx

Irene Portela has a Master’s in Social Anthropology (Museu Nacional / UFRJ) and a Docto-

rate in Political Science (PPGCP / UFF). The doctoral dissertation is entitled 'On the excuse of Ireland - (un)worlds, wars, subjects, little voices, democracies.' Irene was for many years a researcher and a university teacher. She also worked in the Coordination of Science Education of MAST -Museu de Astronomia e Ciências Afins. She is currently an associate researcher of CEIS20 - Centro de Estudos Interdisciplinares da Universidade de Coimbra and is living in the Southwest of Ireland. Email for contact: eoinandirene@gmail.com.

Alessandra Cristina Rigonato is a lecturer at the Universidade Federal do Tocantins (UFT) in Brazil, where she works on English language studies. She completed her PhD at Universidade de São Paulo on Northern Irish Contemporary theatre and its connections with the conflict the Troubles. She is a director of the Brazilian Association of Irish Studies (ABEI).

María Amor Barros del Río is Senior Lecturer at the University of Burgos, Spain, where she teaches English language, culture and literature. Her research focuses mainly on gender studies and Irish fiction. Other fields of interest are critical pedagogy and second language teaching for which she was funded by the Erasmus+ VIRTEACH Project (2018-2021). She has published extensively in peer-review journals and collective volumes, and she is the author of *A Practical Guide to Address Gender Bias in Academia and Research* (2016), *El trabajo de las mujeres pobres* (2010) and *Metáforas de su tierra: Breve historia de las mujeres irlandesas* (2004). She is Secretary of AEDEI (Asociación Española de Estudios Irlandeses) and a member of the Centre for Irish Studies BANNA/BOND.

Larah Kuehnrich Biavatti Roncalio é atriz e graduanda em Cinema pela UFSC, direcionando sua especialização para direção, edição de vídeo e sound design. Trabalha profissionalmente (Atriz - DRT 13104/SC) com teatro musical desde 2017 e já integrou o elenco de vários espetáculos. Atualmente, participa como diretora na produção do curta-metragem *O Som da Loucura*, contemplado pelo edital Aldir Blanc, e como bolsista de sound design no drama radiofônico *Meu nome, posso te falar o meu nome?*. Outros trabalhos recentes envolvem produção e edição de vídeo para o Laboratório de Design, Audiovisual e Transmídia da UFSC.

Mariana Barbosa Barreiros Rubinello é performer, atriz, diretora de arte e produtora. Desenvolve pesquisas nas áreas de Performance e Ativismo. É formada em Rádio e TV, possui MBA em Gerenciamento de Projetos e é graduanda em Artes Cênicas na UFSC, em mobilidade acadêmica na UFBA. Seus últimos projetos foram: *Avita* (2020), teatro lambe-lambe, concepção e manipulação; *Animus* (2019), performance, performer; *Ílandé* (2019), obra coletiva, performance, performer; *Os altruístas* (2019 – projeto suspenso), Cia duZEUSes, espetáculo teatral, concepção de direção de arte; *Impulso* (2019), Amarelo produções artísticas, curta-metragem ficção, atuação; *Paramazônicas* (2019), longa-metragem documentário, direção de produção. Atualmente atua no espetáculo *Meu nome posso te falar o meu nome*, drama radiofônico, e *Embalando Saudades*, teatro-lambe lambe.

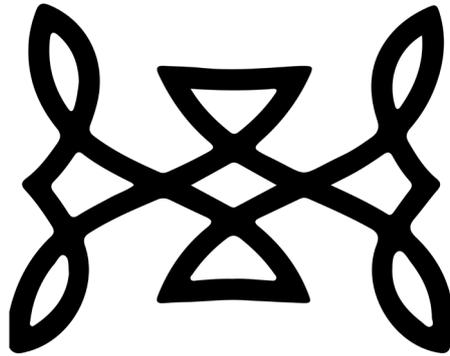
Bartholomew Ryan is a researcher and musician, and coordinator of the CultureLab at Nova Institute of Philosophy (IFILNOVA), Universidade Nova de Lisboa. His academic and creative works orbit around the central motif of 'transformation', which takes into account the masks, ecologies and (multiple) identities that define the modern human condition. He has published various books and essays on philosophy and literature, and the most recent book being *Fernando Pessoa and Philosophy: Countless Lives Inhabit Us* (co-editor, 2021). He was a lecturer at Bard College Berlin for four years, and has also taught at universities in Brazil, Oxford, Aarhus, Dublin, Lisbon and Bishkek. He also le-

ads the international music project The Loafing Heroes. bartholomewryan@fcsh.unl.pt

Bruce Stewart studied at Trinity College, Dublin (BA, PhD) and the University of California (MA) and taught at the University of Ulster in Northern Ireland for twenty-five years and now teaches at UFRN in Natal. He is Assistant Editor to the Oxford Companion to Irish Literature (1996) and has served as Secretary of the International Association for the Study of Irish Literature (IASIL) and the Literary Director of the Princess Grace Irish Library in Monaco (PGIL). He has published widely on Irish literature and is the creator and editor of the Ricorso website on Irish literature and its contexts. His book on James Joyce was published by Oxford University Press in 2004.”

Giovana Beatriz Manrique Ursini is a dancer and researcher. Graduated in Performing Arts from the Federal University of Santa Catarina. She has a Master’s Degree in Translation Studies from the Federal University of Santa Catarina and a PhD in Translation Studies from the Federal University of Santa Catarina. She is currently doing a Post-doctoral fellowship at the Department of Language and Technology at CEFET-MG. Her research involves dance and its interaction with other artistic languages.

Pedro Luís Sala Vieira holds a Licentiate’s degree in Portuguese and English Studies (2015) and a Master’s Degree in Applied Linguistics (2018) from the Federal University of Rio de Janeiro. He is currently studying to obtain a PhD in Comparative Literature from the Fluminense Federal University. His doctoral research focuses on the Shakespearean intertextuality in the Brazilian translations of James Joyce’s Ulysses.



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