



**IASIL 2026**

**‘TRANSLATING IRELAND’**

**BUDAPEST**

**PÁZMÁNY PÉTER CATHOLIC UNIVERSITY**

**CONFERENCE ABSTRACTS**

## KEYNOTE SPEAKERS

### From Dante to Shakespeare: Creativity and Irish language literary translation

**Dr. Sorcha De Brún**

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In his seminal monograph *An tÚrscéal Gaeilge* (1991) Alan Titley notes that the primary objective in establishing *Scéim Aistriúcháin an Ghúim* [An Gúm Translation Scheme] (1926) was in promoting Irish language literacy. This keynote will begin by showing that many of those twentieth century translations became centrally important in the development of a modern Irish literature, far surpassing *An Gúm*'s initial objective. Beginning with the rationale for considering literary translation as a central aspect of Irish language literature, the keynote will go on to examine how translation into Irish has always been intrinsically connected with creative writers. The keynote will go on to show how the value of Irish language translation can be viewed both creatively and instrumentally, particularly as a vital repository for language acquisition in a minority language. Through looking at the evolution of Irish language literary translation and its changing dynamics, the keynote will then explore the creative aspects of translation. It will show that translation in Irish is not just confined to literature; but is evident in other art forms particularly at the intersection of language and music. Through examples of this intermedial aspect of Irish language translation, the paper will explore the multitude of decisions necessary in the translation process ranging from Dante to Shakespeare. Finally, the paper will argue that, when viewed holistically as an art form shared across the arts, Irish language translation has historical, social as well as artistic importance.



**Dr. Sorcha de Brún** was awarded her PhD in Irish from Ulster University in Belfast, Northern Ireland, and is Associate Professor in modern Irish in the School of English, Irish and Communication in the University of Limerick. She has published on various aspects of modern and contemporary Irish language literature and film and her poems and stories for young people feature on the *Séideán Sí* programme for Primary schools. She is a recipient of the Duais Foras na Gaeilge/Foras na Gaeilge Prize, the Máirtín Ó Cadhain Short Story Award, numerous Oireachtas na Gaeilge literary awards, and was a recipient of the John and Pat Hume Scholarship from Maynooth University 2007-2010. Her translations include the works of German, English and American poets. Her most recent publications are 'Idir Leochaileacht agus Fhantaisíocht' on the novelist Breandán Ó hÉithir (2026); and 'Máthair na Filíochta, Tiarna na Samhlaíochta' on the works of poet Michael Hartnett (2026). She gave a paper in October 2025 at the Harvard Celtic Colloquium in Harvard University on Eibhlín Dhubh Ní Chonaill's poem 'Caoineadh Airt Uí Laoghaire', which will be published in the Proceedings of the HCC in 2026. Along with her colleague, historian Dr Helene Haak, she undertook an analysis of Irish language court records in the first decade of the Irish Free State as part of the Royal Irish Academy funded 'Tá Bean in Éirinn: Violence against Women, the Irish language and Justice in the early years of the Irish Free State. A National Archive Project' (2024-2025). Sorcha's monograph, *An Chruinne Fhireann: Micheál Ó Conghaile, Pádraig Ó Cíobháin, Joe Steve Ó Neachtain agus Fireannachtaí na Gaeilge* was published at the end of 2025 by Arlen House. This is the first comprehensive study of the prolific Gaeltacht writers Pádraig Ó Cíobháin, from Corca Dhuibhne, and the late Joe Steve Ó Neachtain from Conamara.

## From Pseudotranslation to Transfiction: Reinterpreting Women's Writing in Romantic-era Ireland

**Dr. Sonja Lawrenson**

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By the late eighteenth century, Ireland had forcibly transitioned from a multilingual island where Irish, English, French, and Latin interacted via complex cultural mediations to a society in which anglophone print culture largely dominated and disrupted these overlapping linguistic contexts. Given this shifting dynamic, it is perhaps unsurprising that Irish fiction of the Romantic period so frequently presents translation as a central motif and metaphor. From Elizabeth Griffith (1727-1793) to Charles Robert Maturin (1780-1824), Irish novelists of the Romantic period exhibited a preoccupation with the concept of translation, not only through fictional tropes and themes, but also in the novelistic development of plot, character, and structure.

Irish women writers, in particular, often demonstrated a close interest in the phenomena of translation. This paper draws on the relatively new fields of transfiction and pseudotranslation studies to explore the ways in which Irish women engaged with the processes and products of translation through their fictional works. As interlingual translation became increasingly professionalised to meet the demands of British imperial expansion, these authors called attention to the gendered assumptions shaping the role of the translator in this period. Employing an eclectic range of generic models including the epistolary novel and the moral tale, they repeatedly interrogate the authority of the translator figure, while negotiating a space for their own translative agency within texts.

**Dr. Sonja Lawrenson** is a senior lecturer in English at Manchester Metropolitan University, where she co-directs the Long Nineteenth-Century Research Network and acts as co-investigator of the Caen-based digital humanities project, *Punch's Pocket Book Archive*. Her research centres on Irish women's writing of the eighteenth and nineteenth centuries, though she has also published work on the eighteenth-century Irish stage, Enlightenment Orientalism, Romantic popular fiction, Irish Gothic, nineteenth-century periodicals, and non-fiction prose. Recent and forthcoming publications include a special issue of *Gothic Studies* entitled *Melmoth's Global Afterlives* (2024), co-edited with Matt Foley; a special issue of *Victorian Periodicals Reviews* entitled *Punch@185* (2026), co-edited with Clare Horrocks et al; *Maria Edgeworth and the Gothic* (forthcoming 2027); and, as editor, *The Bloomsbury Cultural History of Life Writing in the Age of Revolution and Empire* (forthcoming 2028) and a scholarly edition of the anonymously-authored Romantic novel *The Orientalist, or Electioneering in Ireland* (forthcoming 2028). She is currently working on a new monograph on the transnational networks of Irish women writers from 1760 to 1840, a project from which the research presented at this conference originates.

## Ireland at the Bar Revisited: a Transnational Perspective

### Prof. Brian Ó Conchubhair

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James Joyce's 1907 political essay 'L'Irlanda alla sbarra' ('Ireland at the Bar') argues that Ireland is the victim of systematic British colonial injustice, perpetuated by a deliberate, weaponized language barrier. Joyce centers his critique on the historic 1882 Maamtrasna trials, where a brutal mass murder occurred in a remote, Irish-speaking region of County Galway. In Joyce's analysis, the executed Myles Joyce serves as a poignant symbol of the Irish nation: dragged before the bar of international public opinion, yet forced to plead its case through an imperial interpreter. Extending Joyce's framework, this paper examines the intersection of translation, power, authenticity, and identity within courtroom settings across the Irish diaspora. The historical and contemporary reality of Irish speakers testifying in foreign courts raises profound performative, and politico-ideological questions. By interrogating mechanisms of internal translation, assimilation, appropriation, domestication, and cultural distancing, this presentation adopts a transnational perspective. It evaluates how the linguistic and colonial trauma experienced within Irish courtrooms compares to, diverges from, or echoes the experiences of the Irish diaspora in the legal systems of Great Britain, North America, and Australia.

**Brian Ó Conchubhair** is a Professor of Irish Language and Literature at the University of Notre Dame, where he previously served as Director of the Center for the Study of Languages and Cultures and Executive Director of the IRISH Seminar.

His research sits at the vital intersection of modernism, cultural nationalism, and rejects the view of Irish literature in isolation, positioning it instead as an active participant in global intellectual movements. This approach was demonstrated in his award winning first monograph, *Fin de Siècle na Gaeilge: Darwin, An Athbheochan agus Smaointeoireacht na hEorpa*, which fundamentally remapped the Irish Revival by demonstrating how late nineteenth-century Irish intellectuals directly engaged with broader European discourses, including Darwinism, Max Nordau, and contemporary racial theory.

Beyond his work on the Revival, Ó Conchubhair is a leading authority on modern Irish-language fiction. His acclaimed biography of Flann O'Brien, *An Saol Bocht* (2026) was awarded top honors at the national Oireachtas Literature Competition and received the International Flann O'Brien Society Book of the Year Award. He co-edited the *Routledge International Handbook of Irish Studies*, and the anthology: *Cnámh agus Smior: Bone and Marrow: Irish language poetry from Medieval to Modern* and served as President of the American Conference for Irish Studies. His international profile includes visiting fellowships at Sorbonne University, Notre Dame Bangladesh, and a recent appointment as the 2026 O'Donnell Visiting Fellow at the University of Melbourne.

**“Eventually we’ll all be in unmarked graves on foreign soil”: Marina Carr, *Mirandolina* (2026) and Questions of Authority.**

**Prof. Aidan O’Malley**

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Translators, according to Lawrence Venuti, have generally operated under a cloak of invisibility. This, though, is not the case when a noted writer undertakes or is commissioned to produce a version of a text; indeed, their names often supplant those of the original authors. The focus of this talk is a very recent example of this phenomenon: Marina Carr’s *Mirandolina*, her rendering of Carlo Goldoni’s *La Locandiera* (1753). Like other texts produced in this manner, *Mirandolina* straddles the uncertain borders between definitions of translation, version, adaptation and adjacent modes of intertextual exchange. However, *Mirandolina*’s status is further complicated by the fact that, to date, it has only been performed in Italian—in Monica Capuani’s translation—which is also how it will be performed at the Abbey this coming August. If this additional layer of translation serves to increase the distance between *Mirandolina* and Goldoni and locate it more firmly within Carr’s *oeuvre*, her interpretation has also fashioned it as, amongst other things, a play about migration from Italy to Ireland, and from one language to another. Reading *Mirandolina* as a drama in and of translation, this presentation explores its performance of linguistic, gendered and familial authority. Moreover, as *Mirandolina* was the title Lady Gregory used for her translation of *La Locandiera*, which was staged at the Abbey in 1910, the paper brings these two renderings into dialogue to reflect on how they speak to the authority of Irish literature in a broader, world literature, context.

**Prof. Aidan O’Malley** is an Associate Professor at the Department of English, University of Rijeka, Croatia. He has published widely on translational and transnational aspects of Irish literature and culture, and is the author of two books: *Field Day and the Translation of Irish Identities: Performing Contradictions* (Palgrave Macmillan, 2011) and, *Irska književnost i kultura, 1600.–2000.: Stvaralaštvo na jeziku kolonizatora (Being Irish in English: Literature, Language, and the (Post-)Colonial Experience in Ireland, 1600-2000)* (FFRI Press, 2021). With Eve Patten he edited the collection, *Ireland, West to East: Irish Cultural Interactions with Central and Eastern Europe* (Peter Lang, 2014), and he has also co-edited special issues of the *European Journal of English Studies* 17: 2 (2013) and *Elope: English Language Overseas Perspectives and Enquiries* 21: 2 (2024).

## Lady Augusta Gregory's Female Venetian Circle: Italian Precedents for the Irish Revival

### Dr. Eglantina Rempert

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The purpose of this talk is to highlight some important features of Lady Augusta Gregory's life experience before she became involved in cultural and literary affairs in Ireland, and to trace significant lines of European influence in her work for the Irish Revival. For this purpose, I chose the Northern Italian city of Venice as a focal location, a place of canals and lagoons, where she vacationed for over twenty years of her life. Venice, of course, mesmerised its nineteenth century visitor. For Charles Dickens, it was an 'Italian dream'; for John Ruskin, 'the paradise of cities'; for Henry James, the light of Venice was a 'mighty magician'. Marcel Proust thought of St Mark's Basilica in the city as a 'colossal gospel'. 'Everything here suggests a work of art', wrote German composer, Richard Wagner, enthused by the opera house of La Fenice and the palaces of the Grand Canal. Here, Lady Augusta Gregory had a small group of female friends and acquaintances. These women were involved in the city's artistic, literary and political life, shaping Lady Gregory's personal development. They were women of diverse and exotic backgrounds, including French, Dutch, English, American, Turkish, German, and Italian, who had settled in and around the Mediterranean city in search of new artistic and social purposes. I propose that this network of female acquaintances is vital to understanding the nature of Lady Gregory's later life and work in Ireland. In essence, I translate the Irish revivalist Lady Gregory through a Venetian cosmopolitan Lady Gregory. Acknowledging this female circle, and what it stood for, evens out the gender balance in the representation of Lady Gregory's social life, to date dominated by her Irish Revivalist circle of W.B. Yeats, J.M. Synge, George Russell (AE), G.B. Shaw and Sean O'Casey.

**Dr Eglantina Rempert** is Senior Lecturer in Irish Literature and Film at the School of English and American Studies, Eötvös Loránd University (ELTE), Budapest. She is the author of *Lady Gregory and Irish National Theatre: Art, Drama, Politics* (Palgrave, 2018). She researches the intersections between Irish literature, art and history. She has written book chapters and journal articles on W.B. Yeats, Sean O'Casey, G.B. Shaw, Samuel Beckett, Flann O'Brien, Frank McGuinness, Glenn Patterson, and nearly a dozen on Lady Gregory. She has also published pieces on contemporary Irish cinema. Her work can be read in the *Irish University Review*, *Irish Studies Review*, *Studies in Theatre and Performance* and *Open Library of Humanities*. She is a two-time recipient of the Faculty of Humanities Publication Excellence Award at Eötvös Loránd University: for her work on Yeats and the visual arts (2020) and on Lady Gregory, Sean O'Casey and the visual arts (2025). She is a former award-holder of the Hungarian Scholarship Board at University College Dublin, and of the Government of Northern Ireland at Queen's University Belfast, where she completed her PhD. She is co-founder of the Budapest Centre for Irish Studies, affiliated to EFACIS; member of the Irish Studies Research Group at Pázmány Péter Catholic University; and former Head of Student Research at the Department of English Studies at Eötvös Loránd University (ELTE). Her latest book chapters on the Gregory family were published in *O'Casey in Context* (Cambridge UP, 2025) and in *Hungarian Perspectives on Ireland* (L'Harmattan, 2026). She is currently preparing a new monograph on Lady Gregory and Italy.

## DELEGATE SPEAKERS

### Transposing Ireland into American Revolutionary Rhetoric: Franklin's Swiftian Satire of Cannibalism, Castration, and Colonial Logic Across the Atlantic

**Beatrix Balogh**

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Benjamin Franklin's engagement with Swiftian satire, both stylistically and thematically, is traceable from the persona of *Poor Richard* to his explicitly political works. This paper, however, argues that beyond literary homage, Franklin's adaptation of Swiftian modes reflects a deeper imperial dialogue—an act of translation that uses one corner of the empire to articulate the problems of another. Franklin's satire, especially in *Rules by Which a Great Empire may be Reduced to a Small One* (1773) and *Methods of Humbling Rebellious American Vassals* (1774), not only adopts Swift's absurdist strategies but strategically reworks them to expose imperial mismanagement. In these texts, cannibalism, castration, and other extreme bodily metaphors resonate with Swift's *A Modest Proposal*, underscoring the grotesque logic of empire. Although Franklin's critique of empire was primarily shaped by British policies in America, his visit to Ireland in 1771 proved instrumental in sharpening this perspective. He attended Parliament, drafted *Questions about Ireland*, and observed firsthand the stark poverty and economic depression produced by British mercantilist policies. As a cautionary tale, these experiences provided lessons that he recontextualized as a warning for America's future under imperial rule. His correspondence with Irish reformers such as Charles Lucas and Edward Newenham further reinforced this transimperial dialogue, embedding Irish political discourse into his satirical lens. Ultimately, Franklin positioned the colonies as the "new Ireland," subject to the same absurdities of empire—converting those grievances into the idiom of the American Revolution.

**Dr. Beatrix Balogh** is a faculty member at Pázmány Péter Catholic University, Budapest. She teaches U.S. history, the American political system, the British constitution, and the culture and society of English-speaking countries, alongside seminars in the English BA and American Studies programs on social, political, and cultural practices. Her research focuses on empire studies and early American political communication, including newspapering and Benjamin Franklin's satire. Before academia, she worked in journalism, business communication, and consulting.

## **Translating the Wolfhound: Myth, Modernity, and the Symbolic Ireland**

**Eira H. Betthell (Booth)**

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Few figures embody Ireland's symbolic imagination as powerfully as the Irish Wolfhound, known also as Cú Faoil. Moving between myth, literature, and modern cultural representation, this noble animal has become a touchstone of national identity. From its brave ancestral counterpart of the ancient Cú Chulainn legends, whose loyalty and ferocity defined the heroic ethos of early Irish narrative, to the breed's revival as a heraldic emblem and national symbol, the Irish Wolfhound continually mediates questions of how Ireland is translated and interpreted across time. Once retained only by nobility and poets, the Cú Faoil was widely regarded in Gaelic lore as a warrior's companion. Celebrated in oral tales as both a gentle guardian and fierce protector, the act of naming itself marks a linguistic translation that reframes the animal's symbolic resonance, since the Irish term Cú Faoil carries mythic and cultural weight that the English "wolfhound" cannot fully capture. By shifting between languages and symbolic registers, the Irish Wolfhound became a flexible signifier, ready to be mobilised as a national emblem in heraldry and Revivalist antiquarianism. Contemporary journalism and fiction further extended this symbolic role by accentuating the Cú Faoil's admirable qualities, particularly after its adoption as the official mascot of the esteemed Irish Guards regiment in 1902. During the First World War, in particular, the press recounted stories of wolfhounds providing comfort and assistance to troops in a variety of situations. These accounts translated mythic qualities into factual reportage, presenting the breed as a loyal guardian of Irish identity abroad. Such narratives blur the boundary between reality and fiction, oral tradition and modern media, situating the Irish Wolfhound at the intersection of cultural translation. Through tracing its movement from the mythic hound of the Cú Chulainn legends to modern wartime companion, this paper argues that the breed functions as a site of cultural translation. It has become a prominent figure through which Ireland is interpreted for domestic and international audiences, oscillating between myth and modernity.

**Eira H. Betthell** is a PhD candidate in Psychoanalytic Studies at the University of Essex, with an interdisciplinary research focus that includes symbolic interpretation, folklore and myth, and the role of cultural memory in literary and historical contexts. Alongside her academic career, Eira has a professional background in media and education with experience spanning archival practice, interpretive analysis, and public engagement.

## Examining Colonial Politics and Translating *Some Poems of Roger Casement*

**Mariana Bolfarine**

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Roger David Casement (1864–1916) was a pioneering voice in the struggle for human rights and a fierce critic of colonial power. Born in Sandycove, Dublin, Casement’s direct experience of the imperial frontier has left a profound mark on the early history of human rights. Despite being recognized for his reports exposing atrocities committed against the indigenous peoples of the Putumayo and of the Belgian Congo during the height of the twentieth century rubber boom, what is not too widely known is that Casement was also a poet. This paper examines the Portuguese translation of *Some poems of Roger Casement* (1918), edited by Gertrude Bannister, as an act of border thinking that repositions his work within Brazilian debates on extractivism, nationalism, and colonial violence. Casement’s direct witnessing of atrocities in the Congo and Amazon not only shaped his critique of imperialism but also propelled his political transformation from British official to Irish nationalist. Drawing on Michael Cronin’s insights on translation and identity as well as on Anthony Appiah’s “thick translation”, I argue that translating Casement into Portuguese foregrounds the dynamic renegotiation of cultural and political subjectivities across colonial borders, expanding the epistemic map of Irish Studies beyond Eurocentric frames.

**Prof. Mariana Bolfarine** is a researcher in Irish Studies, with a focus on Roger Casement and contemporary Irish fiction. She is the deputy coordinator of the W. B. Yeats Chair (FFLCH/USP), an advisory board member of the Brazilian Association of Irish Studies (ABEI), and the Vice-Chair for Latin America and the Caribbean at IASIL. She is a faculty member at the Federal University of Rondonópolis (UFR) and teaches in postgraduate programs at the University of São Paulo (USP) and the Federal University of Mato Grosso (UFMT).

## **Cultural blending and intercultural translations: Immigrants represented in Irish literature**

**Esther Borges**

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The changes brought to Ireland's social economy during the period known as Celtic Tiger have had an undeniable impact on contemporary society and the diversity of its cultural and ethnic landscape. Through her works, Bangladeshi-Irish author Adiba Jaigirdar explores multiple dynamics of immigrants through specific elements of their original culture and how they blend or clash with Irish culture. The reception of the foreign culture by Irish society is also presented in multiple settings, varying in levels of acceptance and understanding. The main pillars used to demonstrate the social frictions are food, language/accent and social expectations placed on the immigrant characters, due to their cultures and religions, in contrast with reality. This paper aims to analyse the main characters of three of Jaigirdar novels – *The Henna Wars* (2020), *Hani and Ishu's guide to fake dating* (2021) and *The Do's and Donuts of Love* (2023) – as a way to explore the acts of cultural blending and adaptation the characters go through as a way to fit in (or not) within Irish society.

**Esther Borges** is a PhD candidate at the University of São Paulo. Their dissertation focuses on Queer Diaspora in Irish literature, and is financed by the São Paulo Research Foundation (FAPESP). They are an associate member of the Brazilian Association of Irish Studies (ABEI), as well as a member of the board, the International Association for the Study of Irish Literatures (IASIL) and the Asociación Española de Estudios Irlandeses (AEDEI). They are also part of the Equality, Diversity, and Inclusivity Sub-Committee of IASIL and the representative for Post-Graduates.

## “Like a human heart on the verge of collapse”: Bullaun Press and Literary Translation

**Deirdre F. Brady**

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“Like a human heart on the verge of collapse”: Bullaun Press and Literary Translation. Bullaun Press, a contemporary independent Irish publishing house, is one of the first Irish publishers dedicated to the translation of literature into the English language. Following on from the legacy of Irish women-led presses of the twentieth century, notably the Cuala Press and the Gayfield press, Bullaun Press offers emerging writers a platform for their work, opening spaces for new voices within and beyond Irish boundaries. Translated books have in times of turbulence, an ability to “break down ghetto walls” exposing received notions and ideas to “punch through intellectual and cultural dead ends to open new avenues for thought”, as noted by the political theorist, Hannah Arendt.<sup>1</sup> Award winning novels such as Brais Lamela’s novel, *What Remains* (2025) and Gaëlle Bélem’s novel, *There’s a Monster behind the Door*, attempt this by exploring universal themes about the human condition, post-colonial influences, and the loss of language. Their texts challenge the Irish reader to connect with and recognise commonalities and universal concerns. This paper aims to explore how ideas experienced in other cultures can shape the Irish literary field, and the role of Bullaun Press as an exercise in cultural translation, shedding light on ideas and perspectives that connect people across national boundaries.

**Dr. Deirdre F. Brady** is the author of *Literary Coteries and the Irish Women Writers' Club (1933-1958)*, published by Liverpool University Press. International journal publications include articles in *English Studies*, *The New Hibernia Review*, *Estudios Irlandeses*, *Irish Migration Studies in Latin America*, *Bibliologia*, alongside contributions to *The Irish Times*, *Fortnight*, and the *New Books Network*, Irish Studies Podcast. Her book chapter ‘Irish Women Writers and the Global Literary Marketplace’ was published in the edited collection of essays, *A Nation not a Parish: The Homewhere-s and Elsewhere-s of 1930s Irish Culture*, as part of the Reimagining Ireland series, (2025), published by Peter Lang. She is an Assistant Professor at Mary Immaculate College, Limerick/Thurles, University of Limerick.

**‘Mithigh dhúin agháil th’aiseic [It is time for us to recover you]’: Eochaidh Ó hEódhusa’s Common and Uncommon Ground of Queer Erotics**

**Melissa Buckheit**

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The bardic poet, Eochaidh Ó hEódhusa (1568-1612), who flourished in the midst of the Tudor conquest, was *ollamh* for the Maguires of County Fermanagh in Ulster, among other patrons. Ó hEódhusa’s poems often transcend their contractual function as praise poems with a range of subject, feeling and politics unique among his contemporaries. Many mark historical moments in Gaelic court life or the campaign against Tudor conquest by means of direct expressions of supernatural, natural, erotic and homosocial relationship. Ó hEódhusa’s poem, ‘Mithigh sin, a ráith na ríogh’, addresses the court of Inis Ceithleann on behalf of his patron, Aodh Mág Uidhir. It does so as if she were a female gendered body with a mind, erotic sexuality and feeling. Inis Ceithleann, an island castle between Upper and Lower Loch Erne in Fermanagh, was violently captured by English forces in 1594, resulting in the slaughter of its 150 inhabitants. Retaken by Maguire in 1595, ‘Mithigh sin’ marks that recapture amidst the grief of colonial violence in a Gaelic ecos. Remarkably, Ó hEódhusa’s poem does not rest in grief. Instead it offers the power to reverse death and revivify a court community through radical supernatural and natural performative, queer/trans, erotic, ecological relationship. Through historicized, bilingual close reading grounded in gender/trans/queer, ecocritical, spatial and phenomenological theory, this paper tests the supposition that bardic poetry can offer an antidote to the hegemonic press of Tudor histories through the colonised voices of the Gaelic archive. In its queer thinking that explodes colonial power, “Mithigh sin” intimately offers alternate ways of being in relationship with fluid bodies, forms and spaces resonant for our current, troubled time.

**Melissa Buckheit** is a Fellow of the Institute of Irish Studies and a Postgraduate Researcher in Irish and English at Queen's University Belfast, undertaking interdisciplinary decolonial literary-historical and digital humanities research with bardic poems, placenames and *dindshenchas* texts in the context of Gaelic relationship, the natural/supernatural, the queer, the erotic, violence, phenomenology and space/place. She is published poet and a literary translator in modern Greek and French languages. She is author of *Noctilucent* (Shearsman Books, 2012), *Dulcet You* (Dancing Girl Press, 2016), *Arc* (The Drunken Boat, 2008), translations of the Modern Greek poet, Ioulita Iliopoulou, and twenty years of critical interviews and creative reviews on interdisciplinary and multilingual contemporary poetics and politics. She holds an MA in Irish Literature and Culture from Boston College (2025), an MFA in Poetry and Translation from Naropa University (2003) and a BA in Literature/Creative Writing, French and Modern Dance/Theatre from Brandeis University (2001).

## Affects of this ‘Undulating Land’: Translating Dysphoria in Samuel Beckett’s *Molloy*

**Ștefania Burlica**

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As a multifarious manifestation of conflict-torn aesthetics, the first novel of Samuel Beckett’s *Trilogy* becomes a testing ground for the writer’s new strategies of translating negative affects into spatial terms. Drawing primarily on Sianne Ngai’s and Russell Smith’s investigations into the role of feeling in literary and artistic productions, this paper explores how the influence of the Irish landscape becomes apparent when tracing the topology of Molloy’s anxiety across the novel. Within this expanded framework, affective mediation functions as a translational process: dysphoric feelings are transferred, reconfigured, and made legible through spatial form rather than linguistic substitution. Despite the stark elision of geographic landmarks and the work’s equivocal relation to the socio-historical truths it seems to evoke, the protagonist’s quest through his “undulating” country is marked by impediments and other obstructive terrain features that are integral to the Irish sense of place. This paper will also argue that the oscillatory trajectory and the travail of movement mirrors Molloy’s mindset, constellating his anxious narrative with other intimately experienced, more rigorously localised stories of distress that still resonate within the bounds of the Irish Isles and beyond them.

**Ștefania Burlica** holds an MA degree in Irish Studies from Babeș-Bolyai University in Cluj-Napoca. Her research interests include Anglophone literature and literary theory, with a particular focus on Irish modernist fiction, affect theory, and Beckett studies. She has previously completed an MA dissertation on postwar affects in Samuel Beckett’s prose, and her current work aims to extend those insights into a broader analytical framework highlighting their relevance within today’s geopolitical context.

## **Gender, Culture and Data: Using Data Science to Reposition Irish Feminist Scholarship for a New Audience**

**Maria Butler**

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This presentation addresses the central theme of translation-as-transformation by examining the UCD Gender, Culture and Data project's act of translating invaluable, yet siloed, Irish feminist scholarship into accessible and interconnected digital datasets. This process is an essential form of cultural interpretation and repositioning, overcoming the limitations imposed by inherited historical biases embedded in dominant mainstream political and cultural rhetoric.

Decades of work recovering Irish women's history and voices, currently residing in parallel resources, have not fully realised their potential to impact the national narrative. This project builds upon scholarship which has translated this work from analogue to digital, to consolidate, update, and enhance existing, substantial bibliographical, biographical, and historical resources.

Our core focus has been to create a dialogue between segregated resources (currently oriented towards one gender or the other) by leveraging the considerable biographical datasets embedded in the *Field Day Anthologies of Women's Writing and Tradition* (2002) and the digital iteration of *The Dictionary of Irish Biography* (2009-date). This paper will showcase how our pilot project integrating biographical information from both resources demonstrated the power of this data integration. This act of digital translation immediately revealed new, notable patterns, serving to amplify previously underrepresented women's voices, including oral storytellers. This translation process, therefore, is not merely technical, but political, drawing attention to marginalised voices, and future research avenues as contemporary scholarship defines the landscape of Irish cultural and literary history for a new, digitally-engaged audience.

**Dr. Maria Butler** is the postdoctoral researcher on the Insight Gender, Culture and Data Project at the University College Dublin Centre for Cultural Analytics. She was the curatorial advisor on the recently closed *Happy Ever After: Falling in love with Irish romance fiction* at the Museum of Literature, Ireland and has presented widely on the intersection between social activism and commercial fiction. She is currently working on her first monograph *Marian Keyes and the Politics of Commercial Fiction* which is under contract with *UCD Press*.

## Interpreting Contemporary Ireland: Care and Intimacy in Sally Rooney's *Intermezzo*

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Set in contemporary Ireland, Sally Rooney's novels typically focus on the relationship dynamics between characters who struggle with human connection, against the backdrop of the individualist ethos and existential anxieties induced by current neoliberal and patriarchal systems. Drawing on care ethics and vulnerability theory, this study addresses the prominent roles of care, intimacy and positive interdependency in Rooney's *Intermezzo* (2024), which work as the perfect means to counteract the harming effects of social standards of normality, likeability and respectability. Written in a language that focuses on the protagonists' interiority, bodily sensations, and emotional worlds, *Intermezzo* vividly portrays the crises of characters who, through care and intimacy, manage to reassess their phobias and insecurities within their closest relationships. As shall be argued, Rooney's text not only locates morality within the particular practices of care characters fulfil toward significant others, but also constructs intimacy as conducive to a kind of personal transformation that allows protagonists to reorient their relationships away from the norms, stereotypes and gender expectations of today's contemporary Ireland. In this novel, too, intimacy encompasses the realm of sensual experience in connection with others, in situations which disarm the characters' defense mechanisms, thus enabling a new understanding of themselves and others. In Rooney's *Intermezzo*, protagonists eventually find themselves anew in relation to others, leaving behind some of their toxic (self)-judgments and prejudices.

**Dr. José Carregal-Romero** lectures at the University of Vigo, Spain. His research focuses on the intersections between gender and sexuality in contemporary Irish literature, with a keen interest in silence and vulnerability. He is the co-editor of *Narratives of the Unspoken in Contemporary Irish Fiction; Silences that Speak*. He is also the author of the book *Queer Whispers: Gay and Lesbian Voices of Irish Fiction* (2021). He is currently a member of the research project "INTRUTHS 2: Articulations of Individual and Communal Vulnerabilities in Contemporary Irish Writing", funded by the Spanish Ministry of Science and Innovation.

## **‘The swift plunge of the artist’: predation, translation, creation (*apropos* Derek Mahon)**

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This paper argues the centrality of appropriative practices to the creative processes of many artists – in language as in non-verbal media. Drawing on verse and prose poems by Derek Mahon (1941-2020), it brings out the intriguing extent to which translational practices energise the compositional designs of one of modern Ireland’s most challenging poets, strongly contributing to the diversity and imaginative consequence of his oeuvre.

Mahon’s renderings straddle the full range of re-encodings that the term ‘translation’ has been argued to encompass since Roman Jakobson’s influential triadic definition (1959): the poet’s output indeed includes a sizeable corpus of ‘interlingual’ versions – from the Classics and from French poetry and drama, in particular; but also (more occasionally) ‘intralingual’ renderings; plus a very large set of writings prompted by the visual arts, which firmly inscribe ‘intersemiotic’ translation within the set of appropriations that have contributed to the memorability of Mahon’s writing.

Of such translational ventures, this paper will favour Mahon’s intricate engagement, both through translation and additional writings, with the prose sequence *L’ordre des oiseaux* [The Order of Birds] by the French poet St John Perse (1887-1975). Mahon’s *Birds* (2002) is a version of that sequence, but also, indirectly, of a set of visual representations by Georges Braque (1882-1963), whose lithographic plates (*Oiseaux*) were the acknowledged object of Perse’s prose poems – themselves the outcome, therefore, of an exercise in intersemiotic translation. Mahon is thus found to extend, across languages and media, a multi-authorial chain made possible by a dynamic of seizing and appropriation that the poet tropes as the creative correlation of nature’s predatory energies – ‘the swift plunge of the artist, raptor and rapt’ (Mahon, ‘Art Notes – 5. Birds’).

**Prof. Rui Carvalho Homem** is Professor of English at the University of Porto, Portugal, and a senior researcher at CETAPS (the Centre for English, Translation and Anglo-Portuguese Studies). He has published widely on contemporary Irish literature (with a particular focus on poetry), Early Modern drama, translation, and intermediality. As a translator, his publications include versions of Shakespeare, Marlowe, Seamus Heaney and Philip Larkin. His latest book is a monograph on poetry and the visual arts (forthcoming).

## Translating Wilde's *Salomé* into Chinese Modern Literature

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It is well-known that Oscar Wilde's one-act play *Salomé* has a very rich afterlife in literature, opera, dance, film, and popular culture. What is less known is that it also has a very rich afterlife in China. First introduced in the early 1920s, the play had seven different versions of translation within just a few years, culminating in phenomenal stage performances in 1929. What's more, it grew in the process of repeated translations and reproductions to become one of the key literary texts that helped shape the dawning years of Chinese modern literature. Though the play's apparent success in China has been well acknowledged, some key questions remain unanswered and deeply fascinating: Considering the generally conservative atmosphere in Chinese culture and politics at that time, why was this play, of all plays, chosen to be translated and performed at a time when China was still deeply under the sway of conservative—semi-feudal, semi-colonial and highly patriarchal—values? What did Chinese writers see in this play to make it one of the most influential works in the budding years of China's modern literature? And how did they reconcile Wilde's aestheticism of “art for art's sake” with their urgent desire to find cultural solutions to China's political and social crises? This paper explores the reception of Wilde's play in China of the 1920s, hoping to shed some light on possible answers to those questions.

**Prof. Li Chen (陈丽)** is Professor of English and director of the Irish Studies Center at Beijing Foreign Studies University (Beijing 100089, China). She is a recipient of the 2022 Presidential Distinguished Service Award, Ireland. Her academic interest lies mainly in Revival legacies, the Irish Diaspora, globalization and contemporary Irish literature. During the last two decades, she has published widely, most of which appeared in first-class Chinese academic journals on foreign literary studies. Her latest publications include *A New Concise History of Irish Literature* (Beijing: Foreign Language Teaching and Research Press, 2023), “New Directions in Contemporary Irish Diasporic Narratives” (*Foreign Literature* vol. 3, 2023), and “War, Espionage, and Masculine Anxiety in Graham Greene's *The Heart of the Matter*” (Chapter 5 of *War, Espionage, and Masculinity in British Fiction*. Ed. Susan L. Austin. Vernon Press, 2023). She may be contacted at chenli339@163.com.

## Translating China: Chinese Elements and Representations in Irish Literature

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Although Ireland lacks a tradition in Sinology or Chinese translation practices, elements of Chinese culture persist in the literary works of both classic writers (such as Wilde, Shaw, Yeats, Joyce, Beckett, etc.) and contemporary authors (like Longley, Schneider, O'Loughlin, Keegan, McLaughlin, etc.). This subtle "Chinese thread" encompasses a rich array of cultural symbols, including philosophical ideas, artistic aesthetics, martial arts spirit, and traditional Chinese massage. These elements reflect the Irish literary imagination, absorption, and creative reinvention of Chinese culture, forming a unique cross-cultural translation landscape between East and West.

Building on a comprehensive overview of Chinese elements in Irish literary works since the 20th century, this study focuses on two typical Irish literary works—*The Moon in the Yellow River* (1931) and *Walk the Blue Fields* (2007)—to illustrate, from a world literature perspective, how foreign cultures serve as significant narrative resources for national literatures. It reveals that Ireland's reception of Chinese culture is strongly marked by self-reflection. In the context of Ireland as "the colonized part of Europe," Chinese culture enters Irish literature not merely as an exotic Other but also as a vital resource and symbolic system through which Irish writers construct their cultural identity.

**Professor Li Chengjian** is a Professor of English in the School of Foreign Languages at Southwest Jiaotong University. Her research interests encompass Irish literature, Sino-Irish literary relations, and the study of Seamus Heaney. Among her key academic publications are the monographs such as *Balancing Poetic Strategy: On Seamus Heaney's Poetry* (2006) and *A Study of Contemporary Irish Drama* (2015). She is currently the principal investigator for a National Social Science Foundation project, "The Chinese Writings in Irish Literature since the end of the 19th Century".

## **‘Gods and fighting (wo)men’: Irish Mythology in the Work of C.S. Lewis**

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This paper examines the considerable impact that Irish mythology had upon the work of C.S. Lewis. Biographers and critics are always ready to discuss – and often at great length – Lewis’s debts to Greek and Norse mythology, but the sagas and heroic tales from Lewis’s native Ireland are usually glossed over quickly in analysis of his fiction and poetry. This is remarkable when one considers how many of Lewis’s works centrally incorporate figures, objects, and tropes from Irish mythological and legendary literature. For example, multiple characters from the Ulster Cycle, the Fenian Cycle, and the Mythological Cycle are namechecked in Lewis’s first poetry collection *Spirits in Bondage* (1919) and its earlier incarnation as the manuscript *Metrical Meditations of a Cod* (which, of course, bears quite an Irish title); many of the plot points and character portraits in *The Voyage of the Dawn Treader* (1952) are borrowed from the medieval Irish manuscripts detailing the adventures of St. Brendan, the legendary Kerry sailor-monk; and certain aspects of the life and character of the central protagonist in *Till We Have Faces* (1956) are derived from the life and character of Queen Maeve of Connaught, as outlined in the Ulster Cycle. The reluctance to explore Lewis’s debts to Irish myth and legend appears to be related to the fervent dedication that many seem to have to an uncomplicatedly “English” Lewis.

**Dr. David Clare** is Lecturer in Drama and English at Mary Immaculate College, University of Limerick. He previously taught at the University of Galway (where he held two Irish Research Council-funded postdoctoral fellowships) and University College Dublin (the institution where he completed his MA and PhD). Dr. Clare’s previous books include the monographs *Bernard Shaw’s Irish Outlook* (Palgrave Macmillan, 2016), *Irish Anglican Literature and Drama: Hybridity and Discord* (Palgrave Macmillan, 2021), and *Ireland in the Life and Work of C.S. Lewis* (Palgrave Macmillan, 2025) and the edited collections *The Gate Theatre, Dublin: Inspiration and Craft* (Carysfort/Peter Lang, 2018), *The Golden Thread: Irish Women Playwrights, 1716-2016* (2 vols., Liverpool University Press, 2021), and *Across Borders and Time: Jonathan Swift* (SPECHEL, 2022).

**Technologies of space: Neurodiversity and Translating Dublin in Catriona Lally's  
*Eggshells***

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Catriona Lally's novel *Eggshells* has been read for its representation of autism, its resonance with James Joyce's peripatetic novel *Ulysses*, and for its use of folklore. This reading considers the ways that main character Vivian uses technology—particularly transportation—as a means to navigate and translate Dublin into a more accessible space. Vivian's travels by foot, bus, and taxi, as well as her speculative encounter with air travel, all allow this differently-abled main character to create imaginative spaces she can inhabit in Dublin. As a result, I suggest the novel reflects one way that technology works against more restrictive or traditionalist constructions of Irish identity to forge a more inclusive social arena.

**Prof. Kate Costello-Sullivan** is the Mary A. Carroll Endowed Professor in Arts and Sciences at Le Moyne College. Her monographs are *Mother/Country: Politics of the Personal in the Fiction of Colm Tóibín* and *Trauma and Recovery in the Twenty-first-Century Irish Novel*. She has edited critical editions of *Carmilla* and *Poor Women!* and co-edited the *Routledge History of Irish America* with Cian McMahon. A coedited collection (with Derek Hand and Neil Murphy) on the *Contemporary Irish Novel* and a co-edited collection on John McGahern (with Eamon Maher, Derek Hand, and Barry Houlihan), as well as numerous articles, are forthcoming in 2026.

## **The Postsecular Turn in Theatre: Performing Post-Christian Feminism and Reclaiming the Female Body in a Contemporary Revival of *Saint Joan***

**Miriam Cummins**

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In the opening scene of Shaw's *Saint Joan*, which was revived at the Olivier Theatre, London, in 2007, a relentless Joan manages to persuade the flabbergasted squire that she is on a mission from God to raise the siege of Orléans, crown the Dauphin in Rheims Cathedral, and make the English leave France. The scene illustrates the central tenet of postsecular feminism – as identified by Rosi Braidó – that female agency and political subjectivity are not mutually exclusive from religion and spirituality as conventionally thought, but may actually be integral to one another. The wider postsecular turn in contemporary critical and social theory, popularised by Jürgen Habermas, challenges the assumption that modernity is integral to the secular; in this respect, the postsecular turn builds on and at times seems to overlap with the new and emerging field provisionally called 'the critical study of secularism'. Of the existing debate, Matthew Scherer notes that 'in more and less sophisticated registers, and in a number of important contexts, secularism's relation to Christianity, the West, and modernity remain live questions'. For my purposes in this paper about the postsecular turn in contemporary British theatre, literary, theatre, and performance scholarship has thus far paid ample attention to the relationship between the postsecular, the postcolonial, and the postmodern. The link between the postsecular and the post-Christian remains an open question, however, which this presentation seeks to address. I will first provide an overview of post-Christian feminism with reference to the feminist theology of Mary Daly and Daphne Hampson. Then, through a close reading of the trial scene and epilogue of my chosen production of *Saint Joan*, interwoven with Daly's theory of post-Christian feminism, I demonstrate the latter to be a limited paradigm insofar as although it grants women bodily autonomy, the patriarchal power structure of Christianity prevails. The significance of my paper is not only to offer a current interpretation of a canonical Irish play in Shaw's *Saint Joan* but also to suggest a conceptual link between the postsecular and the post-Christian in literature, theatre, and performance.

**Dr. Miriam Cummins** is an independent scholar who holds a PhD in Drama from Trinity College Dublin for a thesis entitled *Performing Religion and Spirituality: The Postsecular Turn in Contemporary British and Irish Theatre*. She is a former Irish Research Council (now Research Ireland) Postgraduate Scholarship awardee, and was also awarded the Eda Sagarra Medal of Excellence by the Irish Research Council for being the top-ranked postgraduate scholar in the Arts, Humanities, and Social Sciences.

**‘Waste is the new raw material’: Derek Mahon’s ‘Gopal Singh’ sequence as eco-adaptation and -translation**

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Derek Mahon’s *The Adaptations (1975-2020)*, published posthumously in 2022, ranges in time as much as it ranges in geography and culture. The volume features translations of Sophocles, Ovid, Li Po, de Nerval, Baudelaire, Bertolt Brecht, Pasternak, and Nuala Ní Dhomhnaill, to name a few. Translation proved to be a vital creative outlet for Mahon throughout his career as he often turned to the practice during periods of ‘writing crisis’ (Haughton), particularly in the 1980s. Mahon, however, was hesitant to call his translations ‘translations’; instead, he preferred to use the term ‘adaptations’ or ‘versions’ of the originals. Central to his approach to translating poetry was his desire ‘to recreate the spirit’ of ‘their originals’, and to do so, he often used ‘extraneous devices’ (Mahon ‘Poetry in Translation’ 316). The turn of the millennium saw a great shift in Mahon’s focus toward the environment as subject in his poetry. This ‘eco-turn’ is similarly evident in his translations. Most notable from these later translations and from *The Adaptations* is the works of Gopal Singh, a fictitious Hindi writer that Mahon cites as the source for a sequence titled ‘Raw Material’, originally published in 2011. This paper will examine the Gopal Singh sequence in two ways: First, it will analyse the sequence in the context of Mahon’s work, against the backdrop of his earlier, lyrical work as well as his later, environmental work. Second, the paper will evaluate the sequence as instances of translation, considering potential issues around the sequence’s source of a fictitious writer.

**Stephen de Búrca** is a poet and PhD candidate in Creative Writing (Poetry) at Queen’s University Belfast. At the time of submission, he has submitted his PhD thesis which includes an analysis of the sea in Derek Mahon’s poetry (viva date: 9<sup>th</sup> December). His research is funded by the UK Arts & Humanities Research Council. His debut poetry collection, *Atlantic Fret*, is forthcoming with The Gallery Press in 2026.

***Fin-de-Siècle* Ireland in Translation: A Garden Diary by Emily Lawless and *The Untilled Field* by George Moore**

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My paper reveals my experience as the translator of two Irish works written in English into Spanish: George Moore's novella *The Wild Goose* – included in the short story collection *The Untilled Field* (1903), which describes a marriage founded on love and passion, which is doomed to failure due to religious and political discrepancies at a time when Irish nationalism is booming; and the non-fiction book entitled *A Garden Diary* (1901) by Emily Lawless, in which the author not only registers data obtained from the direct observation of her own garden, but also examines the human condition from a spiritual, philosophical, political, social and cultural perspective. With my translations, I had two purposes in mind, first, to put in value the work of two great writers who have been unjustly ignored by academia, and, second, to bring Irish literature, culture, politics and history closer to the Spanish readership.

In my paper I deal with the strategies that I employed in the process of rendering meaning from one language –English– into another –Spanish, but also from one cultural context –*Fin-de-siècle* Ireland– into another –21st century Spain– so that my translations conveyed the closest possible meaning and effect of the original. In order to explain this process from a theoretical viewpoint, I resort to Peter Sloterdijk's theory of the spherical as developed in his trilogy *Spheres* (*I-1998, II-1998, III-2004*). According to him, people live in “spheres” – symbolic, emotional, and relational spaces, which are created through shared language, rituals, practices, and narratives. In them, individuals experience a sense of belonging and protection. Thanks to linguistic and cultural translation, these individuals can not only move between spheres, but also create hybrid ones.

**Prof. María Elena Jaime de Pablos** is a Full Professor at the University of Almeria (Spain), where she teaches English Literature. She is the author, editor or co-editor of more than twenty books on literature and gender. She is currently the Associate Editor of *Raudem, Revista de Estudios de las Mujeres*, an online journal on women's studies, the Secretary of the Communication and Society Research Centre (CySOC), based at the University of Almeria, and the manager of the research group: “Women, Literature and Society”.

## Utopian Impulses in Elizabeth Bowen's Interwar Fiction

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This paper examines Anglo-Irish writer Elizabeth Bowen's novels of the late 1920s and early 1930s—*The Hotel* (1927), *The Last September* (1929), *To the North* (1932), and *The House in Paris* (1935)—as sites of *utopian modernism*: a mode of representation that both articulates and frustrates the desire for alternative ways of being under conditions of political, social, and affective crisis. Writing in the aftermath of revolution, war, and the reconfiguration of Irish statehood, Bowen develops narrative forms that negotiate *unbelonging*, both within intimate relations as well as within national and cultural identity, through the proliferation and failure of utopian possibilities.

In Bowen's fiction, utopia is present as an impulse: a longing for connection, wholeness, and futurity that is persistently mediated, deferred, or rendered impossible by social, technological, and historical forces. The paper situates Bowen's Anglo-Irish figures as subjects perpetually in *translation* between Irish and British national imaginaries; they are ghostly presences whose identities are overacted rather than securely inhabited. Personal relations in these novels depend on acts of interpretation that misfire: love, belonging, and community are sought through intermediaries, rather than achieved directly. Utopian desire thus attaches itself to moments of anticipation, misrecognition, and affective intensity that promise coherence but fail to stabilize into lasting forms.

These novels sustain utopia not as a horizon of fulfillment, but as a fragile interpretive register that emerges from experiences of displacement and unbelonging. Utopian moments surface through partial connections and imagined intimacies that momentarily interrupt dominant social and national frameworks yet remain structurally unstable. In this sense, utopia functions less as a promise than as a pressure on the present, exposing the limits of existing forms of belonging while holding open, however tentatively, the possibility that they might be otherwise.

**Dr. Iva Dimovska** holds a PhD in Comparative Gender Studies from Central European University (CEU). From 2022 to 2025, she worked as a Postdoctoral Researcher on the project “Democracy in East Central European Utopianism” based at CEU's Democracy Institute in Budapest. She is currently a Marie Skłodowska-Curie Postdoctoral Fellow at the University of Porto, where she is the PI on the project “Utopias in Times of Crisis: Irish Modernist Literature in the 1920s and 1930s” (UT-MOLI). She has taught courses in modernist literature, feminism and queer theory at CEU and ELTE. Her latest publication is the co-edited volume *Utopia and Democracy: Theories, Practices, Fictions* (Palgrave Macmillan, 2025).

## Locality into language in Derek Mahon's poetry

**Péter Dolmányos**

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Representation of place in literature faces the dilemma of having to render the spatial into what is essentially and predominantly temporal by virtue of the medium. The representation of place in poetry benefits from the possibility of a more elliptical syntax that facilitates a closer approximation of relations understood as spatial. The process is that of a series of translations from space through place to a representation of place in language, that is, a verbal construct that has the potential of evoking a physical, and in turn social and cultural, complex. As human perception of place is similarly a translation of sensory stimulus into mental imprints processed through the instrument and filter of language, the way in which poetry captures localities is at once a mirror of cognitive and epistemological processes.

Place is an essential element of the cultural matrix of Northern Ireland, which is reflected in the prominent position of the concept in the poetry of the province. The translation of spaces and localities into poetry serves as a means of negotiating between various forms and facets of divisions underlying that cultural matrix, covering or uncovering fault lines. Concentrating on Derek Mahon's poetry, the paper examines such processes of rendering places, both in and out of Ireland, in poetry, with a focus of Mahon's techniques of translating locality into language with both local and more universal implications that such a process entails.

**Dr. Péter Dolmányos** is Associate Professor in the Department of English and American Studies of Eszterházy Károly Catholic University, Eger, Hungary. His research interests concern a variety of aspects of contemporary Irish poetry, with specific attention paid to Northern Ireland and its literary output. He has published a monograph (*Between Anchoring and Elsewhere. Aspects of place in Northern Irish Poetry*. L'Harmattan, 2025) and several papers on the work of prominent authors of the contemporary canon in various scholarly forums.

## Beyond Words: Chirimenbon, Cultural Translation, and the Global Circulation of Meiji Print Culture

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This paper examines *Chirimenbon* (Japanese crepe-paper picture books) as a form of cultural translation that operates beyond language, encompassing materiality, visuality, and transnational circulation. Building on my previous research, the study was prompted by a serendipitous encounter with a *Chirimenbon* poster at the University of Galway Library in the summer of last year. This encounter raised broader questions about how cultural products created in Meiji-period Japan were translated, mediated, and mobilized for global audiences. Approaching *Chirimenbon* as a hybrid cultural artifact, the paper explores how Japanese narratives were reconfigured for overseas readerships through intertwined processes of linguistic rewriting, visual adaptation, and material transformation. Particular attention is paid to the *Chirimenbon* editions of Lafcadio Hearn's *Japanese Fairy Tales*. As an Irish-born, transnational intellectual, Hearn did not simply translate Japanese folktales but rewrote them in accessible English while selectively retaining Japanese terms and imagery, producing a form of cultural translation shaped by asymmetrical power relations and the expectations of Western readers.

Drawing on theories of translation, materiality, and world literature, this study argues that *Chirimenbon* functioned as a mode of material translation that enabled Japanese literature and visual culture to circulate internationally at the turn of the twentieth century. Its crepe-paper texture, lightweight format, and vivid woodblock illustrations shaped tactile and visual modes of reading, facilitating cross-cultural engagement while preserving a managed sense of difference. By tracing patterns of circulation and examining surviving copies in European and North American libraries and collections, this paper reframes translation as a condition of mobility and positions *Chirimenbon* as an active agent in the global networks of literary and print exchange.

**Dr. Yukari Domura** is a part-time lecturer at several universities, including Ritsumeikan University, Doshisha University, and Kansai University. Her research focuses on English poetry and painting, particularly the works of Pre-Raphaelite poet Dante Gabriel Rossetti. She also specializes in Irish literature and the works of Lafcadio Hearn, with a particular emphasis on his *Chirimenbon* (crepe paper books), which feature Japanese colored woodblock prints on traditional handmade paper.

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**Prof. Dawn Duncan** is Professor Emeritus of English at Concordia College-Moorhead, MN. Both a scholar and theatre artist, Duncan's area of expertise is in Irish Studies. She served for 16 years on the board of the International Association for the Study of Irish Literatures (IASIL), the first 3 as a North American Representative and the following 13 as Executive Secretary. Duncan has published numerous essays, chapters and books in the field, including *Postcolonial Theory in Irish Drama, 1800-2000* (Mellen, 2003) and *Irish Myth, Lore, and Legend on Film* (Peter Lang, 2013).

Prof. Duncan will chair a number of panels at IASIL Budapest 2026

**‘The contour of its opposite’: Doubling the ghostly echoes of Beckett’s *Ohio Impromptu*  
via English/Irish translation**

**Cian Dunne**

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Though ‘the history of Irish language productions of Beckett’s plays is by no means substantial’ (Graham 2012), it provides much by way of precedent and inspiration for my own original Irish translation of *Ohio Impromptu* (1981). Gontarski (2018) underscores the ghostly echoes central to Beckett’s ‘playlet’ as originally prescribed in its writing and performance. In my translation, I instead evoke the play’s ghostliness in relation to the Irish language as an embedded and overarching presence within and beyond the parameters of performance. Thus, in my bilingual version, Irish and English sections of the text follow after one another in sequence, interweaving both languages within the same text. Additionally, the performance itself is also doubled, repeated, the same but different – upon its first conclusion, the play restarts immediately, though with the Irish and English portions of the text reversed. In this respect, the two versions taken together constitute a complete version of the play in both English and in Irish, simultaneously opposite and inseparable from each other.

This translational conceit takes as its precedent previous textual and dramatic exhibitions of Beckett’s theatre: the ‘linguistic doubleness’ (Roche 2014) exposed by the bilingual presentation of *En Attendant Godot/Waiting for Godot* (Faber 2006); and the priming for the ‘possibilities of translation’ (Graham 2012) afforded by the bilingual English/Irish performance of *Come and Go/Teacht is Imeacht* (Mouth on Fire 2012). To contextualise the relevancy, and assert the efficacy of my translational approach, the paper overviews Beckett’s personal relationship with the Irish language as expressed in his life and work, as well as the latter’s history of translation into Irish, updating recent summaries by Roche (2014), Graham (2015), and Whelan (2016). Additionally, the paper draws on theories relating to translation for performance – Upton (2000), Johnston (2011), and Baines (2011) – to buttress my attempted ‘transubstantiation’ (Johnston 2001) of the play. The paper takes as its starting point the assertion that ‘the translation of a Beckett text into Irish produces heightened notions of the impossibility of expression and the redundancy of language’ (Graham 2012). Ultimately, it argues that Beckett’s symbolic ‘O’ acquires a stronger sense of both beginning and end in relation to the Irish language, via this unique doubled approach to the translation of *Ohio Impromptu*.

**Cian Dunne** is a second year PhD student in Translation at Queen’s University Belfast. He was formerly Co-Editor-in-Chief of *The Apiary*, *Queen’s Literary Magazine*, having previously served as its Translations Editor while completing the MA Translation at Queen’s. During his undergraduate degree at Trinity College Dublin, he was Editor-in-Chief of the *Trinity Journal of Literary Translation*, Ireland’s only journal dedicated exclusively to translation. He has previously delivered his research at NAES/EFACIS 2025: ‘Attending to Ireland’; NISN 2025: ‘Mapping and Counter-mapping Ireland’; and as part of the *Reading Seamus Heaney* public lecture series at the Seamus Heaney Centre.

## Yeatsian Resonances in Jibanananda Das: From Literal to Affective Translation

**Ashim Dutta**

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Jibanananda Das (1899-1954) is one of the most prominent and influential Bengali poets in the post-Tagorean era. As a student and teacher of English literature, Das was intimately familiar with Western literature and cultural-aesthetic movements, often referring to them in his critical writing on poetry and poetics. Scholars have traced the influence of Edgar Allan Poe, W. B. Yeats, T. S. Eliot, Charles Baudelaire, and other Western poets on Das's poetical oeuvre, often observing his imitation of or borrowing from those writers in the form of translated excerpts from their works woven into his own Bengali poems. In this paper, I will examine Yeats's influence on Das's poetry not only through literal borrowing or imitation, but also—and more importantly—in terms of psychological, cultural, and affective resonances. I will show that, although Das at times translates Yeats's words, phrases, or images literally, these elements undergo a creative transformation in his poems. Earlier in his career, Das internalizes and reconstitutes the tone, mood, emotion, and overall sensibility of Yeats's early poetry in a way that produces works which remain deeply rooted in the former's own literary, cultural, and ecological milieus, and that also sets the temperament for his later works, which, of course, synthesize other materials and mark further developments. Das's internalization of Yeats remains effective because of their shared investments in folklore, death-consciousness, and the idea of reincarnation or will-to-return, which imbue their works with a shadow of nostalgia or melancholia. Given the similarities between these poets' cultural-political contexts— i.e., colonial/postcolonial Ireland and India—this paper will further explore the political implications of Das's deeply empathic, affective, and transformative appropriation of Yeats's rootedness in Irish culture and natural environment as well as his mythopoetic predilections.

**Prof. Ashim Dutta** is Associate Professor of English at the University of Dhaka, Bangladesh, holding a PhD in English from the University of York, UK. His first monograph is titled *Mystic Modernity: Tagore and Yeats* (Routledge 2022; paperback 2023). He has also published Bengali and English essays in such local and international scholarly journals as *Bangla Academy Patrika*, *Bangladesh Journal of American Studies*, *Gitanjali and Beyond*, *International Yeats Studies*, *Irish University Review*, *The Journal of Commonwealth Literature*, *South Asian Review*, and *Spectrum*.

*Ceist na Teangan / Nyelvi kérdés: Translating Nuala Ní Dhomhnaill's Poetry*

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Nuala Ní Dhomhnaill is one of the foremost contemporary poets in the Irish language and has inspired and encouraged younger Irish poets, who have more recently achieved critical acclaim. Writing and publishing in Irish brings with it a “sense of a permanent crisis” as Irish language literature continues “to compete over space and readership with the dominant English” (Daniela Theinová 27, “Language and Crisis in Contemporary Irish-language Poetry,” *Litteraria Pragensia: Studies in Literature & Culture*, vol. 30, no. 59, Jan. 2020, pp. 26–47 (27)). This gives questions surrounding the translation of Irish language poetry particular weight and urgency. In this context, the current paper examines the translations of Nuala Ní Dhomhnaill’s poetry as a case study, exploring existing translations of her work into English and other languages. The first part of the paper will briefly discuss the reception of Ní Dhomhnaill’s Irish-English bilingual collections, then highlight the importance of the 2020 *Aistriú* project, which produced the volume *Multilingual Mermaid*, containing translations of some of Ní Dhomhnaill’s poems in twelve different languages. The second half of the paper will then introduce an ongoing translation project of Ní Dhomhnaill’s work from Irish into Hungarian carried out by the presenter. The paper will describe some of the challenges accompanying such a project through examples taken from completed translations with the hopes of inspiring a fruitful conversation about the importance of translating Irish poetry into other European languages.

**Dr. Fanni Fekete-Nagy** was awarded a PhD at ELTE, Budapest, in 2025, for her dissertation, ‘Biblical Allusions and Catholicism in Contemporary Irish Women’s Poetry’. She continues research in this field, while working as an external lecturer, teaching various courses on Irish and English literature to BA students in Budapest. She also works as a literary translator and was awarded the Babits Mihály literary translation scholarship in autumn 2025 to complete a project translating Nuala Ní Dhomhnaill’s poetry from Irish to Hungarian.

**‘We are very cosmopolitan now’: Cultural and Political Resonances in the Translation and Production of Stacey Gregg’s *Lagan* in Brazil**

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In this paper, I will discuss some of the strategies used in the translation of Stacey Gregg’s *Lagan* (2011) into Brazilian Portuguese. The play’s rootedness in a contemporary post-Troubles city exposes a new, cosmopolitan Belfast which co-exists with its violent past in the body and memories of characters, such as Joan, who talks to her son’s ghost. The translation of the play is to receive a rehearsed reading in Florianópolis, the capital of the state of Santa Catarina: an island on the southern coast of Brazil. The city witnessed its own troublesome past during the Brazilian dictatorship (1964-85) and is currently marked by fervent political dichotomies, being, at once, a “university”, progressive city and the capital of the Brazilian state that has the most expressive number of voters in far-right candidates. Such political context may potentially mark the reception of *Lagan* in Florianópolis. Furthermore, the city, once regarded as a “provincial” capital is, now, akin to Belfast, gradually becoming more cosmopolitan with immigrants from Eastern Europe, various African countries, and remote regions of Brazil – not to mention a growing number of digital nomads. I intend to address those issues dramaturgically, while also bearing in mind representations of Northern Ireland, as designed by Stacey Gregg, a post-Troubles playwright. At first, the translation will be tailored for a rehearsed reading to take place in early 2026. At a later stage, the playscript will be adapted into a radio play, as part of my current research project in collaboration with Sonic Arts Research Centre (SARC), at Queen’s University Belfast. The translation of *Lagan* features as one amongst the various audio productions of translations produced as part of a practice-based research project at Universidade Federal de Santa Catarina (UFSC), within Núcleo de Estudos Irlandeses, UFSC’s Irish Studies research cluster.

**Professor Alinne Balduino P. Fernandes** obtained her PhD from Queen’s University Belfast in 2012. She is Associate Professor at Universidade Federal de Santa Catarina, where she teaches Irish and British literatures and translation. She is the current Head of the Postgraduate Programme in English and of Núcleo de Estudos Irlandeses, with financial support from the Emigrant Support Programme (Ireland/DFA). In 2023, she became Brazil’s National Research Council (CNPq) Laureate. She has published numerous articles on Irish women’s writing and theatre translation. Some of her recent most publications include *Controle Manual* (translated from Stacey Gregg’s *Override* and published with *Illuminuras*, 2024), *Teorias de Tradução de 1990 a 2019* (as editor, EdUFSC, 2023) and *Theatre, Performance and Commemoration: Staging Crisis, Memory and Nationhood* (Bloomsbury, 2023, as co-editor with Miriam Haughton and Pieter Verstraete).

## The Poet as Translated Object in Ciaran Carson's Spanish Translations

**Francisca Fernández Arce**

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It cannot be denied that translations represent a significant element of Northern Irish writer and musician Ciaran Carson's oeuvre. Beginning with his work on Ovid's *Metamorphoses* featured in his collection *First Language* in 1987, he has dealt with several languages ranging from Italian—Dante's *Inferno* (2002)—, Irish—*The Midnight Court* (2005) and *The Tain* (2007)—, and French: *The Alexandrine Plan* (1998), *In the Light Of* (2012), and *From Elsewhere* (2014) as well as smaller projects in Latin, Welsh, Japanese, Greek, Romanian, and Russian. His presence, however, within the interconnected linguistic scene his works engage with has been scant, with the only traditionally non-English published edition of his work being Piotr Summer's Polish translation, *Sześciu poetów północnoirlandzkich [Six Northern Irish Poets]* in 1993. This paper will take this absence as a central argument to shift perspectives from Carson-as-Translator to Carson-as-Translated Object. By examining three translations of his poetry available online into Spanish, I will explore how these digital works problematise and ultimately expand the boundaries of translated aesthetic objects against a backdrop of precarity for the translators and uncertainty for the finished texts, as their distance from traditional print materiality supposes a threat to both paid remuneration and their permanence in the literary canon. This analysis will allow me to place these initially-perceived marginal works within a larger context and network of bibliography, publishing studies, material culture and digital humanities within Carson's oeuvre and Northern Irish writing in general.

**Francisca Fernández Arce** is a Chilean first-year PhD student at the University of York under Prof. Matthew Campbell's supervision. She has a BA in English Linguistics and Literature from Universidad de Chile, an MA in Modern and Contemporary Literature and Culture from the University of York, and a diploma in philosophy and aesthetics from Pontificia Universidad Católica de Chile. Her project focuses on precarity, uncertainty and intimacy in the works of Ciaran Carson, Paul Muldoon, and Medbh McGuckian. She has presented on the subject of Northern Irish poetry in Chile and abroad, and has also published papers on W. B. Yeats' musical landscapes, and *ekphrasis* and silence in Carson's poetry. She is also the editorial assistant of the academic journal *English Studies in Latin America*, based in Chile.

## **The Small Press as Cultural Mediator: Narratives of Migration, the Literary Marketplace and Whiteness**

**Deirdre Flynn**

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This paper investigates Irish literature of contemporary migration in conversation with fictional narratives of migration in European Literature. Using Melatu Uche Okorie and Oona Frawley, alongside Chika Unigwe and Jenny Erpenbeck, the paper will trace connections between the texts. All four of these texts engage with movement from the Global South to the Global North, and in particular focus on migrations from the African continent. The construction of Irish racial whiteness depends on an exclusion of ethnic bodies that do not fit within the idea of nation, as seen with the 2004 Citizenship referendum. The paper investigates frames of euro-centric whiteness on migration narratives and outlines the role of the literary marketplace, especially the important role of small presses such as Tramp Press and Skein Press, on these texts. The racial identifiers of white Irishness form the inclusion/exclusion binary, meaning non-white, and non-Irish bodies are excluded. This trope is seen in some contemporary Irish migration fiction which, rather than focusing on the stories and agency of their black characters, can re-center whiteness. This paper aims to showcase how migration narratives in Ireland and the global marketplace can often be framed through a centering of euro-centric whiteness, and how writers are maintaining or challenging these expectations. Tracing connections between the texts, in Ireland and continental Europe, this paper will identify common tropes and themes of contemporary migration narratives, and how work published by small presses can counteract these discourses.

**Dr Deirdre Flynn** is a lecturer in 21st-century literature at MIC Limerick. She is a member of the inaugural Young Academy of Ireland at the Royal Irish Academy. She has published widely on Precarity, Contemporary literature, Irish Studies, Migration, Campus Fiction, and Literary Urban Studies. Her newest co-edited collection, *Irish Digital Cultures: Identity Contexts and Space* with Dr Mary McGill was published by Routledge in 2026. She has also published *The Routledge Handbook of Motherhood on Screen* (2025) with Dr Susan Liddy, *Austerity and Irish women's writing and culture 1980-2020* (2023) with Dr Ciara Murphy. Deirdre is the secretary of the International Association for the Study of Irish Literatures (IASIL) and edits the blog, [www.irishwomenswritingnetwork.com](http://www.irishwomenswritingnetwork.com). She has worked in University of Galway, University of Limerick and University College Dublin.

**Translating the Hamlet: Ecofeminist Localities and Matilda's Body-Land in Regina  
Maria Roche's *The Maid of the Hamlet***

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This paper reads *The Maid of the Hamlet* (1793) as an ecofeminist study of how place is translated—textually, culturally, and emotionally—through the female body. By focusing on the figure of Matilda, I argue that Roche presents space as a site of conflict: the cottage, woodlands, and ruins become shifting symbols where gendered power is contested, and where both woman and nature are figured as objects of control and possession. Drawing on ecofeminist frameworks, particularly Plumwood's critique of the nature/culture divide and Alaimo's concept of trans-corporeality, this essay explores how Matilda's body becomes a point of contact between the self and the environment. Her senses and voice respond directly to atmospheric, natural, and architectural forces, even as patriarchal systems try to confine her movements and suppress her speech. In this reading, the "hamlet" is not just a setting but a feminized and threatened environment, repeatedly shaped by intrusion, control, and displacement. While the novel's primary setting is rural England, the brief shift to Ireland reveals a striking contrast: the Irish landscape is treated with greater openness and emotional resonance, appearing less regulated and less threatening than the seemingly familiar English countryside. This reversal unsettles the pastoral frame of the novel, suggesting that, despite its surface tranquility, English space is more deeply embedded in structures of containment and control. Ultimately, my paper contends that reading the novel as a practice of spatial translation reframes Matilda not simply as a heroine but as a living figure of otherness; where ecology, gender, and nation intersect.

**Lydia Freire Gargamala** is a PhD candidate in Advanced English Studies at the University of Vigo. Her research examines eighteenth-century Irish women's writing through an ecofeminist and Gothic lens, with particular attention to female agency, otherness, and the entanglements of gender, landscape, and coloniality. Her corpus includes Elizabeth Griffith and Regina Maria Roche. Lydia has presented her work at AEDEAN, AEDEI, and the Eighteenth-Century Ireland Society, among other venues, and recently completed a research stay at the University of Galway, where she developed new directions in form, nature, and gender with guidance from specialists in eighteenth-century cultural history. Her publications include "'There Is Something Accursed in Wealth': Postcolonial Ecocriticism in Joseph Conrad's *Nostromo* (1904)" and "Rebellion and Wilderness: Female Agency and Irish Nature in Elizabeth Griffith's *The History of Lady Barton* (1771)," alongside several scholarly reviews. In addition to her research, Lydia teaches English language and literature at the University of Vigo and contributes to digital outreach as web editor for the NETEC research group. Her current project maps how Irish Gothic forms register climate, care, and vulnerability, reframing eighteenth-century narratives for contemporary debates in ecocriticism and gender studies.

**The Translation and Interpretation of the Theatre of Enda Walsh for Turkish Audiences: The Case of Annem Yokken Çok Güleriz (*We Laugh A Lot When Mum's Away*, 2011)**

**Nursen Gömceli**

University of Klagenfurt, Austria

The internationally acclaimed playwright Enda Walsh, whose plays have been translated to numerous languages and produced across diverse continents, was first introduced to Turkish audiences in 2011. This was realised with the production of Annem Yokken Çok Güleriz (*We Laugh A Lot When Mum's Away*), which was none other than *The Walworth Farce* (2006). Strikingly, while in other non-English speaking countries such as Poland, Spain, and Portugal, the original title of the play was preserved in its translation, the Turkish translation opted for a title that is far from reflecting the original. Starting from this point, the aim of this paper will be to examine the Turkish translation and interpretation of this play for the stage and how this 'interpretation' was received by the theatregoers. Reference will be made to the cultural, political and linguistic dimensions of the play in its translation and interpretation for the Turkish audiences, while also examining the promotional materials developed for this production, which has been given more than thirty performances across Turkey.

**Dr. Nursen Gömceli** is Senior Lecturer at the University of Klagenfurt, Department of English, where she teaches in the fields of British and Irish Studies and functions as Director of the EFACIS Klagenfurt Centre of Irish Studies. Her research interests are in the areas of modern and contemporary Irish and British drama, postdramatic theatre, feminist theory, and literary linguistics. She has internationally published on the works of leading Irish and British playwrights such as Harold Pinter, Timberlake Wertenbaker, Kay Adsheed, J.M. Synge, and Enda Walsh.

**‘Ciúnas, bóthar, cailín, bainne’: cultural authenticity and the new Irish revival**

**Alan Graham**

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This paper explores a new discourse surrounding the Irish language which has emerged in Irish society in recent years. Hailed as a ‘new revival’, this new language advocacy resolutely eschews the nationalist ideology with which Irish has been traditionally associated and reframes the language in terms of contemporary values connected to identity, cultural heritage, and the environment. In acknowledging the significance of this cultural moment, the paper examines the resonances and implications attending these emerging understandings of the Irish language. I consider how the new revival can be seen as both a response to and also a consequence of state language policy, most especially the policy of compulsory Irish in the education system, and evaluate claims that this new revival provides for a more authentic relationship with the Irish language. In this, the paper reads the avowedly post-nationalist discourse of new revivalists against a history of language ideology from the late eighteenth century to the post-independence era and identifies core tenants of nationalist thought which linger in contemporary understandings of Irish, in particular a deep-seated view of the English language as sterile and utilitarian. In this way, the paper argues that the new revival inherits and recalibrates traditional nationalist anxieties in relation to cultural authenticity and a globalised anglosphere.

**Dr Alan Graham** is an Irish studies scholar, publishing regularly in academic journals, essay collections, and other arts media. These include *Irish University Review*, *Irish Studies Review*, *Journal of Beckett Studies*, and contributions to *Beckett and Politics* (Palgrave MacMillan, 2021) and *Science, Technology, and Irish Modernism* (Syracuse University Press, 2020). He is currently writing a cultural history of the Irish language entitled ‘*Tír gan teanga: language and Irish culture.*’ He teaches at Gonzaga College S.J. and University College, Dublin.

## Early Irish Immigrants as the Marginal Men in Paul Muldoon's *Moy Sand and Gravel*

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This paper explores the experiences of early Irish immigrants in the United States through the sociological concept of the “marginal man,” originally proposed by Robert Ezra Park. Using Paul Muldoon’s poetry collection *Moy Sand and Gravel* (2002) as a case study, the paper argues that early Irish immigrants show the defining characteristics of marginality, including a lack of belonging, psychological instability, cultural conflict, and identity confusion. Positioned between Irish and American cultures, these immigrants struggled to reconcile their attachment to their homeland with the pressures of assimilation into a society that often rejected them.

The paper also highlights how Irish immigrants faced discrimination, economic hardship, and social exclusion, which reinforced their marginal status. Their contributions to American industrialization were largely unrecognized, further deepening their sense of alienation. At the same time, their strong cultural ties to Ireland prevented deeper assimilation, resulting in an ambivalent attitude toward American society. This duality is reflected in Muldoon’s poetic imagery, which captures both nostalgia for Ireland and the harsh realities of immigrant life.

Despite these challenges, the paper discusses how this marginal condition produces positive outcomes. Over time, Irish immigrants transformed their disadvantaged position into opportunities for social mobility, political influence, and cultural contribution. Their marginal experiences fostered their empathy toward other oppressed groups and enriched literary creativity through hybrid cultural expression, as reflected in Muldoon’s work.

Ultimately, the paper concludes that while marginality initially imposes psychological and social burdens, it can also serve as a catalyst for personal growth and societal change. The Irish immigrant experience demonstrates how “negative psychological energy” can be converted into productive forces, contributing to both self-realization and the development of a more inclusive social framework.

**Dr. Ning Guan** received her Ph.D. in Literature from Southwest Jiaotong University (Chengdu, China) in 2023 and is currently a Lecturer at Xihua University, where she teaches courses including Introduction to Translation Studies and the Research and Dissemination of Regional Culture. Her research focuses on the translation of Chinese classics and English poetry studies. Over the past few years, she has published several papers on poetry translation.

## **Our Final End: The Novel and Statehood in 1930s Ireland**

**Keelan Harkin**

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This paper introduces my current research project, funded by the Social Sciences and Humanities Research Council of Canada, which focuses on the degree to which Irish writers imagined new political futures for the fledgling independent Irish state through their novels published in the 1930s. The project contains two distinct phases. The first involves the cataloguing of all Anglophone novels published by Irish writers in the 1930s. This catalogue will subsequently be used to form a database website that archives details about these novels, including publication information, genre, and brief plot summaries alongside linked tags that will connect with other novels on the database. Part of my proposed paper for this conference will involve an explanation of the methodologies and initial outcomes of this research. The second phase of this project will use the research conducted in the first phase to inform a book manuscript on issues of statehood and the novel in the Irish Free State during the 1930s. At a time when various individuals and groups vied for control over the direction of Irish statehood, many Irish writers attempted to interrogate, negotiate, or reimagine these political futures through their novels. This paper will therefore also provide some discussion of the political imagination in Irish novels of the 1930s through references to Peadar O'Donnell's *On the Edge of the Stream* (1934), Mary Manning's *Mount Venus* (1938), and Margaret Barrington's *My Cousin Justin* (1939). One significant dynamic found across these examples is how often Irish novelists translate developments and movements taking place on the European continent into their fictions of political futurity for Ireland. Far from the common assertions of Irish cultural isolationism in this period, the novels of the 1930s demonstrate an internationally oriented political imagination.

**Dr. Keelan Harkin** is Assistant Professor of Irish Literature at Concordia University in Montreal, Canada. His forthcoming first book examines how Irish novelists have reimagined the definitions of good citizenship since the establishment of the Constitution of Ireland in 1937. His current project, which examines how Irish novelists circulated ideas about statehood in their fiction of the 1930s, has been awarded an Insight Development Grant from the Social Sciences and Humanities Research Council of Canada. Keelan has published articles on Anne Enright, Tom O'Flaherty, Kate O'Brien, Mary Manning, and William Trevor in journals such as *Textual Practice*, *Irish University Review*, and the *Canadian Journal of Irish Studies*.

## Sally Rooney's Little Magazines

**Liam Harrison**

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Sally Rooney's writing has been widely published in literary magazines and journals, including *The Dublin Review*, *Winter Papers*, *The White Review*, *Granta*, and *The Stinging Fly*, where she was also worked as an editor. This paper considers the roles that literary journals play in twenty-first century Irish literature, by considering the styles of writing they facilitate, the wider cultural and publishing contexts they operate in, and the reflections of publishers, editors and writers themselves.

Taking Rooney as a case study, this paper considers her relatively underexamined writing published in literary journals – such as the essay 'Even if You Beat Me' in *The Dublin Review* and 'At the Clinic' in *The White Review* – to reflect on questions of publishing trajectory, voice and style. I will examine Rooney's work in relation to critical discussions of publishing studies, drawing on the work of Mark McGurl, Tim Groenland, and Dan Sinykin, alongside recent reconsiderations on how literary critics approach and appraise style. This paper complicates the notion of journals simply as launchpads for writers to kickstart a literary career, and instead reads them as sites of style – considering literary journals as publishing institutions in conjunction with the formal and stylistic qualities of the work and authors they publish.

**Dr Liam Harrison** is a senior lecturer in Creative and Professional Writing at UWE Bristol. He is a founding editor and publisher of the Dublin-based literary journal, *Tolka*, which publishes formally experimental non-fiction. His essays and creative work have appeared in *The Stinging Fly*, *The Irish Times*, and *The Letters Page*.

His creative and publishing work intersects with his academic research on modernist legacies and experimental life writing in twenty-first century literature. He has co-edited *Rachel Cusk: Contemporary Critical Perspectives* with Roberta Garrett, and published a chapter on the thriving Irish literary magazine scene in *The Routledge Companion to Twenty-First Century Irish Writing*, edited by Anne Fogarty and Eugene O'Brien. He is currently working on an academic monograph, *Late Modernist Styles in Twenty-First Century British and Irish Fiction*.

## Translating Synge into Glass: Harry Clarke's Material 'Queens'

**Gülden Hatipoğlu**

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Harry Clarke, the celebrated stained-glass artist and book illustrator associated with the Irish Arts and Crafts Movement, contributed to the Revivalist ethos of his era through his fabulous visual retellings. My presentation examines Clarke's graphic authorship in his intermedial adaptation of J. M. Synge's 'Queens' as a stained-glass window, highlighting the medium as a meaning-generating and an active interpretive agent, rather than a transparent vehicle of representation. Since Clarke's material translation is an aesthetic object of contemplation – a quality inseparable from the materiality of space – I consider his authorship along two spatial dimensions. First, the work's own representational surface will be interpreted as the performative space of Clarke's visual authorship, through which he translates the world of sounds into a world of images. This reading also demonstrates how the material medium contributes to the way translation speaks back to its literary source. Second, by analysing the dialogue between the artwork and its intended architectural setting—Laurence A. Waldron's library in his private residence—I will focus on the physical function of Clarke's work as a window integrated into the architectural fabric of a domestic interior. Through this dual spatial lens, my presentation argues that Clarke's 'Queens' redefines translation as a materially grounded and spatially situated act of co-authorship, fusing visual, textual, and architectural forms within the Revivalist context.

**Prof. Gülden Hatipoğlu** is Associate Professor at Ege University, Department of English Language and Literature, Izmir, Turkey. She received her PhD from Ege University with her dissertation on Flann O'Brien, Authorship and the Political Unconscious (2016). Her research interests include modern and contemporary Irish literature, narratology, adaptation studies, and literary translation. She has published widely on Irish and British literature, and has translated several works of fiction and non-fiction into Turkish, including four of Flann O'Brien's novels. She is the author of *Networks of Adaptation and Retelling in Irish Fiction: Comparative Readings in Word, Image, Performance* (2024).

## Famine Passage to Australia in Jaki McCarrick's *Belfast Girls*

**Chu He**

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Jaki McCarrick's play *Belfast Girls* is based on an actual but often overlooked history of the Great Famine: "Between the years 1848 and 1851 over four thousand Irish females took passage on ships from Ireland to Australia under the Orphan Emigration Scheme...This action had the effect of relieving many of the workhouses and poorhouses of Ireland...and of providing 'new blood' for the Colonies—wives, servants, farm-workers. The women who left were more generally known as 'orphan girls.'" McCarrick stages the famine orphans emigrating to Australia for the first time and puts Australia back in the discourse of famine emigration which mainly focuses on America and Britain. Unlike previous famine plays, McCarrick's play complicates the simple, binary opposition between English ruling class and Irish peasants by including a Jamaican-born, "dark-skinned" woman Judith and a Protestant Anglo-Irish woman Molly among the orphan girls, which refutes the myth of a monolithic Irishness and ties Irish land-tenant system to the slavery system in Jamaica as distinct forms of British colonial oppression and exploitation. Molly's enlightenment of Judith with Marxism also allows the play to go beyond pointing fingers at the British government's gross negligence and malfeasance to see the wrongs in the nature of the capitalist society. The intensified class conflict, however, incites a mob mentality among the orphan girls and results in the lynching of Molly. Through the deliberate parallel between Irishness and Africanness, McCarrick parallels the post-Celtic Tiger generation and their ancestors, albeit at the opposite end of immigration/emigration. The hostility and prejudice the Belfast girls receive in Australia acts as a sharp reminder of the bleak reality in both the past and the present. In this way, McCarrick critiques Ireland's current immigration policies and treatments towards refugees and asylum-seekers from other countries who indeed mirror its own famine refugees in the past.

**Prof. Chu He** teaches the Department of English at Indiana University South Bend as a Professor of English, and her interest is in modern Irish drama, post-colonialism, and trauma studies. She has published in journals such as *New Hibernia Review*, *Women's Studies*, *Critical Survey*, *Journal of Contemporary Drama in English*, *Mosaic: An Interdisciplinary Critical Journal*, *Samuel Beckett Today*, *Irish Studies Review*.

## When is a Bog Body not a Body?: Seamus Heaney and the ethics of exhibition

**Geraldine Higgins**

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In 2023, the *Irish Examiner* announced what it termed “one of the most important archaeological discoveries on the island of Ireland” – the recent discovery of a 2000-year-old female bog body. Even more surprisingly, this body (named the Ballymacombs More Woman) was uncovered in - of all places - Bellaghy, Seamus Heaney’s home town. Many observers lamented that he was no longer here to commemorate this incredible discovery in poetry.

From the “squelch and slap of soggy peat” in ‘Digging,’ to the exhumation of ancient bodies from the bog, Heaney’s writing is concerned with the poetics of excavation. When we turn to Heaney’s fourth volume, *North*, this interest in archaeological excavation yields to the problem of exhibition as Heaney grapples with the implications of viewing and writing about these human remains.

This paper argues that each phase of Heaney’s encounter with the bog bodies is an act of translation from corporeal bodies into different aesthetic forms: first in the form of photographs in P.V. Glob’s *The Bog People*, then as subjects in Heaney’s own poems, and finally as museum exhibits. Indeed, the trajectory of Heaney’s earth poems – from excavation to exhibition – reflects the current progression of material studies of the bog from commercial extraction to cultural conservation. In his bog poems, Heaney interrogates the ethics of viewing such human victims as they are translated into museum pieces.

**Prof. Geraldine Higgins** is Associate Professor of English and Director of Irish Studies at Emory University in Atlanta, GA. Her publications include *Heroic Revivals from Carlyle to Yeats*, *Brian Friel*, and *Seamus Heaney in Context* (ed). She is the curator of the National Library of Ireland’s acclaimed exhibition, “Seamus Heaney: Listen Now Again,” currently on show in Dublin from 2018-2027.

## Translating Conflict: a sensory history of the Troubles

**Roisín Higgins**

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‘On bad days it was intangible,’ Clare remembered of Belfast, ‘The city felt different. There was an atmosphere, even though we didn’t leave our gardens.’ Recalling his memories of the Troubles, Richard, who was in the RUC, said ‘there was almost a taste from [a] riot... You would feel that maybe your mouth got a little bit drier’. These glimpses into the lives of people who experienced the Troubles do not appear in political narratives of the conflict, but they provide a powerful sensory record of what it was like to live with and in proximity to violence.

This paper addresses the translation of feelings and memories into a history of the past. It discusses the process of writing a sensory history of the Troubles using oral testimonies in which people were asked about sensations and feelings rather than actions or events. From the smell of melted plastic in bomb damage sales, to the touch of a cobbled wall on the day of an atrocity or the deep silence in the wake of an explosion, this paper addresses the complexities of writing a history based on ‘somatic afterlives’, one that is fragmented, subjective and grasps at sensations that may be beyond words. This paper wrestles with these problems and argues for the benefits of history that is rooted not in a paper archive but in the human body.

**Prof. Roisín Higgins** is Professor of History at Maynooth University. Her research focuses on the dynamic relationship between past and present, and the ways in which individuals and societies remember and commemorate difficult and contested histories. Roisín has been PI on ‘Sensing the Troubles’ been funded by the Leverhulme Trust and ‘Towards a Sociosomatic History of the Troubles’ funded by the Arts and Humanities Research Council (UK)

## Translating the Self in Soula Emmanuel's *Wild Geese*

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Phoebe, the protagonist of Soula Emmanuel's 2023 novel *Wild Geese*, three years into her gender transition, is a doctoral student from Ireland living in Copenhagen. As an emigrant, Phoebe is in a constant state of translating the world around her, a fact emphasized on the very first page of the novel as she seeks to understand the hedgehogs near her university library, which are "*igelkott*" in Swedish, from "Old Norse *igull*, meaning sea urchin, plus *kottr*, meaning cat," which must have come from a misunderstanding of a "phantom purr" by some "intrepid Viking" (1). Attempts to translate—to understand, to find a word's true meaning, to see that some language originates in misunderstanding—permeate the novel as Phoebe tries to figure out who she is not only as a trans woman, but also as an Irish woman abroad, like so many of Ireland's wild geese before her. Looking at the intersections of translating language in the novel with its explorations of trans identity, I argue that the book represents the ways in which all texts and bodies are in a constant state of translation and are always incomplete. As Phoebe works to embody her trans identity in the midst of an encounter with a person who knew her in her previous life (both in terms of her life in Ireland and her life as "him"), the book becomes a meditation on the possibility of translating the self, and on the way that no self (or text) is authentic, but all are built out of "found objects and tatty old scraps" (233).

**Barbara M. Hoffmann** is a lecturer at the University of Miami who works on both Irish and Australian literature, including the transportation of Irish convicts to Australia in the nineteenth century, James Joyce, contemporary novels, and queer literature. She has a recent chapter on teaching Joyce to high school students, and forthcoming articles on Joyce and Australia in *James Joyce Quarterly* and *Joyce Studies Annual*. She is the current president of the American Association of Australasian Literary Studies.

**‘We still hope Matters will be amicably adjusted’**

**Reporting on Rákóczi’s War of Independence in Early Dublin Newspapers**

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The turn of the seventeenth- and eighteenth centuries was a period of significant political and military realignment for both Europe and the Kingdom of Hungary, shaped by the Nine Years’ War (1688–1697), the Great Turkish War (1683–1699), and the peace settlements that brought these conflicts to a conclusion. The outbreak of Rákóczi’s War of Independence (1703–1711), contemporaneous with the War of the Spanish Succession (1701–1714), generated considerable interest in the Western European press, particularly in English-language periodicals. This media attention was not confined to England but extended across the British Isles, including Ireland. The distinctive development of the Irish press was likewise reflected in its coverage of European affairs. Dublin publishers carefully selected, adapted, and edited material drawn from Dutch, French, and English periodicals, manuscript newsletters, and diplomatic correspondence, thereby providing detailed accounts of European events, including those unfolding in the Kingdom of Hungary. This presentation investigates how early Dublin newspapers, most notably *The Impartial Occurrences*, founded in 1704, and *The Dublin Intelligence*, first published in 1702, conveyed news of military, diplomatic, political, and economic developments in the Kingdom of Hungary during Rákóczi’s War of Independence.

I am a fourth-year PhD student in Historical Sciences specialising in Early Modern Hungarian History at Eötvös Loránd University, Faculty of Humanities, where I also completed my BA and MA studies. My BA thesis examined the representation of events in the Kingdom of Hungary during Rákóczi’s War of Independence in 1705 in the first newspaper of the American colonies, *Boston News-Letter*, while my MA thesis similarly focused on the events of 1705, analysing their coverage in one of the earliest Dublin newspapers, the *Impartial Occurrences*. My PhD dissertation continues this line of research through a comparative analysis of London and Dublin newspaper reporting on Rákóczi’s War of Independence. It examines how political, diplomatic, economic, and military information concerning the Kingdom of Hungary became embedded in the political communication of the London and Dublin public spheres during the conflict, while also identifying the principal differences between the two news cultures. During my studies, I had the opportunity to conduct two research trips to Dublin and Oxford, where I examined printed news sources, as well as manuscript materials relevant to my dissertation research. I have published on this subject in scholarly journals, including *Fons*, a special issue of *Századok*, *Sic Itur ad Astra*, *Külügyi Műhely*, and the *Journal of European Periodical Studies*.

## **Mourning Beyond Language: Nonlinear Time and the Limits of Speech in *The Forest Is the Path***

**Incihan Hotaman**

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This study examines Gary Lightbody's memoir, *The Forest Is the Path*, as an Irish text in which grief produces a collapse of linear time, and in which language, memory, and cultural inheritance are reconfigured through silence and song. In Lightbody's account of his father's death and cognitive decline, grief does not unfold progressively but instead suspends the subject within a temporality where past, present, and future are experienced simultaneously. Moments of childhood, anticipations of future understanding, and the immediacy of loss coexist, and this simultaneity challenges dominant narratives of mourning that rely on sequence and resolution. This temporal disruption is inseparable from the father's movement beyond speech, which becomes a condition that transforms silence into the dominant mode of relation. Consequently, dementia and death render the father present yet inaccessible, and the anticipated exchange of final words never arrives. The son's unanswered questions remain suspended, and silence becomes not an absence but an ethical and narrative limit. In this vein, this study argues that Lightbody stages grief as an encounter with the limits of language itself, where speech cannot mediate loss and where meaning must be carried elsewhere. That elsewhere is found in music and poetry, which function as alternative mnemonic structures. Song lyrics, popular music, and canonical Irish poetry are woven into the narrative not as decorative references but as sites where memory persists when speech fails. The presence of Heaney alongside Snow Patrol and Judy Garland collapses distinctions between high and popular culture and constructs a lived literary archive grounded in listening rather than articulation. Taken together, nonlinear time, paternal silence following linguistic withdrawal, and song-based memory, situate *The Forest Is the Path* within an Irish tradition preoccupied with silence, inheritance, and the unstable relationship between voice and loss.

**Dr. Incihan Hotaman** is an assistant professor at Munzur University's Department of Western Languages and Literature. She completed her PhD in English Language and Literature at Ege University, focusing on Eavan Boland's poetry and cognitive poetics. She earned her master's degree in Literary and Cultural Studies from Universidad Autónoma de Madrid, Spain, and her undergraduate degree in English Language and Literature with a minor in Psychology from Hacettepe University, Türkiye. Hotaman is also pursuing a second PhD in Artistic, Literary, and Cultural Studies at Universidad Autónoma de Madrid, focusing on digital literatures and technology's impact on literature. Her research interests include cognitive literary studies, poetry, digital literatures, and the impact of contemporary technology on literature.

## Translating the Museum: Caitriona O'Reilly's *The Sea Cabinet*

**Ellen Howley**

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The title sequence of Caitriona O'Reilly's second collection *The Sea Cabinet* is set in the Hull Maritime Museum. Across the five poems, O'Reilly attempts to poetically render, to translate into verse, the exhibitions she encounters there. Doing so involves engaging with written text in the museum, while also turning to literary and historical writings in order to convey her experience of the museum space in poetic form. This paper examines O'Reilly's sequence in detail to reveal how the poet writes the noises, the movement, and the tensions of the exhibition space. Through explorations of exhibitions of whales and narwhales, "The Sea Cabinet" prompts reconsideration of how the human and the non-human interact. This is more gruesomely explored in the sequence's third poem, "The Mermaid", in which O'Reilly details the crude stitching of fish and monkey in the c.19<sup>th</sup> and examines contemporary reactions to the stuffed and mounted creature. Elsewhere, her consideration of the busts of two Inuit visitors brought to Hull in 1847 reveals that contemporaneous reactions to the couple may not be so far removed from present-day interactions with the museum's exhibition. Ultimately, this paper argues that O'Reilly's poetic interpretation of the Hull Maritime Museum is one that prompts ethical considerations of how we engage with the non-human and the other within the confined space of the exhibition hall.

**Dr. Ellen Howley** is an assistant professor at DCU's School of English. Her monograph, *Oceanic Connections: The Sea in Irish and Caribbean Poetry*, was published by Syracuse University Press in 2025. Her research has appeared in *Irish Studies Review*, the *Journal of Commonwealth Literature* and *Comparative Literature*.

**Translating the Transnational into Film: Relational Construction of People and Place in  
Teresa O'Brien's *Town of Strangers***

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Teresa O'Brien's 2018 film *Town of Strangers* begins with a literal call for auditions. As O'Brien drives through one of Ireland's most ethnically diverse rural towns, she invites "everyone in Gort," County Galway, to come and "tell us your dreams, your memories, any gossip, lies" in any language. The ensuing experimental documentary reveals a montage of languages, stories, ethnicities, religions, relationships, and experiences in and across natural and built environments. These montages weave in meta-critical elements of filmmaking that together raise questions about how to translate diverse perspectives into a representation of Gort. Sociological analyses from scholars such as Olivia Sheringham and Michael Woods examine Brazilian migration to Gort since Sean Duffy Meat Exports Ltd. established a facility there in 1999. Sheringham and Woods separately show how Irish and Brazilian communities in Gort construct identity and build national and transnational networks. While such scholarly approaches offer valuable insights into shifting cultural identities in rural Ireland, *Town of Strangers* involves the community and built infrastructure in real and imagined scenarios through which the people and place co-create an unfolding narrative of the region. Drawing on ecocritical and ecomedia theories, this paper explores how the candid interviews, cameos, and meta-critical reflections on film production engage the film's participants in actively representing their identities, cultures, and material environments. Heeding these collective and relational meaning-making processes highlights arts based and creative methods in *Town of Strangers* that revise and expand understandings of and approaches to culture and environment in twenty-first century Ireland.

**Dr. Kate Huber** is an assistant professor in the Department of Culture Studies at Tilburg University. She specializes in multimedia cultural analysis, postcolonial ecocriticism, ecomedia studies, and transnational environmental justice, with a focus on Dutch and anglophone literatures and cultures. Kate is author of *Irish Ecomedia: Empire and Environmental Justice in the Modernization of Postcolonial Ireland*, which explores the ongoing connections between colonialism and the environment across a range of twentieth and twenty-first century photography, literature, broadcast, and film media. Learn more about Kate's teaching, research, and public outreach work at [www.katehuber.org](http://www.katehuber.org).

## Nuala Ní Dhomhnaill, Translation, and Liminality

### Hiroko Ikeda

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Nuala Ní Dhomhnaill maintains that each act of translation gives an original work a new facet, increasing its brilliance, like a cut diamond. To date, sustained scholarly attention has been devoted to translations of her work into English and various other languages. By contrast, the poet's achievement in her own acts of translation, operating on multiple levels, remains underexplored. Her liminal position—living in two worlds, linguistically, culturally, and nationally—marks her as a translator *par excellence*. Broadly speaking, her poetry is shaped by a translational impulse: she carries the Gaelic tradition—especially folklore, stories, and songs—into a contemporary, global context. She gives voice to what rises from the unconscious and the otherworld.

This paper focuses on *Na Peirsigh* (2020, 2022, 2024), Ní Dhomhnaill's Gaelic translation of Aeschylus' *Persians*, seeking to situate it within the history of adaptations of this classical masterpiece. Paradoxically, its significance lies not merely in localization or Gaelicization, but in re-situating the original text within a wider cultural and imaginative context. It was Conor Hanratty, a theatre and opera director, who selected the drama—drawing inspiration from Ireland's struggle for independence—and invited Ní Dhomhnaill to translate it into the Irish language in 2014. Importantly, the scope of *Na Peirsigh* extends far beyond the commemoration of Irish independence, which draws on a historical parallel between Greece and Ireland; *Na Peirsigh* itself serves as an elegy for loss on multiple levels by foregrounding what lies latent within the *Persians*. A close reading of the text will help elucidate how Ní Dhomhnaill weaves Gaelic tradition into Greek tragedy, while gesturing towards parallels between the *Persians* and the Gaels. It is also worth investigating how the production and performance supported her ingenious adaptation of the original and resonated with her broad perspective on issues of gender, language, and nationality.

**Prof. Hiroko Ikeda** is a Professor at the Graduate School of Human and Environmental Studies, Kyoto University. She obtained an M.A. from University College, Dublin (1999) and a Ph.D. from Kyoto University (2005). Her most recent essay is ““Earth Magic”: Paula Meehan's Creative Dialogue with W.B. Yeats' (*Journal of Irish Studies* 37, 2025). Her publications include ‘Beyond being Irish or Celtic: The Double Vision of Nuala Ní Dhomhnaill's ‘Cailleach/Hag’ in *Feis in Irish Literature in the British Context and Beyond: New Perspectives from Kyoto* (Peter Lang, 2020) and *Sweeney's Revival: Translating and Transcending the Liminal* (Peter Lang, 2024).

**Shakespearean allusions and echoes in Mangan's translations: the question of 'home' in (Anglo-)Irish domesticating intertextual practices.**

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Mangan's practice as an Irish (pseudo)translator of foreign literatures into English has received much scholarly attention. One feature that still awaits elucidation is the deployment of intertextual references to English classics in his translations. Translation theory typically sees the use of such references to a home culture as a domesticating strategy. In Mangan's case, however, the significance of that intertextual practice is rendered ambivalent by variations between types of intertextuality, by the different (Anglo-)Irish target audiences Mangan wrote for, and by the different statuses of Irish and e.g. German as 'foreign' languages within the Anglophone Irish spheres in which Mangan worked. Drawing on several instances of Shakespearean intertextuality in Mangan's translations, this paper will attempt to refine our understanding of the ways in which Mangan approached his task as a translator from Irish on the one hand, and continental languages on the other.

**Prof. Raphaël Ingelbien** is Associate Professor of Literary Studies at KU Leuven, Belgium. He is the author of *Irish Cultures of Travel: Writing on the Continent, 1829-1914* (Palgrave 2016), was the lead investigator of a project on 'Shakespeare and Irish Romanticism', and has published numerous articles on 19<sup>th</sup>- and 20<sup>th</sup>-century Irish writing. He is currently vice-president of EFACIS.

## Censorship and Homo Sovieticus Identity: Beckett's *Waiting for Godot* as an Anti-Soviet Text

**Zamire İzzetgil**

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Samuel Beckett's *Waiting for Godot* depicts a form of human existence in a world defined by waiting without any hope for fulfillment, action without any aims and wishes and time that is stripped of any development or progress. This play is mainly absent from the stages of the Soviet Union and the reason lies not in the fact that it expresses political opposition openly, but because it has a potential to ruin the Soviet vision of what a Soviet citizen should be and live within borders of the Soviet Union. Soviet cultural policy across different political periods promoted a model of identity grounded in action, collective purpose, historical progress, and faith in a guaranteed future. Literature and theatre were expected to reinforce this orientation. Beckett's characters, by contrast, wait without purpose, act without direction, and inhabit a time that does not move forward. The long-anticipated arrival never takes place, and waiting becomes a permanent condition rather than a temporary stage on the way to fulfillment. This form of existence proved deeply troubling. The play does not criticize Soviet ideology directly, nor does it offer an alternative political program. Instead, it presents a quiet withdrawal from ideological meaning itself. The paper argues that Soviet censorship functioned less as an attempt to silence dissent than as a means of protecting Soviet identity from an "un-Soviet" mode of being that could not be mobilized, disciplined, or future-oriented. In this sense, Beckett's play appears anti-Soviet not because it attacks the system, but because it imagines a human life beyond its reach. Thus, this paper examines the censorship of Beckett's play as a response to its incompatibility with *Homo Sovieticus*, the ideologically constructed Soviet subject.

**Dr. Zamire İzzetgil** is an Assistant Professor of Western Languages and Literature at Munzur University, Türkiye. Her scholarly work centres on exile literature, comparative literature, and the intersection of English, American, and Russian literary traditions. Dr İzzetgil's research examines displacement, identity, trauma, and cultural memory within global literary contexts. She has contributed studies to national and international journals and continues to develop interdisciplinary perspectives on literature shaped by migration and historical upheaval. Her work aims to connect literary analysis with broader social and cultural realities, highlighting the universal dimensions of exile and belonging.

## ‘Never to have lived is best’: Yeats, Oedipus, and Swift

**Miki Iwata**

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In the mid-1920s, W. B. Yeats put his version of Sophocles’ two tragedies about King Oedipus on stage at the Abbey Theatre—*Sophocles’ King Oedipus* in December 1926 and *Sophocles’ Oedipus at Colonus* in September 1927. Yeats’ comments on them in 1931 well illustrate how he associates the dramaturgy of Greek tragedy with the folk culture of Ireland. He claims that, unlike Shakespeare’s tragedies, which are full of such diverse elements as comic relief and vulgar subplots, Greek tragedy consists solely of one idea. In the case of *Oedipus at Colonus*, Yeats says that his suffering was so great that ‘He becomes to us the representative of human genius. We think perhaps of Jonathan Swift hating himself first of all, and then mankind until suffering has made him half divine’.

Yeats’ interest in divine suffering and indignation is reflected in his free translations of Sophocles. For example, in Sir Richard Jebb’s prose translation in 1904, one of the source texts on which Yeats’ version is based, the Chorus deploras human misery: ‘Not to be born is, past all prizing, best’ (ll.1224). Yeats’s free translation enlarges the succinct phrase into the following lines: ‘Never to have lived is best, ancient writers say; | Never to have drawn the breath of life, never to have looked into the eye of day’ (ll. 966–67). The emphasis on the curse on being born anticipates Swift’s ‘savage indignation’ in Yeats’ translation of his epitaph as well as the final line of his later play, *The Words upon the Window-pane* (1930), uttered by Swift’s ghost through the mouth of a medium: ‘Perish the day on which I was born!’

In this presentation, I focus mainly on Yeats’ free translation in *Oedipus at Colonus*, and investigate the possibility that his work on Sophocles led to his reevaluation of Swift and 18th-century Anglo-Irish culture from the late 1920s.

**Prof. Miki Iwata** is a Professor of English literature at Rikkyo University, Japan (from April 2026, at Keio University). She received her PhD from Tohoku University in 2001, for her study of W. B. Yeats’s drama and Irish cultural nationalism. Her research interests cover a wide range of modern British and Irish plays, from Shakespeare to Yeats as well as contemporary female playwrights. Her recent publications include *Rival Brothers in British and Irish Drama* (Shohakusha Publishing, 2017, written in Japanese) and a study of Caryl Churchill (Sanshusha, 2023, written in Japanese).

**The Gothic Way of Inaction: Oscar Wilde's Zhuangzian Aesthetics and the Politics of  
*Fin de Siècle***

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This article reconsiders Oscar Wilde's aesthetics through the paradox of what I call the Gothic way of inaction. Wilde's essays—*The Critic as Artist* and *The Soul of Man under Socialism*—advocate an art of contemplative withdrawal that recalls Zhuangzi's philosophy of Wuwei (inaction). Yet his literary works, from *The Picture of Dorian Gray* to *Salomé*, dramatise cruelty and violence that appear irreconcilable with Taoist ideals. Rather than treating this as contradiction, I argue that Wilde's "deviation" from Daoism reveals a deeper convergence: both Wilde's "art" and Zhuangzi's "Nature" are aesthetic fabrications, sustained through repression as much as spontaneity. Wilde's *A Chinese Sage* makes this visible, since his account of Zhuangzi is refracted through Hellenic categories—already transformed into part of a European aesthetic discourse. Daoism enters Wilde's work not as a pure influence but as an aesthetic invention, and it is this mediated Daoism that erupts in Gothic form. Wilde's Gothic way of inaction, then, is more than an aesthetic paradox: it is also a cultural politics, the stance of an Irish outsider and cosmopolitan aesthete negotiating the fractures of *fin-de-siècle* modernity. In Wilde's hands, Wuwei and violence converge as paradoxical partners in the invention of self, culture, and art.

**Prof. Jing Jiang** is Associate Professor at the School of Foreign Languages, Southwest Jiaotong University in Chengdu, China. Her interdisciplinary scholarship spans fields of Mediotranslatology, overseas Sinology and comparative literature, with a particular focus on the translation and interpretation of Chinese classics in Ireland.

## Translating Cultures through Myth: Closeness of Irish and Serbian Mythic Imagination

**Aleksandra Jovanović**

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Mythic imagination as a way of navigating the world is deeply rooted in both Irish and Serbian literary traditions. The works of the Serbian authors like Vasko Popa, Charles Simić, Miloš Crnjanski, Milorad Pavić, and Tea Obreht, among others, draw heavily on mythic and folk symbolism as they negotiate reality, history, and politics. In their fictive universes, mythical and political narratives are intertwined. On the other hand, myth and folklore ground their narratives in an ethnic context that resonates with collective emotions of grief, loss, injustice, and longing. Their Irish counterparts, from the writers of the Irish Revival to John Banville, explore the historical and personal trauma of unbelonging and dispossession through myth and folk fantasy. In both literary traditions, Irish and Serbian, stories that nations tell themselves about themselves appear to be tools that help them confront and overcome brutal historical realities. As the poetic worlds of these authors are often punctuated by the political narratives of the Irish Revival, the Balkan Wars, and the Cold War years, they inevitably furnish themes of identity, instability, crisis, as well as the transformation and revival. These fictions are often structured like a quest for truth and home (a mythical land) in which the narratives of memory, dream, and fantasy are wrapped in the elegiac tone of longing. The most common are myths of the Otherworld with their structure of a journey through the unknown and uncanny realms,

In this paper, I propose to trace myth and folk symbolism in the works of several Irish and Serbian novelists, with the aim of showing the similarity between Irish and Serbian literary uses of myth and folklore. John Banville's novels *The Book of Evidence* and *Ghosts*, and Miloš Crnjanski's *Novel about London* feature a similar wandering hero searching, for a lost home, reason and integrity. In Tea Obreht's novel, *The Tiger's Wife*, myth, dream, and fantasy serve to illuminate the harsh realities of war, as well as personal and collective grief. In these novels, the essentially mythic quests are entangled with political and historical narratives. Moreover, I would argue that the novels are connected by the genuine mythopoetic vision of the authors.

**Prof. Aleksandra V. Jovanović** is a Professor of English Language and Literature at the Faculty of Philology, University of Belgrade. Her research interests primarily focus on postmodern literature and literary theory. She teaches English, Irish and Canadian literature at all levels of studies. Published works include books: *Priroda, misterija, mit – romani Dzona Faulsa* (Nature, Mystery, Myth – the Novels of John Fowles, 2007), *Glasovi i tisine* (Voices and Silences, 2013) and *Dinamika pripovednog prostora* (Dynamics of the Narrative Space, 2016), *Kartografija mašte* (Cartography of Fantasy, 2020) and *Anglo-američka kritička teorija na prelazu vekova* (Anglo-American Critical Theory at the Turn of the 21<sup>st</sup> Century, 2024). Apart from English, she speaks Spanish and Greek.

## Reframing Irish Trauma: Translation, Voice, and the Politics of Victimhood

**Britta C. Jung**

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This paper investigates how Anna Burns's *Milkman* (2018) and Patrick McCabe's *Breakfast on Pluto* (1998) articulate and complicate narratives of victimhood within linguistically dense and politically volatile settings, and how these dynamics are transformed through their German translations. Both novels depict communities shaped by sectarian division, surveillance, and social exclusion, yet their distinctive idioms and destabilising narrative styles resist straightforward empathy or moral categorisation.

Examining *Milchmann* (2020, trans. Anna-Nina Kroll) and *Breakfast on Pluto* (2000, trans. Christian Oeser), the paper considers how translation negotiates registers of irony, trauma, and vernacular speech, revealing how the textures of local suffering are reinterpreted within German cultural frameworks. It explores how translation can unsettle the assumed universality of "victimhood," as the linguistic and historical particularities of Irish experience are reframed – or sometimes diluted – within broader European discourses of memory and reconciliation.

Ultimately, the paper argues that translation operates not merely as linguistic mediation but as cultural reconfiguration: by tracking how Burns and McCabe's texts circulate in a new linguistic environment, it illuminates how the language of injury, resistance, and remembrance is continually rewritten across borders.

**Dr. Britta Jung's** research brings together cultural, comparative and inter-/transcultural literary studies. It is highly interdisciplinary and has a strong focus on the German-, Dutch- and English-speaking context. She has published widely in these areas in German, English, and Dutch. In addition, she has led a major applied research project on the impact and learning experience of modern foreign languages for the Irish Government (2018-2020). Holding a Joint PhD from the Universities of Groningen and Limerick, she has held academic positions at MIC, UCD, and Maynooth University. She has been a Visiting Professor at the Université Polytechnique Hauts-de-France in Valenciennes, France, and the Ivane Javakishvili Tbilisi State University, Georgia. Her first monograph *Komplexe Lebenswelten – Multidirektionale Erinnerungsdikurse* (V&R, 2018) investigates the dynamics of German postmemory in dialogue with the broader socio-cultural context of Germany and Europe. More recently her work has focussed on contemporary narratives of migration, particularly in Germany, the Netherlands and Ireland, as well as translatory questions.

## James Joyce's "Araby" and "Eveline": Proposed Close Reading Instruction for Narrative Medicine in Japanese Medical Education

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Narrative Medicine, as presented by Rita Charon, a physician at Columbia University, emphasizes the role of narrative understanding in clinical practice. Close reading of literary texts is a central pedagogical component of this approach, as it cultivates sensitivity to language, perspective, and the experiences of others. This paper outlines a lesson plan for integrating close reading into general English courses required for undergraduate medical students in Japan, where Narrative Medicine has not yet been widely incorporated. The plan uses James Joyce's short stories "Araby" and "Eveline", representing first- and third-person narrative perspectives. Students are introduced to a structured analytical framework, consisting of five dimensions: narrative perspective, diction, time, implied elements, and rhetorical devices. Because many students rely on Japanese translations to support comprehension, the design explicitly accommodates bilingual reading practices. Through guided textual analysis, students are encouraged to attend to subtle narrative cues, interpret ambiguity, and reflect on emotional and ethical implications. At the same time, the stories provide an opportunity to learn about early 20th-century Irish social and cultural contexts, broadening students' cultural awareness. This study argues that these combined outcomes—interpretive sensitivity, cultural understanding, and reflective engagement—can enhance medical students' ability to listen to and respond empathetically to patients' narratives.

**Professor Yumiko Kataoka** is Professor of Liberal Arts Education at Aichi Prefectural University's School of Nursing and Health in Japan. Her work centers on Narrative Medicine, particularly the integration of close reading practices into Japanese medical education. She holds a Master of Education from Aichi University of Education and is currently a PhD candidate. Her publications include "Riders to the Sea: Irish Voices and British Echoes" (*Journal of Irish Studies*, 2003) and "Loss and Resolution in Riders to the Sea: Reflecting the Theory of Grief" (*Journal of Irish Studies*, 2017).

## Lady Gregory's Folk History Plays

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Many playwrights in Ireland have turned their hand to history as their subject, yet, maybe Lady Gregory and M. J. Molloy are the only ones who called it 'folk history'. This paper aims to examine the methods used by Gregory to construct her folk history plays with the comparison to Molloy in mind. Gregory started with *Kincora*, incorporating anecdotes recorded in the Annals and other texts as well as those she heard from the locals, and fleshing out the historical situation with psychological complexity. *The Canavans* is more idiosyncratic in that, instead of presenting historical figures directly, she has a field day with just the 'image' of Queen Elizabeth, in her lavish ruffs as we see in her portraits, alongside the monstrous stories told about her in Ireland. *Dervorgilla*, with which she returns once more to the use of a historical figure, may best illustrate the essence of her folk history plays. She aims to express people's 'emotion' running through Irish history, to which she adds her own brand of the spirit of defiance. And she does so in a most compressed manner, through a clear-cut decision or judgement often in a dramatic reversal at the end. But in her later satirical plays it is her political views rather than people's emotion that becomes the object of her depiction. *The Deliverer*, allegorically, is most savage in her criticism of people's fickleness, while *The Wrens* seems to trivialize the debate over the Act of the Union by relegating it to the servants and street singers. Overall, we may say that Gregory's play is a self-contained construct that focuses on the representation of a certain emotion or view, compared to Molloy's rather open-ended, multi-faceted, even messy plays with which he tried to preserve the past as faithfully as he saw it.

**Prof. Akiko Kawaguchi**, Rikkyo University, has published a wide range of articles on the drama of Tom Murphy, George Fitzmaurice, Denis Johnston, Stewart Parker, Jack Yeats, John B. Keane, Rutherford Mayne and others, especially in relation to history. In recent decades Prof. Kawaguchi's research interest has concentrated on the work of M. J. Molloy.

## **Speaking with a smack: Irish eloquence and Irish language in the post-Union period**

**Jim Kelly**

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One of the earliest biographers of the Irish orator John Philpott Curran noted that his mother spoke Irish “with such purity, with such fluency, with such a smack... that the West Country people used to flock round her from distant parts, and listen to her with admiration and delight.” The influence of Sarah Curran on her son would be debated by subsequent admirers of Irish eloquence, and the relationship between the Irish language and what would come to be denominated Irish eloquence was argued by a diverse body of writers and rhetoricians in the early Nineteenth century. Characterised as florid, figurative, and excessively sentimental, the Irish language represented a troublesome and ambivalent substratum for varieties of Irish oratory and literature that were gaining new prominence in the post-Union decades. This paper looks at some of the early reception of Curran’s speeches as an interesting case study in how Nineteenth century authors discussed the influence and legacy of the Irish language on an emerging national literature.

**Dr Jim Kelly** is a Senior Lecturer at the University of Exeter, Cornwall. He is the author of *Charles Robert Maturin: Authorship, Authenticity, and the Nation* (2011) and editor of *Ireland and Romanticism* (2011). He has published widely on Irish Romantic literature. *Irish Romanticism, Rhetoric, and Writing* will be published by Cambridge University Press in June 2026.

**“Sharon Rabbitte’s up the pole”: Translating the Unmarried Mother through Dialect in Roddy Doyle’s *The Snapper* (1990)**

**Valerie Kennedy**

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This paper examines how dialect operates as a mode of cultural translation in Roddy Doyle’s *The Snapper*, focusing on the representation of the unmarried mother through Sharon Rabbitte. Set in working-class Dublin during a period of rapid social change, the novel foregrounds Sharon’s voice, witty, defiant, and steeped in local vernacular, as a site of resistance against dominant narratives shaped by Catholic moralism and patriarchal expectation. Doyle’s use of Dublin dialect not only grounds the narrative in a specific socio-linguistic reality but actively translates a traditionally marginalised figure into one of agency, humour, and emotional complexity. By analysing how Sharon’s speech patterns and linguistic choices challenge conventional literary portrayals of unmarried mothers, this paper argues that dialect in *The Snapper* functions as cultural mediation, bridging the gap between lived experience and literary representation. Sharon’s vernacular becomes a vehicle for articulating experiences that mainstream discourse had rendered unspeakable or shameful. A brief comparative reference to Sam Hanna Bell’s *December Bride* (1951) - where the unmarried mother is rendered through rural Ulster Scots dialect - illuminates how different regional vernaculars enable contrasting modes of resistance and self-assertion within Irish writing. Ultimately, the paper contends that Doyle’s linguistic choices fundamentally reframe the unmarried mother within Irish literature, deploying dialect not as mere stylistic texture but as a transformative tool that translates silence into voice and stigma into strength. By granting working-class vernacular narrative authority, Doyle reclaims Irish identity from the cultural margins, presenting a version of Ireland that speaks in its own rhythms, on its own terms, where “up the pole” becomes not a source of shame but a declaration of irreverent survival.

**Valerie Kennedy** is a Research Ireland funded Ph.D. candidate at University College Dublin. Her doctoral research examines literary representations of the unmarried mother in Irish writing, establishing previously overlooked connections between this historically stigmatised figure and broader socio-political discourses. Valerie has presented her work at the International Conference on Gender Studies (London Centre for Interdisciplinary Research, 2024) and the IASIL Conference at Gakushuin University, Tokyo (2024). This paper forms part of her wider investigation into how dialect and narrative voice function as modes of resistance and cultural translation in twentieth-century Irish literature.

## **Material Culture in *Ulysses*: Using Artifacts and Archives to Create a Sense of Place for Readers**

**Orson Kingsley**

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As we all know, James Joyce's *Ulysses* is quite an intimidating book for those who have not read it. Taking place in one day in 1904, it is also a time-capsule of material culture with a myriad of references to what life was like in that moment of time. Based on experimentation during a recent book club reading of *Ulysses* at the Worcester Art Museum in Massachusetts, this talk will focus on incorporating artifacts and archival material to help create a sense of time and place for readers through viewing material culture items found in the book, as well as archival documents pertaining to themes found in each episode/chapter. Collections from the Bridgewater State University Archives & Special Collections gave the readers a fascinating dimension to help them get a better sense of life in 1904 and to more closely connect to the book.

**Dr. Orson Kingsley** has been the Head of Archives & Special Collections at Bridgewater State University since 2011 and the Coordinator of the Irish Studies Program since 2024. He received his Ph.D. in Humanities and Technology from Salve Regina University, and master's degrees in public history and information science from SUNY Albany. His areas of research include counter-culture publishers and the history of freethought philosophy. His passions include building up archival collections and collaborating with faculty to embed archives into course curriculum.

## **Translating Ireland Beyond Ireland: Non-Irish Localities in Kevin Barry's *The Heart in Winter***

**Krisztina Kodó**

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This paper examines Kevin Barry's *The Heart in Winter* (2024) as an instance of Irish translation and interpretation of non-Irish spaces, focusing on how Irish subjectivity is reconfigured within the cultural, historical, and affective terrain of the American frontier as interpreted through an Irish consciousness shaped by histories of displacement and marginality. Rather than approaching translation as a linguistic process, the paper reads Barry's novel as an exploration of cultural translation, in which Irishness is interpreted, tested, and transformed through encounter with a space structured by different myths, temporalities, and power relations.

Set in the American West, *The Heart in Winter* places its Irish protagonist(s) within a frontier landscape associated with mobility, violence, and reinvention. Barry translates Irish cultural dispositions as modes of speech, emotional restraint, and moral hesitation, into this non-Irish locality through scenes of friction and misalignment. The frontier does not absorb Irish identity seamlessly; instead, it exposes the instability of translating Irish cultural codes into an environment shaped by American narratives of expansion and self-fashioning.

The novel's simple, direct style and attenuated dialogue further enact this translational process. Linguistic thinning mirrors cultural erosion, registering what is muted or lost as Irish experience is interpreted through unfamiliar spatial and social frameworks. In this way, Barry's stylistic choices function as forms of internal translation, shaping how Irish presence becomes legible, or fails to become legible, within a non-Irish space.

By reading *The Heart in Winter* through the lens of Irish translation of non-Irish localities, the paper contributes to current debates on translating Ireland beyond the island itself. It argues that Barry's novel resists narratives of assimilation or renewal, instead presenting cultural translation as an unsettled and ethically charged process marked by vulnerability, opacity, and transformation.

**Prof. Krisztina Kodó** is Full professor and Chair of the Department of English Studies at Kodolányi University, Budapest, Hungary. She holds an MA (1992) in English Studies and PhD (2002) in English and American Literatures focusing on Canadian literature (multicultural and transcultural identities, the Northern myth, Native literatures and humour), culture, and the visual arts. Her two distinctive research areas focus on Canadian Studies and Irish Studies (multicultural theatre, cultural identities, contemporary Irish theatre, Irish humour, mythology, and storytelling). She has taught within the sphere of Hungarian higher education since 1995 and has continuously published academic articles, reviews, interviews, podcasts within her field of research.

## Translating Ireland for Germans – Heinrich Böll's *Irish Journal*

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This paper explores how Heinrich Böll's *Irish Journal* (1957) translates Irish culture for a German readership. Drawing on the concept of cultural translation rather than linguistic transfer, the study examines how Böll mediates Irish social life, landscapes, and values in a way that renders them accessible and meaningful to readers in postwar Germany.

Written in the aftermath of the Second World War, *Irish Journal* offers German audiences an alternative cultural perspective that contrasts sharply with their own social realities. Böll presents Ireland as rural, communal, and marked by religious and historical continuity, a portrayal that simultaneously expresses admiration and functions as an implicit critique of modern, industrialized Germany. The paper considers how these contextual factors shape both Böll's perspective and the expectations of his readership.

Central to the analysis is Böll's narrative strategy. Through selective observation, an empathetic yet ironic tone, and impressionistic, fragmentary descriptions, Böll constructs Ireland not as a comprehensive sociological portrait but as a lived and emotionally grounded experience. His treatment of themes such as Catholicism, poverty, hospitality, and marginality illustrates how cultural difference is translated into familiar moral and aesthetic terms without entirely losing its otherness. While *Irish Journal* fostered curiosity and sympathy for Ireland among German readers and significantly shaped cultural perceptions and tourism imaginaries, it also raises questions about idealization and projection. By analysing these tensions, the paper highlights the ethical dimensions of translating culture through literature.

Böll's *Irish Journal* operates as a powerful literary bridge between Ireland and Germany, demonstrating both the potential and the limitations of literature as a medium of cross-cultural translation.

**Thomas Korthals** teaches English at the University of Applied Sciences (HSHL) in Hamm and as a secondary school teacher in Germany. Since 2000 he has spoken at various conferences of IASIL, EFACIS and NISN on a range of different topics. His research interests include the relationship of history and literature as well as German views on Ireland.

## Éilís Ní Dhuibhne: Interpreting Ireland Through Its Women

**Lyudmilla Kostova**

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I propose a reading of selected short stories by the contemporary Irish writer Éilís Ní Dhuibhne, who writes in both Irish and English. She has recently been named Laureate for Irish Fiction (2025 – 2028) in acknowledgement of her exceptional literary achievements.

My focus is on representations of women in some of Ní Dhuibhne's short stories in English, starting with her perspective on the national trauma of the Great Famine in "Summer Pudding," and moving on to short stories that focus on her characters' memories of their childhood presented through the eyes of their "wiser" adult selves, such as "Blood and Water." My selection also includes stories about Ní Dhuibhne's fictional women's fantasised encounters with dangerous others, from the imagined "serial killer" in "Little Red" to the heroine's equally imagined experience of capture and imprisonment by Bulgarian gypsies in "Nadia's Cake." Such stories stress women's vulnerability while also implying that they need not invariably endure harm or death. They also show the influence of Ní Dhuibhne's early training as a folklorist insofar as both are ironic revisions of the fairy tale "Little Red Riding Hood." By the author's own admission, "Nadia's Cake" can be read as "a satire, a sending up of the common prejudice – working by exaggeration" (see Ludmilla Kostova, "An Interview with Éilís Ní Dhuibhne," <https://journals.uni-vt.bg/vtureview/eng/vol5/iss1/art4>).

Overall, Ní Dhuibhne's short stories explore aspects of Ireland's past and present through portrayals of Irish women, thus following a literary tradition that dates to the early nineteenth-century national tale. The stories raise essential questions about Irishness and female identity, leaving the reader to search for answers.

**Lyudmilla Kostova** is Professor of English literature at St. Cyril and St. Methodius University of Veliko Tarnovo, Bulgaria, where she also teaches an MA course in Irish and Scottish studies. Kostova has published extensively on eighteenth-century, Romantic, and modern literature, as well as on travel writing and representations of intercultural encounters. Her book *Tales of the Periphery: the Balkans in Nineteenth-Century British Writing* (1997) has been frequently cited by specialists in the field. Together with Charles Forsdick and Corinne Fowler, she edited *Travel Writing and Ethics. Theory and Practice* (Routledge, 2013/2014). Kostova is editor of the journal *VTU Review: Studies in the Humanities and Social Sciences*. In 2021, the journal published a special issue entitled "Ireland Across Cultures," which Kostova edited with Dr Pádraigín Riggs, Department of Modern Irish, University College Cork (Vol. 5, Issue 1, <https://journals.uni-vt.bg/vtureview/eng/vol5/iss1/>).

**Politics of Scale: Sally Rooney's *Beautiful World Where Are You* as Metatextual  
Reflection on Publishing and Translation**

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The main protagonists of Sally Rooney's *Beautiful World Where Are You* (2021), Alice and Eileen, are a renowned young author and a small-literary-journal editorial assistant (respectively). Their very different experience of publishing is not only an issue of 'success', or role (writer versus editor), but an issue of scale. Much of what Alice considers to be wrong about 'the current system of literary production' (Rooney 2021, 95) is due to large scale author celebrity. She claims that it is 'deeply philosophically wrong' because writers are taken 'away from normal life, the door [shut] behind them, and [told] again and again how special they are' (ibid).

The novel dramatises this authorial insularity by reminding us of a frequently forgotten intermediary: the translator, i.e., the very reason non-anglophone readers can also access Alice's writing. When Alice visits Rome on her book tour she speaks on stage next to an interpreter, and after receiving a Parisian award, she writes to Eileen: 'They never tire of giving me awards, do they? It's a shame I've tired so quickly of receiving them' (Rooney 2021, 182). Rooney demands that the reader considers why the author has become so disillusioned with such awards, and what role translation – and particularly the labour of translators – plays in these book lifecycles.

I will position this close reading in relation to the real lifecycle of Sally Rooney's *Beautiful World Where Are You*, and its translation into French *Où es-tu, monde admirable* (2022), to evaluate to what extent the form and paratexts of these texts adapted to the publishing environments in which they were produced. The French translation case study enables an assessment of the role and labour of the translator on the scale of Rooney's fame and prestige, and the scale of the French, UK and Irish literary markets.

**Michaela Králová** is a Research Ireland-funded PhD candidate at the School of English, Drama and Film in University College Dublin, working with Dr Tim Groenland's project "The Publishing Infrastructures of Contemporary Anglophone Literature." She completed her MPhil at the Trinity Centre for Literary and Cultural Translation, Trinity College Dublin. Her PhD thesis focuses on contemporary Irish literature in translation. Her research appears in *Mémoires du livre: Studies in Book Culture* (co-authored with Dr Tim Groenland), *Kauno Kolegia Journal*, and on TARA. Her critical reviews and translations have been published in the *Trinity Journal of Literary Translation*, *Full Stop Magazine*, and *iLiteratura*.

**‘Books stacked upon books’: Mourning, Modernity and Mediations of the Future-Past  
in Thomas Flanagan’s Historical Novels**

**G. B. Shaw’s Last Irishman: A (Hidden and) Translated Self-Portrait**

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Some characters created by George Bernard Shaw—such as Larry Doyle in *John Bull’s Other Island*, Sir Patrick Cullen in *The Doctor’s Dilemma*, and the eponymous protagonist of *O’Flaherty, V.C.*—are noteworthy manifestations of the author’s attitude towards his homeland, functioning as textual mouthpieces/*interpreters* and conveying/*transmitting* their creator’s blunt opinions on native inhabitants of the Emerald Isle, their sense of belonging, and the potential fate of Ireland. However, the list of Shaw’s memorably vocal Irish figures can only be complete if a piece of the writer’s prose fiction is also acknowledged as a part of the above-mentioned selection.

*The Adventures of the Black Girl in Her Search for God* can be considered one of a kind within the Shavian corpus for various reasons. Although heavily dialogue-driven, this 1932 novella channels the energy of the Irish playwright’s drama into a genre he only utilised extensively in his twenties and early thirties. Written and mostly taking place in Africa, with a wandering black heroine in the centre of its narrative, it also transgresses the limited spatial frames regularly used by Shaw. In addition, it also provides its readers with one *exceptionally* Shavian character, revitalizing linguistic aspects the author experimented with in the early 1900s.

In this paper, I analyse the ways in (and levels on) which G. B. Shaw applies the act of *translation* to concepts such as *space*, *racial relations*, *genre*, and *(self-)characterisation* in *The Adventures of the Black Girl in Her Search for God*. By examining a work that is easily distinguishable from what Shaw normally produced, my goal is to shed light on how this text—and its Irish character—can contribute to the academic (re-)evaluation of the creative modes that might enable us to have Ireland, its people, its religion, and one of its notable writers properly translated.

**Bence Gábor Kvéder** is an assistant lecturer in the Department of English Literatures and Cultures and a member of the Irish Studies Research Centre at the University of Pécs. His main field of interest is late nineteenth- and early twentieth-century Irish drama in English, with a special focus on modernist and post-colonial aspects. The primary area of his research covers the new readings, latest re-interpretations, and potential twenty-first-century re-canonization of George Bernard Shaw’s plays in Hungary and in an international context. His academic ventures have recently started extending to the realm of prose fiction within the Shavian corpus as well.

## Translating Trauma: Safe Spaces and Thin Places in Contemporary Irish Writing

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Trauma is where language fails us. Finding ways to express the manifold emotions tied to traumatic experiences, thus, is one of the challenges narrative fiction faces. Of course, trauma narratives are not new to Irish fiction. Yet, the way emotions are depicted can vary significantly. An interesting example of a novel dealing with trauma and its expression in fiction in an innovative way is Caitriona Lally's *Eggshells*. In her 2014 debut novel, Lally creates a protagonist who has clearly suffered significant trauma at the hands of her violent parents. Now an adult and free of her abusers, she wanders around Dublin looking for thin places, which she sees as doorways to another, better world. It is her insistence on belonging elsewhere, as well as her desperate search for the magical in the ordinary which translate her innermost emotions onto the page. There is rarely an outward expression of her feelings; rather, they are reflected in her focalisation of her surroundings. Most will be familiar with the concept of thin places at least since the publication of Kerri ní Dochartaigh's 2021 memoir *Thin Places*. In it, she describes these places where, according to folklore, the veil between worlds is at its most permeable, as vital to her healing journey. They are places in which you can be at one with yourself and your surroundings. In both books, although in very different ways, thin places are safe spaces for those seeking refuge from trauma. Their depiction in writing expresses what remains otherwise unsaid. Accordingly, this paper will attempt to argue that both *Eggshells* and *Thin Places* are part of a genre-breaching trend in contemporary Irish writing to use spatiality to communicate the otherwise inexpressible.

**Nathalie Lamprecht** is a PhD candidate at the Centre for Irish Studies, Prague. Her research focuses on contemporary Irish novels, examining the intersections of space, gender, and emotion in the portrayal of young female protagonists. She has previously co-edited a special issue of *Litteraria Pragensia* with Ondrej Pilny and published an article on Brendan Behan's short fiction. A chapter on Louise Kennedy's *Trespases* is forthcoming. In 2025, Nathalie spent six months working at the Museum of Literature Ireland (MoLI). The exhibition she co-curated with Benedict Schlepper-Connolly shines a light on Irish nature writing and will open in March 2026.

## From Myth to Mic: Cúchulainn Reimagined in 21st Century Irish Spoken Word

### Helen Lane

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This paper will explore the recent reimagining of the Cúchulainn character as he is portrayed in two different pieces of Irish performance poetry. These poems will be read primarily through an affective lens and supported by broad reference to critical theory. Originating in the oral tradition, several print interpretations of the legends of Cúchulainn have been translated from old Irish to English since the late 1800s. These English translations provided readers with a vision of a complicated hero supporting the ideologies of the cultural nationalism movement during the Gaelic Revival. In the past two decades, the character of Cúchulainn has been resurrected in the Irish oral tradition through the resurgent spoken word movement in the performance poetry of Colm Keegan (2018) and Stephen Murphy (2013). While cultural references to Cúchulainn typically laud his heroism, Keegan and Murphy's individual depictions of Cúchulainn exhibit characteristics closely associated with the violent character that has appeared in earlier printed translations of the various Cúchulainn tales: a man overcome with 'battle-fury' (O'Grady 1921, 37), 'ferocity', and 'grimness' (Kinsella 2002, 117). Keegan's Cúchulainn is a character that affectively challenges the audience to reconsider preconceptions of a hypermasculine nationalistic ideal. Murphy's epic piece titled 'Cúchulainn' reimagines Cúchulainn as a contemporary anti-hero and victim of the economic downturn of the Celtic Tiger crash. This paper will outline how and why Murphy and Keegan's contemporary Cúchulainns are affectively motivated to react violently to both the historical torments and the contemporary struggles of Irish people.

**Helen Lane** is a PhD candidate in English at Mary Immaculate College, Limerick, researching contemporary Irish spoken word through the lens of affect theory. Her work explores broadcast and recorded performances, focusing on poetics, performance, socio-cultural influences and affective engagement. Helen holds a PGDE from University of Limerick, an MEd from Trinity College Dublin, an MA from Mary Immaculate College and is a secondary school teacher with 19 years of teaching experience. She teaches full time at a school in rural southwest Ireland.

## Work in Progress: Theatre and Performance by Irish Travellers

### José Lanthers

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From J.M. Synge (*The Tinker's Wedding*) to Marina Carr (*By the Bog of Cats*), Irish dramatists from a settled background have long been fascinated with Traveller characters. It is only in recent decades that members of the Traveller community have begun to create theatre and devise performances on their own terms in which characters speak in authentic voices and address urgent issues within the lived experience of Travellers themselves. This paper will discuss works by three such theatre makers and activists: Michael Collins, Rosaleen McDonagh, and Martin 'Beanz' Warde. Collins, also known as an actor, founded the Travellers Wagon Wheel Theatre and has written and performed several one-man shows. *It's a Cultural Thing, Or Is It?* (2005) was based on incidents from his own life. In *Magpies on the Pylon* (2015) he portrayed a Traveller father attempting to come to terms with the suicide of his son, while *Ireland Shed a Tear?* (2016) came out of his anger and grief at the death of the Travellers who perished in the 2015 Carrickmines trailer fire. McDonagh's early work *The Baby Doll Project* (2003) was a one-woman show, but she has since written plays for a cast of several actors, including *Mainstream* (2016), *Walls and Windows* (2021), and *Night Shift* (2022). The fact that McDonagh, who has a disability and uses a wheelchair, was institutionalized for much of her childhood and adolescence plays a large part in the subject matter she chooses to write about. Warde began his performance career as a gay Traveller standup comedian; he also has a podcast and does occasional work for television. Starting in 2021, he began to develop his one-man show *The Dead House* around his character Patrick, loosely based on himself, who returns home from university to attend his grandfather's funeral. The works of these three theatre makers are deeply rooted in storytelling and in personal experience. They are often conceived as works in progress—as pieces that develop and change along the way; they address the complex and painful reality of discrimination and marginalization historically faced by Travellers and exacerbated by individual issues of gender, sexuality, and disability; and they negotiate the challenges of balancing the desire to preserve 'the old ways' with the reality of living in the present.

**Professor José Lanthers** is Emerita Professor of English at the University of Wisconsin-Milwaukee and is a former president of the American Conference for Irish Studies (ACIS). She has published widely on Irish drama and fiction. Her books include *Unauthorized Versions: Irish Menippean Satire, 1919-1952* (Catholic University Press, 2000); *The 'Tinkers' in Irish Literature: Unsettled Subjects and the Construction of Difference* (Irish Academic Press, 2008); and *The Theatre of Thomas Kilroy: No Absolutes* (Cork University Press, 2018). She serves as vice chair for North America on the IASIL Executive committee.

## Rethinking Translation in Lady Gregory's 'Biddy Early'

**Theodore Lehre**

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As Lady Gregory records in *Visions and Beliefs in the West of Ireland* (1920), Biddy Early (1798-1874) was a Bean Feasa, a woman of knowledge, with connections to the fairy world and a knack for solving problems without a material cause. We can understand this through context, but Gregory never signifies in her transliterations when a subject is being translated from Irish, leaving the added question of translation as an interpretive responsibility to a contemporary readership. When Bean Feasa itself has been translated as “wise woman,” “witch,” “old woman,” or “hag,” the connotations present in Gregory’s records become another layer to read.

In a folkloric context, the Bean Feasa has been observed to serve as a “communal, psychotherapeutic device” used by listeners to confront misfortune (Ó Cruaíoch). Biddy Early (and the Bean Feasa more broadly) exist in this social null-space where they are both exterior and vital. Consistently, we see Biddy Early described as a woman outside the community who is nonetheless vital to its maintenance, frightening but willing to deal with that which does not conform to modern heteropatriarchy. She is the last option for desperate people, often becoming the one who forces a parent to look realistically at the death of their child and therefore permanently associated with the death of the conceptual Child.

In Gregory’s version, Early’s son’s death gives her the abilities that make her who she is, and so Biddy Early is perpetually the mother who has outlived her child, who has become divorced from the futurity that children have to offer. Gregory, as another woman who outlives her child (Robert died two years before *Visions and Beliefs* was published), cannot be removed as the lens through which these translations occur, and I believe that by pursuing that lens we can gain a better understanding of Biddy Early and Gregory herself.

**Theodore Lehre** is a Doctoral Candidate in the English Department at Boston College. They have a B.A. from UC Berkeley and an A.A. from Santa Rosa Junior College. They are working on a dissertation on queer and alternative motherhoods in 20th century Irish literature. They have presented academic papers at the national American Conference for Irish Studies (ACIS) in 2024 in Ireland and 2025 in Savannah, GA, and MLA and NeMLA in 2026.

## The Colonial Gothic in Irish-British Fiction

**Peter Linkens**

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Bram Stoker, Elizabeth Bowen and C.S. Lewis might make strange bedfellows, but all three were born in Ireland and lived most of their adult lives in England, where they became celebrated authors during their lifetime. Their writing exemplifies the paradox of being an Irish Anglican writer (or Anglo-Irish in Bowen's case) within British society and they make use of the Gothic in their fiction to highlight colonial concerns. Stoker's *Dracula* (1897), Bowen's *The Last September* (1929) and Lewis's *That Hideous Strength* (1945) are three such novels, featuring gothic buildings as symbols of colonial power. It could be said that their hybrid Irish-British identities allow them to occupy what Homi K. Bhabha describes as 'the Third Space of enunciation'. In addition, Jarlath Killeen has noted that the Irish Gothic is a distinctly Protestant phenomenon that allows writers to explore questions of identity and liminality. Thus, their writing produces questions concerning cultural ambivalence and colonial power, as their characters attempt to navigate rapidly changing worlds of technological innovation, decadent aristocracy and political shifts. The setting for each novel is indicative of this; *Dracula* is set during the fin de siècle, *The Last September* during the Irish War of Independence and *That Hideous Strength* following World War II. All three dwell on gothic images of colonial power; *Dracula* is an aristocratic landowner and invader, *Danielstown* is a reminder of English colonisation in Ireland, and *Belbury* is a twentieth-century Tower of Babel seeking to create an interplanetary Kingdom of Man. These novels display a tension between superstition and rationalism, traditionalism and progressivism, past and future, Irishness and Englishness. Using Killeen's scholarship on the origins of the Irish Gothic and Bhabha's theory of hybridity in colonial discourse, this paper will investigate how Stoker, Bowen and Lewis use the Gothic to examine the legacy of British colonialism, informed by their Irish and Anglo-Irish heritage.

**Peter Linkens** is a PhD researcher at Mary Immaculate College, Limerick, where he is writing his thesis on how C.S. Lewis's hybridity as an Irish Anglican informed his fiction, for which he has received the MIC Doctoral Award 2025. His research interests include British Romanticism, Gothic literature, and Postcolonial Studies.

## **Asking the Way Towards the East: On the Creative Appropriation of Chinese Culture in Samuel Beckett's Literary Works**

**Yukun Liu**

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Although it is acknowledged that there are a number of distinctly Chinese allusions and images in Samuel Beckett's literary works, current studies remain divided regarding his purpose in appropriating these elements, as well as the value and role of Chinese culture in his creative writing. Nevertheless, considering Beckett's reputation as a landmark figure in the transition from modernism to postmodernism, his borrowing from Chinese cultural traditions—distant from the West—deserves more academic attention. This research argues that Beckett's use of Chinese culture goes beyond formal imitation of such earlier modernist literary works as Joyce's and has contributed to generating new structures and completing the main themes. Moreover, this appropriation not only persists but also more vividly highlights the affinities between Beckettian thought and Taoism representative of Chinese culture when his creative focus shifts from novels to plays. Through a close analysis of the Chinese cultural elements in his works, this study aims to redefine the role of Chinese culture in his writing, thereby offering fresh cross-cultural perspectives on his works. These works can be regarded as a paragon of Sino-Western cultural exchange within (post)modernist literature.

**Yukun Liu** is a PhD candidate at the Irish Studies Center, Beijing Foreign Studies University, with research interests in modern and contemporary Irish fiction, especially the works of Edna O'Brien. His publications include an essay on Colm Tóibín in *Foreign Language and Culture* and a co-authored "2024 Irish Literature Review" with Professor Chen Li. He has also participated in China's National Social Science Fund Major Project, "Chronicle and Research of 21st Century English Literature." In addition to his research, he has been involved in translation projects for NUI Galway and EFACIS.

## **The Fevers of *The Last September*: Translating Immunity from the Medical to the Political**

### **Maebh Long**

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For this talk I take the concept of translation between the ‘two cultures’, that is, between the sciences and the humanities, and study the way medical metaphors were drawn upon and translated in Irish commercial and literary writing. I look specifically at the concept of immunity, a medico-political term that circulated in Irish advertising to create the image of immune lives, of people whose absolute exemption from infections extended to insulate them from all the discomforts and uncertainties of human existence. This concept was used as a powerful metaphor of resistance, protection and isolation in novels and short stories.

I trace the ways these narratives of exemption and isolation migrated into fiction, both through direct uses of immunity in prose, but also through the ways products themselves, imbued with a mantle of immunity by repeated advertising, featured in literary texts. I take Elizabeth Bowen as a case study, looking at her translation of the concept to articulate desires and politics that are not strictly medical, but which borrow the resonance and impact of immunity created by scientific discoveries and their hyperbolic extension in advertising.

In Elizabeth Bowen’s novels and short fiction, characters long for the protective casing of immune systems and the ‘clean sheet’ of political immunity. I will analyse the ways in which a narrative of medico-political immunity in Bowen’s works connects her to Anglo-Irish concerns in a decolonising Ireland. I link her images of immunity with the discourses of immunity circulating in Irish and British newspapers, particularly in their advertising sections, thus moving between anxieties about the body and the body politic.

**Professor Maebh Long** is the Eamon Cleary Chair of Irish Studies at the University of Otago. She is the author of *Assembling Flann O’Brien* (2014), editor of *The Collected Letters of Flann O’Brien* (2018) and co-editor of *The Parish Review: Journal of Flann O’Brien Studies*. She is president of the Irish Studies Association of Australia and New Zealand and president of the International Flann O’Brien Society. Her work on Pacific literature includes *New Oceania: Modernisms and Modernities in the Pacific* (2019) and *The Rise of Pacific Literature: Decolonization, Radical Campuses and Modernism* (2024), both with Matthew Hayward. *The Rise of Pacific Literature* won the Modernist Studies Association book prize 2025. Long also has strong investments in the medical humanities. In addition to various articles on modernism and the microbial, as well as on pandemics in literature and on social media, Maebh is currently leading a project, funded by the Royal Society of New Zealand, which examines the ways ‘immunity’ became a contagious metaphor for modernist writers.

## **Kan Kikuchi and W.B. Yeats: Introducing Hiroko Katayama as an Early Translator of Irish Literature**

**Akiko Manabe**

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This paper is a part of our ongoing project, “The Early Reception of Irish Literature in Japan.” We held the Round Table sessions at IASIL 2024 and 2025, and this year two of our team members will present individual papers. My paper examines the relationship between W.B. Yeats and the Japanese popular novelist, Kan Kikuchi (1888-1948). In his youth, Kikuchi had a keen interest in contemporary Irish literature—especially the works of Synge and Yeats—and he wrote a series of plays influenced by them. This paper will first explore what Irish Literature and Ireland offered him. In particular, clarifying the meaning of his remark, “Let's make Kyoto/Osaka Dublin of Japan,” would help reveal his motivations. It is also notable Yeats highly admired Kikuchi's plays, especially *The Madman on the Roof*, which he staged several times at the Abbey Theatre, even though Yeats hated the translator's work. Investigating what attracted Yeats to Kikuchi's drama will provide new insights into the work of both writers. Finally, I will introduce Hiroko Katayama (also known as Mineko Matsumura, 1878-1957) an early translator of Irish literature whose translations and sensitivity Kikuchi greatly admired. He consulted her frequently and even wrote a preface for her anthology of translation of Dansany. What Kikuchi discovered about Irish literature through his interaction with Katayama will shed light not only his understanding of Irish literature but also on the broader significance of translating Irish works into Japanese.

**Prof. Akiko Manabe** at Kyoto Women's University specializes in American and Irish Modernism. Recently she has focused on the Japanese influence on European and American modernism, with relation to the traditional theatre of Noh and kyogen. Recent publications related to Ireland are in *Yeats and Asia* (2020), *International Yeats Studies* (2021), *Crossings: Celebrating Sixty Years of Diplomatic Relationships between Ireland and Japan* (2023), *The Oxford Handbook of W.B. Yeats* (2023) and “The Early Reception of Irish Literature in Japan: Lafcadio Hearn's Introduction of W.B. Yeats in Japan,” *Journal of Irish Studies*, Vol. 39 (2025). She is President of IASIL Japan.

## Translations in the diary of Amhlaoibh Uí Shúilleabháin

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The diary of Amhlaoibh Ó Súilleabháin, written in the years 1827-1835, records many instances of political and cultural change which can be seen in terms of translation; it is not entirely coincidental that the time span includes the year 1833, in which Brian Friel's iconic play *Translations* (1980) was set. Ó Súilleabháin himself was involved in many processes of cultural negotiation, as he searched for a path between Enlightenment natural science, Romantic aesthetics and native Irish understanding of nature, or integrating, with various success, terse modern prose styles with the flourishes of traditional storytelling. His period witnessed rapid Anglicization of the Catholic middle class, a process to which he, as Proinsias Ó Drisceoil has shown, partly contributed by his modernizing ethos and his active role in the O'Connellite movement. At the time when language revivals were taking place all across continental Europe, Ireland moved swiftly towards a primarily Anglophone society, a process later accelerated by the catastrophe of the Great Irish Famine. Yet Ó Súilleabháin's diary, written in Irish as it is, displays many features typical of revival movements – in various entries, he attempts to create or standardize native scientific terminology in fields such as meteorology, botany or ornithology, records folk customs and notes down the native placenames of the area. This endeavour necessarily contained instances of translation, as the author often interacted with established nomenclatures in English or Latin. Very typical of Ó Súilleabháin's work is an element of play (as defined by Johan Huizinga), which is, according to the Czech literary historian Vladimír Macura, typical of revival movements in general. As the author of the proposed paper is currently preparing a Czech version of a selection from the diary, the talk will also discuss the strategies applied in translating such a challenging text to a different language.

**Prof. Radvan Markus** is Associate Professor in the Irish language and literature at Charles University, Prague. He is the author of *Carnabhal na Marbh: Cré na Cille agus Litríocht an Domhain* (2023) and *Echoes of the Rebellion: The Year 1798 in Twentieth-Century Irish Fiction and Drama* (2015). He has published widely on modern(ist) Irish-language prose and drama as well as Czech-Irish relations. He also translates from Irish to Czech, his translation of Máirtín Ó Cadhain's *Cré na Cille* won the prestigious Magnesia Litera award in 2018. His current research interests include the representations of nature in Irish-language literature of all periods.

## **Authors as Translators: Lady Gregory, W.B. Yeats, George Russell, and the Rewriting of *Deirdre***

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This paper examines the retellings of the Deirdre legend by the Anglo-Irish writers Lady Gregory, W. B. Yeats and George William Russell (*Æ*) as acts of cultural translation that reconfigure Irish identity through language, form, and interpretive stance. Rather than approaching these works as neutral transmissions of early Irish material, the paper considers each author as a translator in an expanded sense: an editor, mediator, and cultural agent whose stylistic and structural choices reshape collective memory within the confessional and ideological complexity of the Irish Revival.

Through close comparative readings of key scenes — such as the meeting of Deirdre and Naoise, the return from exile, and Deirdre’s final act of defiance — the paper analyses how Gregory’s Kiltartanese-inflected prose domesticates the myth for an Anglophone readership, how Yeats’s blank-verse condensation invests it with classical and moral gravitas, and how Russell’s dramatic rendering infuses it with mystical and theosophical resonances. Drawing on narratological approaches (Genette) and contemporary translation theory (Venuti), it explores how temporal structuring, focalisation, and strategic omission function as modes of cultural translation with political implications.

Ultimately, the paper argues that these three Anglo-Irish authors — each shaped by distinct spiritual sensibilities, from Gregory’s ethical nationalism to W.B. Yeats’s esoteric symbolism and Russell’s theosophical mysticism — transform translation into an ethical and aesthetic practice aimed at reconciling Ireland’s diverse spiritual traditions. Their rewritings of the Deirdre myth seek, in different registers, to embody a vision of cultural wholeness akin to Yeats’s “Unity of Being”, imagining an Ireland spiritually and culturally integrated beyond sectarian division.

**Dr. Melania Mauri** is a Postdoctoral Research Fellow at Università Cattolica del Sacro Cuore (Milan), where she works with Prof. Enrico Reggiani on Irish and Victorian literature. Her research focuses on Irish myth, folklore, and the cultural and religious matrix of the Anglo-Irish Revival, with particular attention to George William Russell (*Æ*), W. B. Yeats, and Lady Augusta Gregory. She holds an M.Phil. from Trinity College Dublin and a Ph.D. from Università Cattolica. Her publications include a study on the mythic and folkloric roots of Yeats’s *The Wanderings of Oisín* (1889) and work on the Italian reception of W. B. Yeats.

## **Troubling Objects: Translating the Northern Irish Past Through Material Objects in the Ulster Museum**

**Joy McLean**

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As the name suggests, the 'Troubles and Beyond' exhibition in the Ulster Museum (Belfast) covers the history of Northern Ireland from the late 1960s until the present day. This paper proposes to combine insights from Translation Studies and Museum Studies, suggesting that museum exhibitions can be read as 'texts', where meaning is translated through several semiotic modes to form a cohesive narrative (Sturge, 2007; Neather, 2025). The paper focuses on how material objects are used within the exhibition to translate the difficult and divided Northern Irish past, examining which objects are chosen, how they are arranged, and how they are contextualised within the exhibition. To place any object within a museum exhibition is to translate it from its original context and use (Hooper-Greenhill, 1992), and this displacement is all the more charged in an exhibition on the Troubles where narratives of the past are highly politicised and so closely bound with contested identities. Ultimately, the paper argues that the material objects in the Troubles exhibition only work to translate the past for those who lived through the Troubles themselves, due to a consistent lack of contextualisation. National museums such as the Ulster Museum have the responsibility to address all members of society (McLean, 2005), and in contemporary Northern Ireland those who did not live through the Troubles (such as those who were born after 1998, or those who moved to the country afterwards) make up a significant portion of the population (Coulter *et al.*, 2021). Indeed, if peace and reconciliation are to be long-lasting in Northern Ireland, it is essential that the past is translated in such a way as can be meaningful for all, not just those who lived through it, and this paper shows how the Ulster Museum effectively fails to do this in their Troubles exhibition.

**Joy McClean** is currently undertaking a PhD in Translation Studies at Queen's University Belfast. Her research examines how history exhibitions within museums act as translations of the difficult national past in Germany and Northern Ireland. Prior to this, she completed her Undergraduate Studies in French and German at the University of Cambridge (2017-21), and Master's Studies in Translation at Queen's University Belfast (2023-24).

## New Methodologies in Irish Studies: Research-Creation and the PATHOS project

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*Pathologies of Violence: Inscriptions of Global Conflict in Artistic Practice 1922-present* (PATHOS) is a Research Ireland-funded project exploring the development of global ethical citizenship in Irish art and literature since the foundation of the state. At its core, *PATHOS* interrogates foundational assumptions around Irish literary and artistic responses to global conflict, thereby reimagining the spheres and directions of influence through the recognition of alternative subject positions. Uniquely in Irish Studies, *PATHOS* engages Research-Creation methodologies to centre creative practice and collaborative knowledge creation. Drawing on theorists Natalie Loveless, Sarah E. Truman and Stephanie Springgay, this paper outlines how Research-Creation (R-C) techniques open spaces for collective and affective knowledge-making, and suggests that these methodologies can help deliver new, inclusive framings within contemporary Irish Studies.

In 2025, *PATHOS* partnered with the Glucksman Museum, Cork, to convene a three-part workshop series with thirteen Irish and Irish-based creative practitioners working on conflict-related themes. This paper details the design, activities and conversations of the workshops, which sought to ‘open up inquiry, raise questions and discover problems, more so than solve them’ (Foley 2021). It also traces the genesis of the *PATHOS Guiding Principles: Engaging with Conflict through Literature and Art* as well the emergence of the *PATHOS Polylogues Collective* from the workshop series, following Springgay and Truman’s proposition that R-C should do ‘more-than-represent’, and instead ‘propel further thought, and create something new’. This paper concludes with a reflection on the possibilities and challenges of R-C methodologies, as well as an overview of the evolving *PATHOS* research project.

**Dr. Ailbhe McDaid** is Lecturer in English at Mary Immaculate College, Limerick and Principal Investigator on [Pathologies of Violence: Inscriptions of Global Conflict in Artistic Practice 1922-present](http://www.pathos-project.com), a four-year transdisciplinary project funded by Research Ireland (www.pathos-project.com). Her research has been funded by Irish Research Council, Royal Irish Academy, British Academy, Enterprise Ireland and HEA. Her research interests include migration, conflict, and gender in 20<sup>th</sup> and 21<sup>st</sup> century literature. She is author of *The Poetics of Migration in Contemporary Irish Poetry* (Palgrave Macmillan, 2018) and *Literature and the Irish Revolution* (Routledge, forthcoming 2026), and co-editor of *War Widows’ Stories* (LJMU Press, 2018) and *Ethnic Minority Literature in Ireland* (Syracuse University Press, under contract 2028).

## At What Cost? Irish-American Assimilation in Ryan Coogler's *Sinners*

**Mindi McMann**

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Ryan Coogler's 2025 film, *Sinners*, is a complex meditation on race, empire, and ethics, staged through the enduring figure of the vampire. However, within the film, Remmick, the Irish vampire, stands as a political metaphor and signifier of racialized hierarchies, colonial legacies, and the assimilation of Irish immigrants in America. The colonial trauma of the Irish immigrant at the hands of the British - a trauma that can be read alongside (though not as analogous to) the oppression of African Americans in Jim Crow America, plays a key role in the film's narrative. This paper argues that Coogler's film acknowledges these similarities but rejects a sympathetic reading of the immigrant figure, and instead insists that we see Remmick as aligned with white supremacist United States culture. In becoming American, these immigrants often enact a form of amnesia. This reading builds specifically on two key moments in the film. First is the brief appearance of the Choctaw characters early on. These characters are hunting the vampire, and attempting to protect others, revealing the betrayal of an alliance given the Choctaw Nation sent money to Ireland in the 1840s to help alleviate suffering during the British-created famine. The second moment is Remmick's attempt to baptise Sammie as he tries to harness the latter's musical talent for his own purposes. This paper reads both of these key scenes as failures of solidarity between marginalized groups, a collapse precipitated by the Irish immigrant vampire choosing to exploit others for his own gain rather than align with them for a potential greater good.

**Prof. Mindi McMann** is Associate Professor of Postcolonial and Anglophone literature at The College of New Jersey. Her research and teaching focus on intersections of ethics and political philosophy in Irish, South African, and Palestinian and Israeli literature, as well as representations of race in contemporary literature. Her work has appeared in *Irish University Review*, *MFS: Modern Fiction Studies*, *College Literature*, and *Paradoxa*.

## **Translating the Personal Diary: Intimacy and Intent**

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The interpretation of diaries is an immersive experience, demanding the filtration of the obvious: the unfurling of language to discover meaning. Their translation does not arise solely due to language differences, but is employed as a decoding mechanism, revealing the unsaid or hidden. Long misrepresented by the traditional presumption that, as private entities, diaries are compiled truthfully, transparently and without encryption, they demand an increased intimacy between the reader and author.

My research focuses on diaries compiled between 1980 and 2000, highlighting the authors' creative translation, and investigating ways they could be revealed to a contemporary audience. The diaries of Mamo McDonald (1929 – 2021), mother, businesswoman and activist, reflected the sometimes violent social and cultural shifts occurring in Ireland. The original surface texts often supported what was at the time deemed socially acceptable, even within the diaries' supposedly confidential pages. In later years, the contents, with themes of memory and suppression, were published as a collection of poetry. I aim to initiate a similar creative reformulation of the diaries, through digitisation, revealing the layered disguising of identity and passion through the translation of female experience.

**Dianne McPhelim** is a doctoral student at Dundalk Institute of Technology and a recipient of a Government of Ireland Postgraduate Scholarship. Her current research investigates historical diaries as evidence of lived experience, focusing on the diaries of Irish activist Mamo McDonald (1929 –2021). A published writer, she holds a degree in Creative Writing and Literature from ATU Sligo and an MA in Modern Literature from Mary Immaculate College, Limerick.

## **The Decadent Artist as Interpreter: Aubrey Beardsley’s Illustrative Translation of *Salomé* (1893)**

**Emese Melkó**

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Oscar Wilde’s one-act tragedy *Salomé* was originally published in French in 1893, followed by an English translation a year later. The play faced a highly controversial reception due to its subversive symbolism – including the portrayal of biblical figures and the depiction of grotesque, disturbing eroticism. While French audiences proved more receptive to the play’s decadent atmosphere, British censorship banned it on stage at once, sealing the early reputation of *Salomé* as a forbidden and scandalous work. Written during an experimental and escapist phase of Wilde’s life, the longer period he spent in Paris in 1891, the play reflects not only Wilde’s fascination with French Symbolism (or “theatre symbolism”) but also his break from the conventional, moralising restrictions of the Victorian stage. The most contradictory artist of the Art Nouveau era was the young Aubrey Beardsley (1872–1898), who illustrated the tragedy a year after its printed translation was published in England. Lord Alfred Douglas, Oscar Wilde’s lover, was given the task of translating the play from French into English, despite Beardsley’s original desire to do so. Consequently, Beardsley approached his own artwork as a creative response to the play, not as a direct attempt to *translate* Wilde’s words into images. His twelve full-page black-and-white drawings profoundly influenced the cultural afterlife of *Salomé*: the dark humorous, grotesque, exaggerated illustrations boldly and provocatively redefined the themes of violence, desire, and sexuality in Wilde’s text in a playful yet quite troubling manner. Aubrey Beardsley’s artwork offers its own kind of interpretation and translation of the tragedy, introducing *Salomé* to its audience through imagery rather than words. The framework of my research is provided by my deep concern in *fin de siècle* aestheticism. My investigation delves into the production, depiction and reception of the play, examining how Beardsley’s illustrations have influenced even the current understanding of Oscar Wilde’s *Salomé*.

**Emese Melkó** is an MA student at Eszterházy Károly Catholic University in the teacher trainee programme. In 2025, she presented her paper on the aesthetic dimensions of Oscar Wilde’s fairy tales at Hungary’s National Student Research Conference. She later examined *The Woman’s World*, a Victorian women’s magazine edited by Wilde, at the IDEA “Training Day” at the University of Lorraine in France, exploring the political and theatrical contexts of its female contributors’ articles.

## **“Molly Malone” sung in French: Fish hawker or fishy hooker?**

**Jean-Charles Meunier**

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The song “Molly Malone,” also referred to as “Cockles and Mussels” or “In Dublin's Fair City” is one of the most famous Irish ballads. Two French translations of the song were released after 1988, the date when a statue of Molly Malone was erected in Dublin on the occasion of the Dublin Millennium. This sculpture was the opportunity for researchers to determine if the fictional character in the folk ballad might have been inspired from a real person. While the character’s story is told by a first-person narrator, who is assumed to be a male observer, the French translators offer two completely opposite visions of the female character. Hugues Aufray makes abundant religious references to religion, highlighting her chastity, perhaps inspired by the fact that “Molly” is a diminutive of “Mary.” The French singer Renaud, on the other hand, seems to pick up on the nickname commonly given to the statue, “the tart with the cart”: he explicitly insists on the character’s association with sex work, to the point where he completely obliterates her activity as a fishmonger. These opposing versions provide two illustrations of the objectifying effect of the male gaze. While the possibility of the existence of a real-world inspiration behind the character has never been ascertained, the fictional Molly Malone serves to represent male projections. Using Serge Lacasse’s concepts of hyperphonography, metaphonography and paraphonography, this paper proposes a comparative approach of the two French translations in order to show how the portrayal of the Dublin icon Molly Malone betrays the personas of the two French singer-translators.

**Dr. Jean-Charles Meunier** teaches translation studies at the Université Paris-Est Créteil. He has published several in-depth articles about the translations of Bob Dylan’s songs and has given talks on the topic at international conferences. His PhD thesis, entitled *Multimodal Refractions of Bob Dylan in French Covers*, explores Dylan's songs translated and performed in French over a time span of more than 50 years. In this study, he addresses issues related to metrics and musical adaptation, taking into account Dylan’s idiosyncrasies. The specific contexts of the US and French folk revivals are also investigated. Meunier approaches the topic of song translation through the lens of multimodality, i.e. investigating the relationships between text, voice, music and sound and how these converge to create meaning. Great attention is also paid to historical and cultural contexts, in particular to the way culture specific references are transferred within or between modes.

## Roots and Routes: Seamus Heaney's Placename Poems

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Seamus Heaney famously objected his inclusion in *The Penguin Book of Contemporary British Poetry* (1982) with the line “my passport’s green”. Not only highlighting the complexities of cultural identity, linguistic heritage and the socio-political climate surrounding Heaney as a Northern Irish poet writing in English, this statement also raises a pertinent critical question: if the English language is shadowed by the corrupting forces of political violence and oppression, how can a poet from a marginalized people engage it without becoming complicit or co-opted?

Translation was a significant yet often overlooked parallel track to Heaney’s career of poetry writing. His approach to translation, however, transcends mere linguistic conversion; for Heaney, language is not simply a transparent medium of communication but a tangible, multifaceted practice deeply intertwined with histories of oppression and resistance. Enriching our understanding of ‘translation’ in its most expansive sense, as exemplified for instance in Heaney’s adaptation of Sophocles’ *Philoctetes* into *The Cure at Troy* (1990), where the poet forges connections between Athens 409 B.C.E and the Troubles of the late twentieth-century Northern Ireland, Heaney reveals the capacity of translation to bridge diverse realities and resonances across time and place.

This paper investigates Heaney’s placename poems – modern adaptations of ancient Irish verse, *dinnseanchas*, translated into English – as a form of resistance. Through poems such as “Anahorish”, “Toome”, and “Broagh”, which derive from a native language with prior claim to the land, Heaney demonstrates how their ‘pre-occupation’ of the land may serve to challenge and displace the authority of the occupying state. Delving into the etymological roots of these names, Heaney creates an allegorical ‘wordscape’ where both land and language bear the scars of violent histories. As such, this paper argues that Heaney’s placename poems hold potential for subverting hegemonic discourse, allowing for the reimaging of identity and belonging within a contested landscape.

**Selma Mikalsen Kollstrøm** is a doctoral researcher at the University of Oslo, Norway. She specializes in the work of Seamus Heaney and has recently embarked on a PhD project studying the development of Heaney's poetry and its methods of temporal translation. As part of her research, she is conducting archival work in the poet's literary archive to gain insights into the evolution of his writing. Kollstrøm holds a BA Degree in Aesthetics and Literature from the University of Oslo and an MA Degree from the same university. In her Master's project, she studied the composition process of Heaney's poetry collection *North* (1975).

## Trash: Irish Women's Gothic in the Marketplace

**Christina Morin**

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This paper investigates the imagery and vocabulary used in Romantic-era reviews to dismiss Irish women's gothic fiction of the period. Metaphors of trash, waste, and refuse regularly recur in contemporary critical assessments of gothic novels, particularly those published by London's Minerva Press, which was negatively associated with a meteoric rise in the number of novels available to Romantic readers. Recent research by Hannah Hudson, Megan Peiser, and others has uncovered the various contexts and biases driving critical condemnation, demonstrating the importance of this environment to the development of enduring conceptualisations of literary value alongside attendant ideas of 'high' and 'low' literature. By considering the language of trash in Romantic-era reviews and assessments of gothic fiction, this paper seeks to further this ongoing research, thinking specifically about how such language could be used to further marginalise already marginalised writers. In other words, this paper considers the application of terms such as 'trash' and 'waste' to Irish women's gothic fiction, asking if there are specific national connotations to their use that doubly (or even triply) condemn Irish women writers – as Irish writers as well as female writers of genre fiction. Moreover, attending to the lasting impact of Romantic-era critical valuations, this paper also briefly traces the continued use of 'trash' and its cognates (e.g. smut, garbage, fairy porn) in assessments of Irish women's genre fiction in the twentieth and twenty-first centuries.

**Prof. Christina Morin** is Professor in English and Assistant Dean of Research in the Faculty of Arts, Humanities and Social Sciences at the University of Limerick. Her publications include *Irish Gothic: An Edinburgh Companion* (2023; co-edited with Jarlath Killeen), *The Gothic Novel in Ireland, c. 1760-1829* (2018), *Traveling Irishness in the Long Nineteenth Century* (2017; co-edited with Marguèrite Corporaal), *Irish Gothics: Genres, Forms, Modes, and Traditions* (2014; co-edited with Niall Gillespie), and *Charles Robert Maturin and the Haunting of Irish Romantic Fiction* (2011). She is the chair of the International Association for the Study of Irish Literatures (IASIL), literature editor of the journal *Eighteenth-Century Ireland*, and founding co-editor of Bloomsbury's Global Perspectives in Irish Literary Studies series.

## **A Conscience Worth the Name’: The Role of Censorship in Constructions of Post-Independence Irish Identity**

**Sophie O’Grady**

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Calls for stricter control over the publication and circulation of a certain ‘class’ of literature predate Irish independence by some years; however, it was only with the legislative freedom afforded by state sovereignty that the question could be properly considered and possibly resolved. This was not to be an entirely straightforward task given the discursive nature of the topic at hand: there was little accord amongst anyone, public or parliament, as to the necessity of censorship, the particulars of its parameters, the ethics of the endeavour or, most pressingly of all, the specific ‘sin’ that might be said to be ‘improper’ or ‘immoral’ in literature. The context out of which censorship came to be was so varied – touching as it did on postcolonial identity construction, cultural heritage preservation and natio-religious radicalism amongst myriad other sociohistorical concerns – that there could be no one answer to any of these questions. It was, however, the difficulty of definition that was most perplexing, and most productive in cementing and codifying what would become Irish literary censorship and, consequently, the earliest attempts at a post-independence Irish identity.

**Sophie O’Grady** is a PhD Candidate in the Department of English at King’s College London. Her research is centred around the operation of state-sponsored literary censorship across the island of Ireland during the post-war-pre-Troubles period, with her thesis arguing the existence of a critically productive dynamic between state censorship and culminations of violence in mid-twentieth century Irish literature. Her work touches on topics of cultural nationalism and religious radicalism as key features of the sociopolitical climate underlying the moral safeguarding campaigns of the young Irish state; her previous experience in archival studies has largely informed her current research, which stands as the first piece of scholarship in the field to make such extensive use of relevant archival holdings. She completed her undergraduate studies at Trinity College Dublin where she was awarded a First Class Honours in English Studies. Her research is funded by the London Arts and Humanities Partnership, an Arts and Humanities Council Doctoral Training Partnership. She is the recipient of the British Association for Irish Studies’ Postgraduate Essay Prize in 2026, having recently completed a research trip to Princeton University which was funded by the same organisation.

## Reframing the Queen of Sheba: Femininity and Intellect in Mineko Matsumura's Japanese Translation of W. B. Yeats's 'Solomon to Sheba'

**Saki Okada**

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Mineko Matsumura's (also known as Hiroko Katayama) translation of W. B. Yeats's 'Solomon to Sheba' (1919), published as 'Soromon ga Shiba ni' in *Mita Bungaku* (December 1920), foregrounds the Queen of Sheba's femininity and intellect more explicitly than the source text by exploiting grammatical and lexical resources distinctive to Japanese, and it thereby suggests Sheba's particular significance for Matsumura as a Japanese woman engaged in intellectual work in the early twentieth century. Matsumura remains widely regarded as one of the most celebrated translators of the Irish Literary Revival writing, including works by John Millington Synge, Lord Dunsany and Yeats. Yet scholarship on her work has tended to privilege her translations of texts with Celtic themes, which have attracted sustained attention in Japanese academic and literary circles, while her translations of Yeats's poems without such motifs have received comparatively little scrutiny. Her 'Soromon ga Shiba ni', however, merits closer consideration when situated within the biographical and socio-cultural circumstances surrounding Matsumura. Reading the translation alongside her essays from the 1920s suggests that her selection of this poem was likely inflected by biographical circumstances, most notably her husband's death, and that Sheba's speech style seems to articulate Matsumura's longing for liberation from the social constraints often placed on Japanese women engaged in intellectual activity at that time. This presentation compares Matsumura's lexical and stylistic choices with Yeats's original, and places the translation in relation to representations of Sheba in Matsumura's essays written in the 1920s, to clarify how her version articulates Sheba's importance within Matsumura's socio-cultural concerns.

**Saki Okada** is a PhD student at the Graduate School of Human and Environmental Studies, Kyoto University. Her research examines W. B. Yeats's poetry, with a particular focus on representations of the Virgin Mary and other women from the Bible. Drawing on late nineteenth- and twentieth-century cultural history, with attention to British art history, she investigates Yeats's engagement with Christian-inflected cultural discourses across literature and visual art. She is currently working on a study of Marian imagery in *The Wind Among the Reeds* (1899), parts of which she presented at the Kansai Branch of the English Literary Society of Japan.

## Hungarian Nodes in *Ulysses*

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This paper will reexamine James Joyce's engagement with Irish socialism in *Ulysses* in the light of his Hungarian encounters in Trieste. As previous studies have shown, Joyce came to appreciate the multifacetedness of Italian nationalism through Triestine Irredentists that he befriended in the cosmopolitan city – notably the Jewish-born writer Ettore Schmitz (Italo Svevo) who had Hungarian roots – which led him to reject the narrow-gauge nationalism that the future *Sinn Féin* leader Arthur Griffith advanced in *The Resurrection of Hungary*. In “Circe,” Joyce pointedly counters Griffith's facile “Hungarian Parallel” by staging a mock coronation of Bloom as the King of Ireland (in homage to “The Uncrowned King of Ireland” Charles Stewart Parnell) decked in Hungarian, Italian, and even English regalia, pointing to a more inclusive nationalism that embraces different creeds and ethnicities. What has received less attention is how Joyce's socialism might have undergone a similar transformation in Trieste. The variety of socialism that Trieste harbored was no less diverse than its nationalism. In addition to the high politics of Italian socialism purveyed by political parties and thinkers, there was the more demotic variety espoused by trade unions and workers' cooperatives in the form of May Day parades and other festivities. Particularly active in the latter pursuits was the textile workers' union, which had a high preponderance of Hungarian Jews in the pre-First World War years. It is likely that Joyce was aware of the role Hungarian Jews played in the wider socialist movement in Trieste, making him see untapped potential in Dublin Jews. If that is the case, Bloom's variegated interest in different strands of Irish socialism would be of a piece with his attempt to chart a different course for Irish nationalism. This paper will explore this line of enquiry.

**Soichiro Onose** is lecturer at Japan Women's University. He received his PhD from University College Dublin in 2023 with a dissertation on Joyce and Irish nationalism. He has published articles on Joyce in Japanese and international journals including *European Joyce Studies*, *Joyce Studies Annual*, and *James Joyce Quarterly*. His latest work on Joyce will appear in the next issue of *Dublin James Joyce Journal*. He is currently also exploring Joyce's reception in Japan.

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Lauren Ottaviani is an FWO-funded doctoral researcher in English literature at KU Leuven, Belgium, where her research focuses on domestic ideals and the women's suffrage movement in turn-of-the-twentieth century English and Irish women's magazines. She sits as a PhD representative for EFACIS, and her work has appeared in the *Irish Studies Review* and *The Edinburgh Companion to Irish Fiction and Periodical Culture* (forthcoming 2026).

Lauren will co-chair a special panel at IASIL 2026.

## Translating Blackness in Contemporary Ireland

### Victor Pacheco

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This presentation aims to analyse how the lived experience of Blackness is translated in contemporary Ireland. Following Latinx American scholar Lorgia García Peña's (2022) epistemological approach, the presentation takes into consideration the globalised circulation of people racialised as black, whether through the legacies of colonialism and slavery or the current migration flow, to understand the production of meaning of Blackness and how it is contextually specific used within contemporary Irish society. Such circulation and meaning production directly dialogues with issues of belonging, citizenship, and antiblackness, as well as solidarity and relationality. The presentation will focus on in three opposite stances in which the translation of Blackness occurs: the slogan "Irish Lives Matter", used by Irish far-right movements, FeliSpeaks' poem "THEY" (2022), which presents a coalitional perspective to Black suffering, and the song "Blue" (2025) by Negro Impacto, that affirms a notion of Blackness and Irishness. Although dissimilar, both use translation strategies that evoke an idea of Blackness.

**Victor Pacheco** is a post-doctoral fellow at the University of São Paulo, where he received his PhD and M.A. degrees. In his PhD, he focused on the representation of blackness in contemporary Irish Fiction, financed by the São Paulo Research Foundation. He completed a research internship abroad at the University of Limerick, Ireland, in 2022. He is a member of the International Association for the Study of Irish Literatures (IASIL) and the Spanish Association of Irish Studies (AEDEI). He is currently the editorial assistant for the ABEI Journal – The Brazilian Journal of Irish Studies and the academic assistant to the W.B. Yeats Chair of Irish Studies. Victor integrates the board of directors of the Brazilian Association of Irish Studies and is the Brazilian representative for the IASIL Bibliography.

## Translating the Unspoken: Mary Lavin's "A Memory" as a Response to Henry James

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This paper explores Mary Lavin's novella "A Memory," which may be read as an intertextual response to Henry James's "The Beast in the Jungle." The relationship between the two texts sheds light on the unspoken dimensions of time, memory, and emotional paralysis manifested in the characters of both works. Although James has rarely been acknowledged as a significant influence on Lavin, the structural and thematic correspondences between the two narratives invite closer examination. Drawing on Henri Bergson's concept of duration and its relation to memory and perception, the paper argues that both stories depict protagonists incapable of integrating the past into present consciousness as a living, transformative force. In James's novella, John Marcher remains fixated on an anticipated future event, only recognizing too late that his passivity has deprived both past and future of meaning. Lavin reworks and intensifies this pattern: her researcher-protagonist, James, retreats into the safety of an unchanging present, constantly repressing fragments of memory related to earlier emotional failure, until they finally overwhelm him. By translating what remains unspoken in James's text into a more explicit psychological critique, Lavin transforms the Jamesian paradigm into a meditation on memory, perception, and the consequences of a life detached from emotional experience.

**Márta Pellérdi** is an Associate Professor at the Institute of English and American Studies, Pázmány Péter Catholic University in Budapest, Hungary, where she teaches British, Irish, and American literature. Her interest in the modern short story has prompted her to study the works of George Moore, Frank O'Connor, Mary Lavin, and other Irish short story writers. She has published studies on George Moore and Frank O'Connor in various journals and edited volumes. She is a member of the Irish Studies Research Group at Pázmány Péter Catholic University. Her research interests include nineteenth-century travel writing.

## Trans-signifying Ireland's Institutional Past in John Banville's *Quirke* Series

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Conventionally, noir narratives provide a social commentary on the complex moral order against which their stories are set, and by revolving around crimes, the books pose troubling ethical questions for readers. When in 2006, and under the pseudonym of Benjamin Black, John Banville ventured into crime fiction with *Christine Falls*, the author not simply inaugurated the highly popular Quirke series –comprising eleven novels to date–, but he took a generic turn whereby more direct and poignant Irish cultural allusions would be incorporated in his writing. With a retrospective look at mid-twentieth century Dublin and through the critical lens of a troubled and misanthropic State pathologist simply known as Quirke, the books touch on dark events of recent Irish history, like the clerical abuse of children, the incarceration of women in Magdalene laundries and Mother and Baby Homes, the illegal adoption of “illegitimate” babies, and most broadly, the connivance of the Catholic Church and the State in their hegemonic rule of secrecy and silence. In this paper, I will examine how such combination of generic and cultural components contributes not only to the international appeal of the books, which have been translated into different languages, but also to spark new discussions about Ireland's historical legacies and the many injustices not yet fully dealt with in the present. It is my argument that Banville's trans-signification about those scandals from the crime fiction genre implies a confrontational positioning that allows for a socially transformative interpretation of Irish cultural tenets and, in turn, demands urgent and effective action.

**Prof. Auxiliadora Pérez-Vides** is Associate Professor at the Department of English, University of Huelva (Spain), where she directs the *M.A. in Gender Studies, Identities and Citizenship*. She was the Treasurer of AEDEI from 2014 to 2020 and Managing Editor of *Estudios Irlandeses* from 2020 to 2023. Her primary research interests are the intersection of gender, nation, family, and social history in contemporary Ireland, more specifically the cultural representations of Ireland's Magdalene Laundries and Mother and Baby Homes. She has also widely explored John Banville's crime fiction as Benjamin Black. Her research has appeared in journals such as *Nordic Irish Studies*, *Revista Canaria de Estudios Ingleses*, *The European Journal of English Studies* and *Estudios Irlandeses*, as well as in edited collections published by Peter Lang, Palgrave Macmillan, Central European Press, Dykinson, and Cambridge University Press (forthcoming). Currently, she participates in the project “Trans-formations: queer practices of use and embodiment in post 9/11 narratives in English”, where she examines how the notions of corporeality, institutionalisation, mobility and transnationalism figure in Banville's crime novels.

**Of Blood, Milk and Bone: Doireann Ní Gríofa's Translations of Grief and Motherhood  
in *A Ghost in the Throat***

**Pearl Phelan**

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Doireann Ní Gríofa's '*A Ghost in the Throat*' (2020) declares "this is a female text" as it opens and as its parting words of the narrative, which is followed by the author's full translation of Eibhlín Dhubh Ní Chonaill's '*Caoineadh Airt Uí Laoghaire*'/ '*Lament for Art Ó Laoghaire*'. Ní Gríofa's story, following the adventures of the narrator in her quest to learn about the life of Eibhlín Dhubh Ní Chonaill, interspersed with caring for her children, household chores and time spent pumping breastmilk for donation, can be classified in my term, 'Muttersroman': The novel is a coming-of-age story of a mother.

This paper will discuss how *A Ghost in the Throat* interprets the experience of becoming a mother in Ireland. Ní Gríofa's work translates to words the bodily language of the wild transition that is 'matrescence'; the transition into motherhood, thick with physical, mental and emotional transformation. The emphasis on the embodied is exemplified in a scene where the narrator's young daughter, held in her arms, mimics the cadence of her mother's recitation of the *Caoineadh* at Uí Laighaire's graveside at an Abbey in Cork. Contemplating the transcriptions that would have been worked on by monks in the scriptorium above their heads, the narrator comments that, by contrast, "literature composed by women was stored not in books but in female bodies, living repositories of poetry and song." I will draw on feminist new materialisms to theorise the decolonial act of translating Ní Chonaill and the deep connection with place in Ní Gríofa's text.

**Pearl Phelan's** research is invested in expressions of Irish motherhood that extend beyond the home and position Irish mothers as cultural producers. Pearl worked in the publishing industry for over twenty years, as Picture Editor at leading agencies and magazines in Australia, the UK and Ireland. Her photography has been published internationally. She holds an MA in English Literature from Maynooth University, where she works as Research Assistant at the Arts and Humanities Institute, Maynooth University.

## Lessons in Revisionism: Contemporary Irish Prose in Poland

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The last decade in Poland has seen an upsurge in the number of translations of contemporary Irish fiction. Although the predictable established writers like Colm Tóibín, Sebastian Barry and Colum McCann have had their work rendered into Polish, the new trend of translating emerging novelists has set in. Their strength is not just in numbers, though, as a distinctive pattern has come to the fore as regards the kind of work that Polish publishers favour. It is the work of Clair Keegan (*Small Things like These* was promptly followed by *Walk the Blue Fields*), Louise Kennedy and Audrey Magee (*The Colony*) that has received widest attention after being released, comparable to McCann's *Apeirogon*, Paul Lynch's *Prophet Song* and Barry's *A Long, Long Way*. What these novels appear to share, from the point of view of the Polish reception, is a direct engagement with revisionary politics. Focused on the impact of histories of violence on individuals, the works of Keegan, Kennedy, Magee and Lynch seek to address the repercussions of polarised politics for the communities. The presentation will discuss the themes of politics of division and sectarian vengefulness as they seem relevant not so much from the Irish point of view but from the perspective of a distant culture, as I will argue that some of the major representatives of the Polish book market want to give a new impetus to revisionist history back home. Further, I will suggest that these novelists' fiction has come to be regarded in Poland as a warning against the ever wider influence of radical movements that have surfaced in the country's political and cultural milieus.

**Prof. Wit Pietrzak** is Professor of British Literature at the University of Łódź, Poland, he specialises in modernist and contemporary Irish and British poetry. His recent publications include *The Critical Thought of W. B. Yeats* (2017), *Constitutions of Self in Contemporary Irish Poetry* (2022), *'All Will Be Swept Away': Dimensions of Elegy in the Poetry of Paul Muldoon* (2023) and *Contemporary Irish Ecocentric Poetry and the Writing of Nature: Sounds and Signs* (2025).

## Diffused Messages: Myles na gCopaleen's Versions of Faust and 'The Insect Play'

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Based on archival research as well as recent critical interpretations, this paper examines Brian O’Nolan/Myles na gCopaleen/Flann O’Brien’s stage version of the Faust story, *Faustus Kelly* (Abbey Theatre, 1943) and his adaptation of the brothers Čapek play *Ze života hmyzu, Rhapsody in Stephen’s Green / The Insect Play* (Edwards – MacLiammóir Dublin Gate Theatre Productions, 1943). Contextualising both works within the author’s oeuvre on the one hand and “Emergency” Ireland on the other, it focuses, first, on O’Nolan’s approach to source texts. It aims to demonstrate that *Faustus Kelly* may have been based on O’Nolan’s extensive knowledge of Faustian literature, particularly Goethe (as Tobias Harris has argued) but his localisation of the play in small-town Ireland peopled with characters reminiscent of Dion Boucicault’s melodrama prevented the audiences from recognising the intertextual connections. While *Faustus Kelly* was conceived as an original play for a popular audience, *Rhapsody in Stephen’s Green / The Insect Play* was a commissioned local adaptation of an avant-garde drama. The paper discusses O’Nolan’s work with the faulty English adaptation of the play that was his source, notes the significance involved in staging the work of the vocally anti-fascist Čapeks in neutral Ireland, and then zooms in on the politically bizarre scenario penned by O’Nolan for his warmongering ants in Act III (in which aggressive Irish speakers win over all). Finally, the paper comments on O’Nolan’s apparent targets as a satirist, arguing that his messages were dissipated in both cases, albeit for different reasons: with *Faustus Kelly*, it was his difficult position as a government minister’s private secretary lampooning Irish politics, and as regards *Rhapsody in Stephen’s Green / The Insect Play*, the clash between the emphatic localisation of the play with universalist elements of the Čapeks original allegory.

**Prof. Ondřej Pilný** is Professor of English and American Literature and Director of the Centre for Irish Studies at Charles University, Prague. His publications include *Ireland: Interfaces and Dialogues* (ed. with Radvan Markus, Daniela Theinová and James Little; 2022), *Cultural Convergence: The Dublin Gate Theatre, 1928-1960* (ed. with Ruud van den Beuken and Ian R. Walsh; 2021), *The Grotesque in Contemporary Anglophone Drama* (2016) and the thematic journal issue “Revisiting Brendan Behan” (ed. with Nathalie Lamprecht, *Litteraria Pragensia* 34.67, 2024). His translations into Czech include *The Third Policeman* by Flann O’Brien and a range of Irish dramas. Ondřej Pilný is a past Chairperson of IASIL and a former Vice-President of EFACIS.

## The Undercover Agent: Masculinities in Conflict in Tana French's *A Faithful Place*

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*The Dublin Murder Squad* series, published between 2007 and 2016, is made up of six novels by Irish writer Tana French. Each of the novels in the series has a different detective from the squad as its protagonist, and a common feature of the series is that the protagonists suffered a fundamental human loss in childhood or early youth and that this traumatic episode generated an identity split, a type of *Doppelgänger* that is not only related to the occasions when, due to the demands of the job, they must assume a false identity, but also to a deeper identity rupture that manifests in the private dimension of characterization. In addition to the previous rupture, in the case of the male protagonists, the novels offer a diverse mosaic of masculinities in conflict. The characters are torn between, on the one hand, the traits of hegemonic masculinities, as described by R. M. Connell (emotional repression, aggressiveness, the need to demonstrate absolute autonomy or avoid any manifestation of vulnerability) and, on the other, a new social dynamic in which these traits are no longer operative, as well as the old roles linked to an Irish nationalism from previous decades.

The aim of this paper is to carry out an analysis of the figure of the undercover agent in Tana French's third novel, *A Faithful Place* (2010). It will seek to study which traits of this character coincide with the conventions of this characterisation -taken from the crime or spy novels where he usually appears- and what aspects are innovative or transgressive in French's work. To this end, attention will be paid to how, in this novel, Frank Mackey's characterisation becomes more complex, given that in his construction as an undercover agent, the figure of the imposter is also juxtaposed, since the character has not only adopted identities related to his professional life but also as part of a personal struggle for social advancement and a desire to fit into new urban dynamics where love and family relationships are in a transition he finds confusing or threatening. This constant feeling of threat, the need to belong to or blend in with different social groups or the fear of repeating patterns of behaviour related to harmful parenting contribute to the configuration of a complex affective kaleidoscope that the character only partially manages to resolve. The novel's denouement or unveiling of the crime provides the city's inhabitants, and audiences in general, with a satisfying sense of security, but it does not solve the crisis of identity or belonging of its protagonist.

**Prof. Aurora Piñeiro** is a full professor in the English Department at the National Autonomous University of Mexico (UNAM), where she teaches seminars on contemporary narrative in English, including works by authors such as Banville, Tóibín, Enright, Donoghue and Keegan. She is author of *The Gothic and its Legacy in Terror: An Introduction to the Aesthetics of Darkness* (UNAM, 2017) and editor of the volumes *Rewriting Traditions. Contemporary Irish Fiction* (UNAM, 2021) and *Ireland and Mexico: A Cultural Dialogue* (UNAM, forthcoming 2026). She is head of the Eavan Boland-Anne Enright Irish Studies Chair at UNAM.

## Natural and Metaphorical Landscapes in James Joyce's *Pomes Penyeach*

**Anna Pomozi**

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James Joyce's *Pomes Penyeach* is often admired for its poignant explorations of the aging body and fading love. Likewise, the settings of the poems are frequently noted and traced back to biographically significant places. While it can yield meaningful results, this approach may run the risk of missing the true literary merit of the collection, since too great a focus on the connections between the poetic scenes and their author's life events might obscure the technical mastery involved in the composition of the lyrics. Convinced the "pomes" have a place in the Joyce canon on their own merit, the paper aims to elucidate the semantic spaces of the 1927 collection. Specifically, it observes how the unfolding landscapes shift from the natural to the metaphorical. It explores the poetic devices that enable the various layers of meaning to merge, to flow into one another with seeming ease. In tracing these intratextual relations, it employs the analytical tools of New Criticism. Although relying heavily on close reading, the analysis strives to remain as objective as possible by making constant reference to descriptive linguistics and the works of established Formalist scholars. Considering in turn the visual imagery, the syntactic patterns, Joyce's morphological inventions, and the prosody of the verses by themselves and as a sequence, the paper concludes that a central feature shared by all thirteen poems is the interplay between the external and the internal, between landscapes, mindscapes, and emotional life. Ultimately, this study is the first in a series of interpretive attempts to illustrate the value of *Pomes Penyeach* as a standalone volume.

**Anna Pomozi** is a postgraduate student of English literature at Eötvös Loránd University, Budapest. She received her undergraduate degree in English Studies from the same institution. Her research interests include the poetical works of James Joyce, W. B. Yeats, and William Blake. She has presented topics on these authors at various student conferences in Budapest, at the XXIX International James Joyce Symposium in Glasgow, and at the PASE 2025/Crossroads 5 Conference in Białystok. Since 2024, she has been a member of the Anglo-American Studies Workshop of Eötvös József College.

## Litríocht na Gaeilge san Ungáir

### Dóra Pődör

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Is í aidhm an pháipéir seo ná léas a thabhairt ar na haistriúcháin Ungáirise atá ar fáil den chuid sin de litríocht na hÉireann a chumadh trí mheán na Gaeilge. Tá roinnt scéalta meán-aoiseacha ann a foilsíodh i gnuasacha éagsúla san Ungáir: mar shampla, *Harc és szerelem – Történetek az írek hőskorából* le Margit G. Beke [*Cath agus grá – scéalta ó thréimhse na laoch in Éirinn; Móra Ferenc Könyvkiadó, Budapest, 1978*]; roinnt dánta ón Luath-Ghaeilge agus ó Philíocht na Sgol sa chnuasach *Törtélmok. Ír költők antológiája* [*Brionglóidí briste. Duanaire le filí Éireannacha*], in eagar ag Tamás Kabdebó (Kozmosz Könyvek, 1988); nó *Cré na Cille* le Máirtín Ó Cadhain: *Sírok a sárban* (Joshua Könyvek, 2017). Ach is ó leagan Béarla a rinneadh na haistriúcháin Ungáirise seo go léir. B’fhéidir go bhfuil athrú ag teacht go mall, áfach, mar le déanaí, foilsíodh cúpla aistriúchán ón nGaeilge: trí dhán le Nuala Ní Dhomhnaill agus dán amháin ón 9ú haois san Fhéilscríbhinn in ómós don fhile agus aistritheoir Ungárach, Győző Ferenc, dar teideal *A Question of Phrasing*. (Eag.: J. Friedrich, B. Gárdos, Zs. Komáromy, agus K. Szlukovényi; Eötvös Loránd Tudományegyetem, Budapest, 2024).

Is ollamh cúnta í an **Prof. Dóra Pődör** i Roinn na Teangeolaíochta Béarla, Institiúid an Léinn Bhéarla, Ollscoil Károli Gáspár na hEaglaise Protastúnaí (Búdaipeist). Is iad seo a leanas a cuid réimsí taighde: an fhoclóireacht, an Ghaeilge, an Léann Ceilteach, leaganacha den Bhéarla, agus stair na teanga Béarla. Is iad a cuid foilsiúcháin is déanaí ar árbhair a bhaineann leis an nGaeilge ná: ‘Personal Names in the Irish Gaelic Translation of J. R. R. Tolkien’s *The Hobbit*.’ I: Balogné Bérces, K. —Kaščáková, J.—Kačer, T. (eds.): [\*Crossing borders between countries, scholars, and genres: Commemorating the late Kathleen E. Dubs.\*](#) (Ruzomberok, an tSlóvaic: VERBUM – vydavateľstvo Katolíckej univerzity v Ružomberku (2025), pp. 195-215; ‘Egy ír–magyar/magyar–ír tanulószótár létrehozásának kihívásai.’ [Na dúshláin a bhaineann le cruthú Fhoclóir Gaeilge-Ungáirise / Ungáirise Gaeilge d’fhoghlaimoirí] *Modern Nyelvoktatás*, XXX., 2024, pp. 155-167.; agus ‘[Egy kora középkori ír vers és fordítása.](#)’ [Dán Luath-Ghaeilge agus a aistriúcháin.] I: Friedrich, J.—Gárdos, B.—Komáromy, Zs.—Szlukovényi, K. (eag.): [\*Fogalmazás kérdése / A Question of Phrasing: Írások Ferencz Győző 70. születésnapjára / Writings for Győző Ferencz on His 70th Birthday.\*](#) Budapest: Eötvös Loránd Tudományegyetem, Bölcsészettudományi Kar, 2024, pp. 205-221.

## Literature in Irish in Hungary

### Dóra Pődör

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The aim of this paper is to provide an overview of Hungarian translations of Irish literature created in the Irish language. Some medieval tales were published in several collections in Hungary, one of them being *Harc és szerelem – Történetek az írek hőskorából* by Margit G. Beke [Fighting and Love – Stories from the Heroic Age of the Irish; Móra Ferenc Könyvkiadó, Budapest, 1978]; some early Irish poems and some bardic poetry appeared in the collection *Törtélmok. Ír költők antológiája* [*Broken Dreams. An Anthology of Irish Poets*], edited by Tamás Kabdebó (Kozmosz Könyvek, 1988); and we also have Máirtín Ó Cadhain's *Cré na Cille* in Hungarian: *Sírok a sárban* (Joshua Könyvek, 2017). However, these texts were all translated from the English versions. Maybe we can see a change beginning to happen now, as some translations from Irish into Hungarian appeared in 2024 in *A Question of Phrasing*, the Festschrift for the eminent Hungarian poet and translator, Győző Ferencz: these were three poems by Nuala Ní Dhomhnaill and one anonymous poem from the 9<sup>th</sup> century. (Editors: J. Friedrich, B. Gárdos, Zs. Komáromy, and K. Szlukovényi; Eötvös Loránd Tudományegyetem, Budapest, 2024).

**Prof. Dóra Pődör** is Associate Professor in the Department of English Linguistics, Institute of English Studies, Károli Gáspár University of the Reformed Church in Hungary (Budapest). Her research areas include lexicography, the Irish language, varieties of English, and the history of the English language. Her most recent publications on Irish topics are: 'Personal Names in the Irish Gaelic Translation of J. R. R. Tolkien's *The Hobbit*.' In: Balogné Bérces, K. —Kaščáková, J.—Kačer, T. (eds.): *Crossing borders between countries, scholars, and genres: Commemorating the late Kathleen E. Dubs.* (Ruzomberok, Slovakia: VERBUM – vydavateľstvo Katolíckej univerzity v Ružomberku (2025), pp. 195-215; 'Egy ír-magyar/magyar-ír tanulószótár létrehozásának kihívásai.' [The Challenges of Creating an Irish-Hungarian/Hungarian-Irish Learner's Dictionary.] *Modern Nyelvoktatás*, XXX., 2024, pp. 155-167.; and 'Egy kora középkori ír vers és fordítása.' [An Early Irish Poem and its translations.] In: Friedrich, J.—Gárdos, B.—Komáromy, Zs.—Szlukovényi, K. (eds.): *Fogalmazás kérdése /A Question of Phrasing: Írások Ferencz Győző 70. születésnapjára / Writings for Győző Ferencz on His 70th Birthday.* Budapest: Eötvös Loránd Tudományegyetem, Bölcsészettudományi Kar, 2024, pp. 205-221.

## **Adaptation as Translation and Translation as Adaptation: Matthias McDonnell Bodkin's "Irish Sherlock Holmes" in Croatian Turn-of-the-Century Periodical Press**

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This paper will examine the theoretically often fraught relationship between translation and adaptation (see Raw 2017) by analysing the Croatian translations of Matthias McDonnell Bodkin's late nineteenth-century detective stories published in the early twentieth-century Croatian periodical press. Matthias McDonnell Bodkin (1850-1933) is today mostly remembered as an Irish judge and an anti-Parnellite journalist, editor, and politician, but in his own lifetime made a name for himself as the author of short stories featuring the detective, Paul Beck. Beck first appeared in the London-based *Pearson's Weekly* in the mid-1890s, and subsequently in a collection entitled *Paul Beck: The Rule-of-Thumb Detective*, published also by Pearson in 1898. Pearson advertised Beck as "an Irish Sherlock Holmes ... with a very original yet logical method for the detection of crime", immediately provoking comparisons with Conan Doyle's already famous detective. While Bodkin's stories may be largely forgotten today, at the time of their publication they seemed to have had a relatively wide international audience. Among other places, a series of translations featuring Beck came out between 1902 and 1904 in *Dom i svijet (The Home and the World)*, the same popular illustrated fortnightly that had introduced Sherlock Holmes to Croatian readers in the late 1890s (see Primorac 2023). The aim of this paper will therefore be twofold: by focusing on the translation of the short story "The Slip-Knot" (1897), "Neobična udaja" (literally: An Unusual Marriage, 1904), this paper will analyse the ways in which Bodkin's "Irish Sherlock Holmes" was adapted for, and conveyed to, early 20<sup>th</sup> century Croatian audiences. Following the examination of the translations' relationship to Bodkin's own creation, the paper will consider the ways in which the latter can be analysed as an adaptation of and a reaction to Conan Doyle's Sherlock Holmes stories, especially "A Case of Identity" (1891).

**Prof. Antonija Primorac** is Professor of English Literature in the English Department of the Faculty of Humanities and Social Sciences, University of Rijeka, Croatia. She is the author of two monographs, *Što čitamo kad čitamo hrvatskog Sherlocka Holmesa: prijevod, pastiš i digitalni zaokret u svjetskoj književnosti (What We Read When We Read Sherlock Holmes in Croatian: Translation, Pastiche and the Digital Turn in World Literature)*; FFRI Press 2023), and *Neo-Victorianism on Screen: Postfeminism and Contemporary Adaptations of Victorian Women* (Palgrave Macmillan 2018). She is currently a PI on the NextGenerationEU project *Croatian and Anglophone Crime Fiction: Text, Context, Translation*.

## **‘For woods are forms of grief’: Seán Hewitt’s Pastoral Elegies**

**Jack Reid**

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Rob Nixon argues that a major challenge facing the environmental humanities regards translating the slow, attritional effects of climate change into arresting stories, images, and symbols. While the pastoral mode has consistently animated Irish literature, contemporary poets such as Jane Clarke and Stephen Sexton have significantly altered the pastoral elegy in times of advanced environmental collapse. The ‘pre-elegies’ that conclude Seán Hewitt’s debut collection *Tongues of Fire* (2020) showcase these modifications, insofar as they “anticipate the moment of dying and try to give voice to that liminal place.” While Hewitt’s comments address his father’s terminal illness, placing them in an environmental context reveals the difficulty of grieving the loss of natural landscapes under the prolonged pressure of climate change.

This paper therefore considers Hewitt’s modification of pastoral conventions alongside recent scholarship by Jahan Ramazani (2025) and Thomas Storey (2025) to explore how *Tongues of Fire* translates the effects of environmental ruin into the potent images that Nixon champions. By recognising that natural landscapes are themselves threatened by anthropogenic activity, Hewitt suggests the solace offered by pastoral conventions has been replaced by recursive forms of grief that fail to adequately mourn the slow decline of natural environments. This paper further draws on Timothy Morton’s concept of dark ecology to argue that such melancholia can be used to cultivate an expanded environmental ethic that is increasingly attuned to, and thus refuses to accept, the gradual effects of climate change. This paper therefore contributes to recent ecocritical scholarship by using Hewitt’s work to explore the evolving relevance of pastoral elegy to Irish literature in times of ongoing environmental decline.

**Jack Reid** is a PhD student at the University of Limerick. His work considers twenty-first-century Irish poetry through the lens of queer and feminist ecologies. He holds an MA in English Literature and is a Pushcart Prize nominated poet.

## Translating Care: Toward a Theory of Care in Nineteenth-Century Irish Literature

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Care, for Asha Bhandary, is “the spine of culture” (Bhandary 816). The distribution of care, Bhandary continues, “is the primary structuring concern in every social form” (Bhandary 816). In the field of Care Studies, the individual experience, action, and consideration of care translates far beyond the immediate relation between the carer and the cared-for; indeed, scholars like Maurice Hamington, Joan C. Tronto, and Daniel Engster have argued for the ability, if not the necessity, of care to influence social and political structures. Bhandary’s argument that care functions as “the primary structuring concern in every social form,” however, provides an unique way for scholars of literature to re-read the form of the novel through the structuring conception of care—how does care reveal the social relations, the political relations, and the formal nature of the novel.

This paper takes up Bhandary’s assertion of the social and structuring nature of care as a way of re-reading the nineteenth-century Irish novel. By examining the way that care structures and re-orientes individual, social, and political relations in novels like Regina Maria Roche’s *Children of the Abbey* (1796), Edgeworth’s *Ennui* (1809), and Griffin’s *The Collegians* (1829), I argue that care not only reveals a restructuring of individual relations but also provides a mechanism for better understanding the distribution of power through social and political considerations. As such, care moves out of the realm of private, individual, and even sentimental relations into the realm of the political, functioning as the basis for a new understanding of the “social form” of the novel.

**Prof. Matthew L. Reznicek** is Associate Professor of Medical Humanities at the University of Minnesota Medical School, where he co-coordinates the B.A. in Medical Humanities and the Certificate for Arts and Humanities in Medicine. His newest monograph, *Tales of Health: Illness, Disability, and Citizenship*, was published by Liverpool University Press in 2026. He is co-Editor-in-Chief of Philosophy, Ethics, and Humanities in Medicine.

## Ancient Greek Drama in Midlands Ireland: Marina Carr's *By the Bog of Cats...* and *Ariel*

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This paper explores how Marina Carr's *By the Bog of Cats...* (1998) and *Ariel* (2002) function as reinterpretations of Greek tragedies. I trace the changes Marina Carr makes in elements such as characters' motivations, social statuses and relationship dynamics, examining the effect of such changes on the interpretation of the original Greek stories. Focus will be applied to the dynamics between the Irish context and the well-known plotlines, considering whether evoking ancient Greek tragedies helps make the otherwise localized Irish Midlands plays universally accessible. Finally, the function of the Irish Midlands dialect will be examined in relation to the non-Irish origins of the plays.

Marina Carr, leading contemporary female Irish playwright, actively engages ancient Greek literature and myth in her own dramatic work. In some of her plays, Carr makes subtle allusions to tales from antiquity, while in other cases she adapts ancient Greek tragedies, retelling the well-known narratives from an alternative -usually female- perspective. In *By the Bog of Cats...* and *Ariel*, Carr employs a curious combination of ancient Greek and contemporary Irish elements. Both plays are easily recognisable as retellings of Greek tragedies, while they are set in a distinct, modern Irish context. In *By the Bog of Cats...*, Carr's version of the story of Medea, Irish Traveller woman Hester Swane takes on the role of the abandoned lover and mother on a path of revenge. *Ariel*, a retelling of the entire *Oresteia* in one play, follows factory owner and religious fanatic Fermoy Fitzgerald as he sacrifices the life of his teenage daughter for political success, and the resulting violent downfall of the family. In both cases, Marina Carr reinterprets ancient Greek tragedy within the Midlands Ireland cultural context to explore contemporary issues such as ethnic prejudice and domestic violence.

**Borbála Ribáry** graduated from the Master's programme of English Literature at Eötvös Loránd University in 2024. Her Master's thesis, titled *Gender and Space in Marina Carr's Midlands Trilogy* was nominated for the university's Outstanding Thesis Award. She is currently a PhD student at Pázmány Péter Catholic University, Budapest. Her PhD research topic remains gender and space in Marina Carr's drama, now focusing on a wider range of the author's work.

**Between Tongues: Translation, Bilingualism, and the Metafictional Imagination in  
Flann O'Brien's quare prose**

**Thierry Robin**

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This paper examines the complex operations of translation within the fictional and linguistic universe of Flann O'Brien, situating his work at the intersection of bilingual practice, cultural self-translation, and metafictional post-modernist, multi-referential play. Moving beyond a consideration of translation as a merely linguistic process, the analysis treats it as a constitutive mode of thought in O'Brien's *oeuvre* — one that reflects the fractured fast-mutating semiotic landscape of a newly independent twentieth-century Ireland. Through close readings of *An Béal Bocht* (1941) and *At Swim-Two-Birds* (1939), and also some enlightening forays into his Irish Times column *An Cruiskeen Lawn*, this paper explores how O'Brien stages acts of translation not only between Irish and English, but also between registers, genres, and (shaky) ontological levels of narrative not to say blurred identities. His persistent oscillation between linguistic codes and literary traditions foregrounds translation as both a symptom of, and a meticulous strategy against, cultural marginality. Drawing on theoretical frameworks from Walter Benjamin, Lawrence Venuti, Michael Cronin and also Keith Hopper, Maeve Long, and Anthony Cronin, the discussion will question O'Brien's "translational" imagination within broader debates about Irish (post-)modernism, linguistic identity(-ies), and (meta-)postcolonial hybridity. Ultimately, the paper argues that O'Brien's writing performs a double movement: while parodying the ideology of linguistic purity and authenticity, it simultaneously exposes the act of translation as paradoxically central to Irish self-representation thus *ipso facto* de-centering itself and Irishness. In doing so, O'Brien anticipates contemporary theories of translation as an epistemological and political gesture — one that resists closure, authority, and the enduring myth of a possible monolingual nation.

**Prof. Thierry Robin** is Professor of Irish Literature and Anglophone studies at the University of Orléans. In addition to his work on media and translation studies – he coedited *English in the Media* in 2018 (Belin/PUF) – his research focuses on contemporary Irish studies and the connections between ideology, epistemology and the concept of reality, notably through the genres of satire and crime fiction. He has written numerous articles about Irish writers including Flann O'Brien, Samuel Beckett, Anne Enright, Dermot Healy and John Banville, amongst others. He has also published a book devoted to the study of Flann O'Brien's novels, *Flann O'Brien, Un voyageur au bout du langage* (PUR, 2008) and coedited a collection of essays bearing on political ideology, *Political Ideology in Ireland from the Enlightenment to the Present*, (CSP, 2009). His latest book include a monograph on Irish crime fiction, entitled *Polar et émeraude noire: Portraits de l'Irlande à travers le roman policier [Crime Fiction & Emerald Noir: Portraits of Ireland through Crime Fiction]* published by Rennes University Press (PUR) in Spring 2024 and a coedited volume (with K. Fischer & E. Gallet), *Ireland in the Concert of Nations* (Presses Universitaires de Caen, 2025).

## Brian Friel's *Translations* and the Global Audience

### Virginie Roche-Tiengo

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In the words, “trans-lation” and “trans-mission”, the prefix “trans-” invites us to ponder the notion of change and the act or process of passing something from one person to another, from one place, *topos* or one language, one *logos* to another, from a haunted stage to another, and from one parochial memory to the boundless diasporic vision of a global audience. From the latin *Translationem*, “translation” was frequently used in the 14th century as the action of ascending to or being received into heaven or the afterlife. It also meant, the action of moving the dead body or relics of a saint, ruler, or other significant person from one place to another. Brian Friel’s deep interest in the post-Babelian power of language in his play *Translations* (1980) was intertwined with his idea of eternal linguistic vigilance, in words brought back to their ancient magic and ritual, in beyond-the-grave voices, speech patterns, music and dancing, based upon his own digging into the necessary uncertainty.

We will first examine the transmission of Friel’s work on the global stage and show how it prompts us to examine translations, borders, boundaries, limits, even hermeneutic crossings that lead to new experiences, new ways of considering, re-imagining and questioning the self and the world. Then we will explore the translations of Brian Friel’s plays throughout the world, from the adaptation of *Translations* in Ukrainian performed at the Abbey Theatre in Dublin in June 2023 by Ukraine’s national Theatre company to Broadway, South America, Europe, Asia, Australia, New Zealand and Africa, focusing on the French translation and adaptation of *Translations* in Senegal in 2025 and show how they become the *topoi* and the keys to understand transformation, exile, and diasporic identity on the global scene.

Finally, we will show how Brian Friel’s theatre crosses linguistic borders worldwide and is not disfigured by translations but transfigured because as Gilles Deleuze stated in 1972 in *Différence et répétition* “the repetition is the universality of the singular” (*Difference and Repetition*, p.20).

**Prof. Virginie Roche-Tiengo** is Associate Professor in Irish Studies at the University d’Artois. She has published articles on Irish drama, in particular the work of Brian Friel, Thomas Kilroy, James Joyce, Samuel Beckett, Brendan Behan, Marina Carr, Frank McGuinness, Charles Macklin and Richard Brinsley Sheridan. She has been a member of scientific committees for the organization of international colloquia in Ireland, the United States, France, Spain and Argentina, and has chaired debates at conferences in Japan, Italy, Ireland and France. She is currently researching the archives of the National Library of Ireland and the archives of the NUI Galway Library with a view to publishing a book on the work of Brian Friel. Her research also focuses on the interaction between law and theatre. In 2025, she co-organized a symposium at Boston College Dublin on the involvement of women in political, cultural, social and economic life during the long 19th century in Ireland.

## Translation and *Black 47*: Resisting Linguicism

**Aileen Ruane**

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Translation is often regarded as a positive act, one that facilitates communication and encourages intercultural awareness. However, translation studies scholars such as Michael Cronin and Margherita Laera have noted that translation is never a neutral good, and has been used to further empire through colonialism. If translation can be used to both bridge cultural divides and to assist colonial powers in using communication against the colonized people, then does the refusal to translate serve to resist the colonizer's attempts to impose its will via linguicism? In Lance Daly's 2018 film *Black 47*, translation plays a critical role in the journey of the protagonist, British Army deserter Martin Feeney, as well as in the lives of the men who pursue him against the backdrop of the Great Hunger. While the film occurs in English and Irish, it is the latter, both in dialogue and subtitles, and especially the decision to not translate, that highlights the unequal relationship between the two languages during a period in which Irish was significantly undermined. The film is marked by the presence (or lack) of translation and by the figure of the translator, with the latter through the character of Conneely who guides the British searching for Feeney. Throughout the film, Feeney refuses to self-translate from Irish to English, while Conneely not only translates but interprets for the men with him. Additionally, the subtitles included in the film act as an aid in and a barrier to communication in that several scenes taking place in Irish contain no subtitles. The production's decision to reject traditional subtitles, normally placed at the bottom of the screen, in favour of subtitled Irish dialogue that appears closer to a character's face, further complicates the relationship between Irish and English. Through an analysis of the roles played by the translator and the subtitles in the film, this paper will explore translation and anti-translation as ways to resist linguistic hegemony.

**Dr. Aileen R. Ruane** is Assistant Professor of French and Francophone literature, and translation, at Grove City College in Pennsylvania, USA. She has published on Bernard Shaw, Marina Carr, Deirdre Kinahan, Éloi de Grandmont, Évelyne de la Chenelière, Michel Tremblay, and Irish and Québécois theatres in translation. Her most recent translation work can be seen in the anthology *19 Ways of Looking at Awono* (Bakwa Books, 2024).

**Translating Irishness on the London Stage: Charles Macklin and Brian Friel's *London Vertigo***

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Translation has long structured Irish theatrical engagements with the London stage, not merely as a passage between languages, but as a performative negotiation of cultural identity under metropolitan pressure. This paper examines Charles Macklin's eighteenth-century career alongside Brian Friel's *The London Vertigo* (1992), an adaptation of Macklin's *The True-Born Irishman; or, The Irish Fine Lady* (1761), in order to trace a historically layered politics of theatrical self-translation. Born Cathal MacLochlainn in Ireland, Macklin became one of the most influential figures of Georgian theatre, yet his success depended on a sustained act of cultural and linguistic transformation. Through accent correction, the Anglicisation of his name, and the careful staging of his public persona, Macklin translated himself for English audiences while simultaneously suppressing visible traces of Irishness. His innovations in acting style – most famously his naturalistic Shylock – coincide with this process of identity recalibration, suggesting that theatrical modernity itself emerges through acts of cultural adaptation and erasure. *The True-Born Irishman* becomes, in this light, a meta theatrical site where Irishness is rendered legible, comic, and politically manageable for London spectators. Friel's *The London Vertigo* revisits this earlier translational moment from a late twentieth-century perspective, transforming Macklin's career into a lens through which the costs of such metamorphosis are exposed. Friel frames translation not as mastery or progress, but as vertiginous self-division – a “desire to metamorphose oneself” that entails both betrayal and aspiration. By adapting Macklin's play, Friel stages a retrospective critique of Anglo-Irish theatrical exchange, revealing translation as a vulnerable, ethically fraught process shaped by power, audience expectation, and historical asymmetry. Read together, Macklin and Friel illuminate London theatre as a persistent site of Irish self-translation, where cultural mobility is inseparable from loss and translation operates as a historically continuous, ethically vulnerable practice of theatrical identity-making.

**Dr. Alessandra Ruggiero** is Senior Lecturer in English Literature at the University of Teramo. Her research interests include English and Irish drama, performance poetry, the contemporary novel in English, adaptations, and transmedia and cross-media storytelling. She has translated into Italian and edited three plays by Brian Friel for a volume dedicated to the Irish playwright (Arcadia & Ricono, 2022) co-edited the special issue of *Anglistica AION* on “Brexlit: Redefining Borders” (2025), and is currently co-editing a forthcoming collection of essays on *The Handmaid's Tale* by Margaret Atwood (Mimesis, 2026).

## Should Writing about Trauma be Hard to Read and Teach? A Case for Sally Rooney

**Ellen Scheible**

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Should writing about trauma in Ireland be hard to read and teach? To answer this question, this paper will consider the significant influence that James Joyce and modernism alike—both considered, at times, hard to read—exercise over the world of contemporary Irish fiction, particularly the work of Sally Rooney. Anyone who has any experience with Joyce’s *Dubliners* and the literary realism that empowers that collection knows that Joyce’s resounding answer to the question of necessary difficulty in writing about trauma is no. *Ulysses* and *Finnegans Wake* come later and absolutely embrace modernist experimentalism and impenetrable prose, but they do not attend to the history of cultural trauma boiling beneath the surface of a not-yet nation in the way that *Dubliners* does. The realism of modernist texts like *Dubliners* exposes societal gaps less through the aesthetics of artistic prose and more through the absence of commentary and explanation. As Paige Reynolds argues in her introduction to *Modernist Afterlives in Irish Literature and Culture*, “A refusal to relinquish modernism in Ireland suggests that the modernist project is not complete; its quest to ‘make it new’ lives on in a present-day Ireland marked by its formidable commitment to nostalgia, to memory, to commemoration” (Reynolds, *Modernist*: 4) Just as *Dubliners* offers a glimpse of a modern Ireland that was paralyzed in many ways by incompleteness, Sally Rooney’s fiction embraces the incomplete as the current status of the Irish nation, much to the disappointment of those who wish to celebrate Ireland’s more recent embrace of progressivism as a signifier of achieved modernity.

**Prof. Ellen Scheible** is Professor of English and founder of the Irish Studies program at Bridgewater State University. She is the author of *Body Politics in Contemporary Irish Women’s Fiction: The Literary Legacy of Mother Ireland* (Bloomsbury 2025). She is co-editor of *The Dark: A Critical Edition* and *Teaching The Dark* (both Syracuse UP 2025) with Anna Teekell; *Teaching James Joyce in the Twenty-First Century* (UP of Florida 2025) and *Sally Rooney: Perspectives and Approaches* (forthcoming from Bucknell UP) with Barry Devine; and *Rethinking Joyce’s Dubliners* (Palgrave 2017) with Claire Culleton. Her work has appeared in various journals including *New Hibernia Review*, *James Joyce Quarterly*, *Criticism*, *Irish University Review*, and *Tulsa Studies in Women’s Literature*. She is currently coediting a special issue of *LIT* on Irish women’s genre fiction with Tina Morin and a special cluster for *Joyce Studies Annual* on teaching James Joyce with Barry Devine. She is the North American Representative for the International Association for the Study of Irish Literature.

## Irish Songs in German: Translations, Adaptations, Reinventions

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This paper investigates the translation, adaptation, and reimagining of Irish songs within a German cultural and linguistic context. Irish songs enjoy particular popularity in the Cologne region, where many have entered the repertoires of local bands performing in the Cologne dialect. A striking example of this phenomenon is the Irish rebel song *God Save Ireland* – famously performed by *The Wolfe Tones* – which was transformed by the group *De Höhner* into *Dat Herz von de Welt is Kölle* (“The Heart of the World is Cologne”). The latter became a hit during the Cologne Carnival, one of the region’s most vibrant cultural traditions. Similarly, *Phil Coulter’s The Town I Loved So Well*, a nostalgic reflection on his childhood during the Troubles in Derry, was reinterpreted as *Ming Stadt* (“My City”), an ode to the city of Cologne and its inhabitants. This song was performed at the Cologne Philharmonic by the groupe *De Höhner* in collaboration with the Cork-based band *Galleon*, alternating between English and the Cologne dialect.

The central question guiding this study concerns how musical groups performing in the local dialect draw inspiration from Irish music and culture, and how these influences are integrated into their own cultural environment. My paper examines the diverse ways in which Irish songs circulate and are transformed through processes of translation and cultural transfer. Adopting a multimodal approach, it analyses not only the translational strategies employed in these adaptations but also the performative dimensions through which they are realized. In this context, I will consider a range of interrelated factors, including linguistic variation, as well as historical, political, and cultural contexts, with particular attention to the complex multimodal interactions among text, music, and performance.

**Prof. Stephanie Schwerter** is Professor of Anglophone literature and Translation Studies at the Université Polytechnique Hauts-de-France. Her research interest lies in Northern Irish film, fiction and poetry. Among her monographs count *Northern Irish Poetry and The Russian Turn* (2012) and *City Limits. Filming Belfast, Beirut and Berlin in Troubled Times* (2022).

## **Disturbed Areas: Translating Literature and Emergency Law in Kashmir and Northern Ireland**

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This paper traces the ways in which an emergency law precedent set in 1814 Ireland was translated into the modern conflicts in Kashmir and Northern Ireland. The ‘disturbed areas’ technique created recourse to emergency powers in hyper-localised areas, allowing for legal normality in the rest of the country. In the 1860s, this technique was transferred to colonial India for counterinsurgency use in the wake of the 1857 rebellion. In modernity, the technique survives in emergency law precedents used in the Northern Ireland conflict and the conflict in Kashmir. This paper traces the legislative process through which this technique was translated for use in colonial India, and subsequently the ways it was transformed for use in the postcolonial era. How was it deployed for each localised conflict? How was its use justified in more democratic terms post-independence? I will then demonstrate the ways in which literary work by Seamus Heaney, Agha Shahid Ali, Anna Burns and Mirza Waheed, have in turn translated the ‘disturbed areas’ technique into the phenomenological experience of conflict. Their imaginative work registers the ways in which the hyper-localization of emergency law creates a legal difference between Kashmir and the rest of India, and Northern Ireland and the rest of the UK, sitting uneasily alongside claims that these regions are ‘integral parts’ of their respective nations. Particularly in the wake of the attack on tourists in Pahalgam, Kashmir in April 2025, understanding emergency law originating in Ireland and its process of translation both to new regions and to literary work is more urgent than ever.

**Dr Danny Shanahan** is a postdoctoral fellow working collaboratively between Stanford University and UCC. He completed his PhD at the University of Cambridge in 2023 and completed an Irish Research Council postdoctoral fellowship at UCC in 2025. His first monograph, ‘Literature and Emergency Law in Kashmir and Northern Ireland: Disturbed Areas’ is forthcoming with Bloomsbury. He joined Stanford’s Department of African and African American studies in 2025 on a Marie Skłodowska-Curie Global Fellowship in order to research a second monograph, provisionally entitled ‘Waking the Dead: Fiction and the Archival Gap in Ireland, India and the Black Atlantic’.

## From Kashmir to Northern Ireland: A Comparative Reading of Agha Shahid Ali and Seamus Heaney

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This paper offers a comparative study of Agha Shahid Ali and Seamus Heaney, two poets shaped by the violent political histories of Kashmir and Northern Ireland. Although writing from distinct geopolitical contexts, both poets navigate the tensions between personal grief and collective trauma, artistic freedom and political responsibility, exile and belonging. The paper argues that Ali's shift from transnational poetics to an overtly Kashmir-centric resistance in *The Country Without a Post Office* reflects a reclamation of native identity amid militarisation, censorship, and the collapse of democratic space. His work constructs a plural, non-majoritarian vision of Kashmir that mourns violence while rejecting reductive nationalist narratives. In contrast, Heaney's poetry particularly *North*, *Field Work*, and *The Haw Lantern*--reveals a sustained negotiation between political witness and lyrical autonomy. Through his use of archaeology, myth, and pastoral memory, Heaney locates contemporary sectarian conflict within longer histories of brutality while resisting prophetic or partisan roles. The paper further explores how both poets transform intimate losses; especially the deaths of their mothers into meditations on communal suffering. By reading Ali and Heaney together, the study demonstrates how poetry becomes a site of resistance, ethical self-examination, and the imaginative reconstitution of wounded homelands.

**Maria Shawl** is a doctoral researcher at SRM University, Andhra Pradesh, where her work focuses on Northern Irish poetry and the politics of memory, conflict, and identity. She completed her Master's in Twentieth and Twenty-First Century Literary Studies at Durham University as a Chevening Scholar, writing her dissertation on the literary and political parallels between Kashmir and Northern Ireland. Her broader research interests include comparative literature, postcolonial theory, and the intersections of poetry, history, and resistance.

## From Joycean City to Yeatsian Country: Irish Influences on Itō Sei's "Yuki no mura [The Village of Ghosts]"

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Itō Sei (1905-1969) was one of the earliest translators of James Joyce's *Ulysses*. He also published an influential essay on Joyce's stream-of-consciousness technique in 1930. In the essay, he emphasized the importance of the technical feature of Joyce's works, and he wrote several modernist short stories with the stream-of-consciousness method. Thus, most of the studies on Itō's relationships with Irish literature have focused only on Joycean and technical aspects of his works. This paper will draw attention to his familiarity with Irish writers other than Joyce, discussing one of his short stories, "Yūki no mura [The Village of Ghosts]" (1938). Itō read W.B. Yeats and J.M. Synge in his high school days, and selected a few lines of one of Yeats's poems as the epigraph for his first collection of poetry, with which he made a debut in the literary world. The story "The Village of Ghosts" is set in a rural village modelled on Itō's birthplace, while its counter piece, "Yuki no machi [The Street of Ghosts]," is set in the city of Otaru which Donald Keane called "Itō's Dublin" and narrated in a fantastic mode imitating that of Joyce's "Circe" episode of *Ulysses*. In the prose narrative of "The Village of Ghosts," Itō inserted several verses, and in it, its narrator comes across a folkloric supernatural creature like an Irish fairy, turning himself into another fairy-like creature. Furthermore, he even falls in the Buddhist hell horrifically described as in Father Arnall's Christian hell in Joyce's *A Portrait of the Artist as a Young Man*. This paper will explore these features of Itō's story to clarify the textual relationships between Itō's "The Village of Ghosts" and the Irish writings including Yeats's and Joyce's.

**Prof. Masaya Shimokosu** is Professor of the Department of English at Doshisha University. He is the current secretary of the Japan-Ireland Society and executive board members of IASIL Japan and of the James Joyce Society of Japan. His articles may be found in *Celtic-Connections*, *Re-Imagining Ireland* vol. 38 (Peter Lang), *The Universal Vampire* (Fairleigh Dickinson University Press), *Multiple Translation Communities in Contemporary Japan* (Routledge) and others. He translated both literary and critical works including some stories of Joyce's Dubliners and fictions of British sci-fi writer Ian MacDonald. His newest essay on Itō Sei appears in *Joyce Studies Annual* 2025.

## ‘New Ireland’ and the Domestic in Jennifer Johnston’s Later Novels

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The blurb on the front cover of Jennifer Johnston’s 2007 novel *Foolish Mortals* calls it a “complex, wry domestic drama,” and proclaims Johnston a “writer of the highest order.” For much of her career, Johnston has enjoyed critical acclaim in both Ireland and the U.S. The small amount of critical attention paid to her work between the 1980s and 1990s examined Johnston’s writing because of its connections to the changing political and ideological landscapes surrounding the Irish Big House or the legacy of violence from the Troubles. The political nature of those earlier works elevated her reputation regardless of the fact they took place within the domestic sphere. But leaving the Big House genre in the late 1990s led to the relegation of her work to domestic genre fiction. Critics often silo Irish women’s writing to the category of popular writing when it focuses on interpersonal relationships within the home, as it is a space that is gendered female. In her later novels, Johnston hybridizes domestic fiction by drawing on the Irish trauma narrative, and by weaving elements from other genres, such as the Gothic and family romance, into her storylines. Johnston’s genre play and accessible prose allow her to reframe the domestic as an emotional and psychological battleground that captures what is going on at the national level. I argue that her more recent novels, *The Gingerbread Woman* (2000), *Grace and Truth* (2005) and *Foolish Mortals* (2007), are influenced by neoliberal discourses and narrativize the growing pains Ireland experienced in its attempts to modernize itself during the Celtic Tiger period. I argue that this “New Ireland” opens up a (domestic) space for the healing of past traumas, embracing queerness, and asserting female agency.

**Jennifer Slivka** is Associate Professor of English and Chair of the Gender, Women, and Sexuality Studies program at Virginia Wesleyan University, where she teaches courses on Irish, British, and postcolonial literatures, feminist and gender theory, queer cultural studies, and composition. Her past research has focused on gender, sexuality, trauma, and the home in contemporary Irish women’s writing. She has published articles on the works of Edna O’Brien, Jennifer Johnston, Kate O’Riordan, and Philip Roth. She also co-edited a special edition of the *Journal of Medical Humanities* with Cormac O’Brien in 2023 titled, “Epidemics and Disease in Ireland: Literature, Culture, Histories.” A longer version of this Johnston piece will appear in a special issue of *LIT: Literature, Interpretation, Theory* on Irish Women’s Genre Fiction. She also has a chapter about Sally Rooney’s play with genre in *Sally Rooney: Perspectives and Approaches*, which will be published by Bucknell UP in 2026. Both pieces are part of her current book project on gender and genre in contemporary Irish women’s fiction.

## **Creating Home(s): Changing concepts of home across migrations in the Irish literary journal *Tolka***

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The unfixed nature of home is an increasingly relevant theme in Irish writing owing to the well-documented housing crisis, in addition to changes in migration patterns over the past thirty-five years. By examining recent non-fiction in the Irish literary journal *Tolka* (2021 to present), my paper will explore the concept of home as it relates to place and people in the current context. Through close readings of selected essays from *Tolka*, I will examine the ways in which “home” is materially, incorporeally, and temporally situated by the featured writers of non-fiction. Many of the essays published in *Tolka* complicate spatial conceptions of home as grounded in the physicality of place, alongside ideas of multiplicity and mobility when it comes to imagining home.

Sara Ahmed’s “registers” of home suggest a definition of home based on three major categories, namely (1) the current abode, (2) where one’s family resides, and (3) the country of origin. Ahmed defines the migrant home as fluid and multiple. Such fluidity, as further discussed by Lucinda Newns and Salman Rushdie, gestures to experiences of migration that render home as ever-changing and ungrounded. In this way, home can perhaps be everywhere for migrants. Ahmed further examines such fluid ideas of belonging and movement, particularly as it pertains to law, citizenship, and border controls. However, she also considers the sentimental aspect of home, which builds communities through collective memory. Avtar Brah also reflects upon the emotional elements evident in diasporic construction of home through communal experiences and memories, emphasising the existence of an anchored home, despite and alongside the “multi-placedness” of home. In this paper, I will explore the tensions between spatially-rooted ideas of home and those more connected with mobility, posing the question: how are competing ideas of home represented in non-fiction essays in *Tolka*?

**Leah Smith** is the PhD researcher on the PATHOS Project at Mary Immaculate College, Limerick. She holds a bachelor’s degree in English and Geography and a master’s degree in Literature and Publishing from the University of Galway. The PATHOS project, led by Dr Ailbhe McDaid, is entitled “Pathologies of Violence: Inscriptions of Global Conflict in Irish Artistic Practice, 1922-present”. Leah is in the first year of her PhD and is in receipt of the PATHOS Research Ireland PhD Scholarship from 2025-2028. Her individual research focuses on migration and home in Irish literary periodicals from 1997 to 2025.

## **Gaelic in Dutch? Exploring Frisian as a Linguistic Equivalent in a Hypothetical Dutch Translation of Brian Friel's *Translations***

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This paper examines how Frisian and Dutch could function as linguistic equivalents to Gaelic and English in a hypothetical Dutch translation of Brian Friel's *Translations*. Although the play has not yet been translated into Dutch, the study proposes a model for representing the Gaelic-English dynamic within a Dutch linguistic context. Drawing on the historical and political background of Frisian as a minority language, the paper argues that Frisian offers the closest alternative to Gaelic due to shared experiences of marginalisation, cultural revival, and tensions between local identity and state language policy. Structural differences, such as the closer linguistic relationship between Frisian and Dutch compared to Gaelic and English, raise questions about the limits of such a substitution and the potential loss of meaning when "translating" Ireland. This research also includes a questionnaire conducted among Dutch speakers to assess how they would perceive such a translation. The responses will help determine how effectively the linguistic tensions central to *Translations* can be conveyed across cultural boundaries. The paper frames these challenges by drawing on key concepts from Susan Bassnett's foundational work on cultural translation and Douglas Robinson's critical approaches to power and ideology. Ultimately, it considers whether Frisian can fulfil, in a Dutch context, the dramatic and symbolic role that Gaelic holds in Friel's play.

**Alicia Philomena Soede** is a second-year MA student at the Department of English Literature at Eötvös Loránd University in Budapest. In addition to her BA in English and American Studies, she also holds a degree in Translation Studies. She has contributed to academic translation projects, including translating *Last Year at Marienbad*, *This Year at Marienbad Again*, *Next Year in Mariupol?* (published in *Freeside Europe*, 2023) and working as a co-translator on the Hungarian version of the HyPro4ST sustainable tourism training materials. Her research interests also include Theatre Studies.

**“My foreign ear made fresh again”: translating Ireland into song. Hozier’s *Unreal Unearth* (2023)**

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Translation is an adaptive, culturally situated practice whose scope extends far beyond the simple transfer of language. It negotiates differences across time, language, and medium in a way that reveals the dialogic relationship connecting the new text to its source. In view of this, translation is a practice with immense generative power, capable of producing new, layered meanings as well as new resonances. With this in mind, the study explores how Irish singer-songwriter Hozier’s most recent studio album *Unreal Unearth* (2023) functions both as an “intertextual mosaic” (Kristeva 1986) and an intermodal hypertext (Genette 1997) of Dante’s *Inferno*. Interlocking processes of allusion, resemantisation, displacement and symbolic transposition of the Italian source provide a narrative architecture to the album. Hozier reshapes *Inferno*’s imagery and moral coordinates to narrate present-day concerns, such as ecological disruption, political violence, collective memory and trauma in Ireland. Hozier’s translational poetics and approach turn his work into a dynamic and autonomous site of cultural and ethical mediation, in line with the concept of adaptation as “repetition without replication” (Hutcheon 2006). In keeping with the conference’s theory, I shall therefore expand on the transition from hypo- to hypertext, thereby investigating Hozier’s modes and processes of adaptation as well as its outcomes.

**Valeria Strusi** is a PhD candidate at the University of Sassari and a translator. Her research centres on affective responses to climate change in contemporary, anglophone nonfiction and poetry from the Anglo-Irish Archipelago, with particular emphasis on the negotiation between uncertainty, ecological grief and hope. She is a member of EFACIS and CISIRL. Her translation work includes prose and poetry (R. L. Stevenson, B. Stoker, A. Blackwood, W. B. Yeats and A. Enright). Her most recent publication is the translation into Italian of “A White Night” and selected poetry by Charlotte Mew (2025).

## Ireland as Translational Space: Body, Myth, and Trauma in *The Little Red Chairs*

**Orsolya Szűcs**

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This paper argues that Edna O'Brien's *The Little Red Chairs* explores Ireland as a translational space in which Balkan war trauma is refocused through rural myth, Catholic ritual, and the female body. The novel shapes violent historical trauma through the textures of rural Irish landscape, Gothic imagery, and somatically charged prose. Through shifting focalisation, dense somatic description, and mythic coding, O'Brien translates violence into a language of perpetuating intimate, bodily experiences. Translation here is somatic: historical violence crosses borders not as testimony alone, but as sensation, erotic charge, vulnerability, and rupture; held within the framework of narrative language. The arrival of Vlad Dragan, the main character, in Cloonoila, Ireland, initiates a process of narrative domestication: he is reframed through symbolic tropes — healer, holy man, wolf, stranger. Yet this apparent legibility is generated stylistically. The opening river sequence, the anthropomorphised forest, and the novel's recurrent animal imagery situate him within a mythic ecology that both aestheticises and unsettles his presence. At the same time, O'Brien's language anchors the narrative in tactile detail — skin, breath, stone, blood — particularly in scenes focused through the experiences of the female heroine, Fidelma. Attentive to contemporary embodied and affect-oriented approaches to literary experience, this paper proposes that O'Brien's visceral prose does not simply represent trauma but relocates it. Through the analysis of syntax, imagery, and narrative perspective, this paper shows how the novel negotiates the movement from global conflict to local embodiment. The work emerges not as abstract ethical commentary but as a stylistic operation through which landscape, myth, and flesh become mediating structures. In this sense, *The Little Red Chairs* repositions Ireland as a site where historical violence is linguistically and corporeally reconfigured.

From a quaint town in Transylvania, **Dr. Orsolya Szűcs** completed her MA Degree in Irish Studies and English Language Methodology at Babes-Bolyai University, Cluj Napoca, Romania. During her undergraduate studies, she participated in exchange programs at Queen's University Belfast and Maynooth University. Dr. Szűcs completed her PhD research at Pázmány Péter Catholic University, Budapest, under the guidance of Professor Michael McAteer. Her doctoral thesis addresses fiction by Anne Enright, Eimear McBride, Sara Baume, and Edna O'Brien. She successfully defended her PhD dissertation, "The Representation of the Body in Contemporary Irish Women's Fiction," graduating summa cum laude in 2022. In 2017 she was the recipient of an Irish Embassy of Hungary Student Bursary Award, allowing her the opportunity to conduct doctoral research at Trinity College Library, Dublin. While dedicating herself to her academic pursuits as a member of the Irish Studies Research Group at Pázmány Péter Catholic University, Orsolya currently fulfills her passion for teaching English literature at an International School in Budapest. Her role allows her to impart her enthusiasm for reading to her high school students, fostering a love for literature among the young minds she engages with.

## Sydney Carton and the Early Reception of Oscar Wilde in Hungary

László Takács

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Oscar Wilde's reception in Hungarian culture is undeniably rich. Most of his works were translated into Hungarian within the first decade after his death, and his plays enjoyed considerable success on the Hungarian stage. Although Wilde's art had its critics, the voices of his admirers largely overshadowed those of his detractors, a development to which the adventurous actor Kálmán Rozsnyai contributed significantly. According to his own account, Rozsnyai first worked as Rodin's secretary before later joining Wilde's circle. His fascination with celebrated figures is perhaps best demonstrated by the autograph album preserved in the Manuscript Collection of the Hungarian Academy of Sciences, which contains signatures and longer inscriptions from nearly every prominent writer, poet, and actor of his age. After returning from England, Rozsnyai published articles on Oscar Wilde—primarily under the pseudonym Sydney Carton—and also attempted to translate the poet's works.

Several renowned Hungarian authors translated Wilde's works in the early 1900s. Perhaps the most intriguing among them was a translator named Tivadar Konkoly, who produced the first Hungarian translation of *The Picture of Dorian Gray*, published in 1904. Later, in 1907, Aladár Schöpflin translated the novel, followed in the 1920s by Dezső Kosztolányi. Both became major literary figures in the first half of the twentieth century, yet the identity of the first translator remains almost entirely obscure.

Owing to a fortunate coincidence, I possess a fragmentary copy of Konkoly's translation, on the first page of which appears a puzzling inscription. In my presentation, I aim to gain a deeper understanding of the elusive Tivadar Konkoly and his connection to Rozsnyai and Sydney Carton through an interpretation of this inscription.

**Prof. Dr. László Takács** is a classical philologist. His primary area of research is the history of Roman literature, with a particular focus on the literature and literary life of Nero's era. Through this interest, he became involved with the research group preparing the critical edition of Dezső Kosztolányi's works and produced the critical edition of the writer's novel *Nero, the Bloody Poet*. Since Kosztolányi played a significant role in the reception of Oscar Wilde in Hungary, his attention gradually turned to Kosztolányi's translations of Wilde. In addition to Silver Age Latin literature, early Irish literature written in Latin also occupies a prominent place in his research, especially early medieval Irish hagiography. Thus, authors and works from seemingly distant periods have become connected through his sustained interest in Irish literary culture. This connection is not accidental, however, as Wilde's conception of art is deeply rooted in classical antiquity, while Kosztolányi adopted much of Wilde's self-fashioning attitude and commitment to aestheticism, even appearing at times to put some of Wilde's artistic principles into practice. Classical antiquity, medieval Irish literature, Wilde, and Kosztolányi therefore converge in László Takács's wide-ranging scholarly interests.

## Reimagining Mermaids. Translating Water Imagery in the Fiction of Éilís Ní Dhuibhne

**Giovanna Tallone**

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Éilís Ní Dhuibhne's fiction is based on folktales and folk legends or displays allusions to oral narratives. In this respect she is intertextually involved in acts of translation, according to the etymology of the Latin word "translatio", "trans" (across) and "latus" (carried or brought), since old stories are reinvented and reimagined and brought across time, transferred to a modern or contemporary context. Her work can thus be considered as a form of cultural translation.

An example of this process is the short story "The Mermaid Legend". Here, as in many other texts in which an old story is interlaced with its modern counterpart, the mermaid of the original story is translated into the character of an English bartender, whose story replicates the mermaid's. Ní Dhuibhne also plays with the mermaids' voice and enchanting singing of classical tradition, giving voice to the protagonist and making her use working-class idiom in her account. Something similar also happens in "The Pale Gold of Alaska", in which Sophie's suffering is translated into rambling sentences. Narrative references to mermaids or selkies recur in the stories "Holiday in the Land of Murdered Dreams", "The Pale Gold of Alaska", "The Wife of Bath" and in the novels *The Dancers Dancing* and *The Bray House*. In an extended sense, this is part of the use of water imagery that underlies her fiction in terms of setting, sea, lakes, rivers, but also as narrative clusters as an undercurrent in her novels and short stories.

The stylistic choice of allusion or mention of mermaids or other sea creatures that mark Ní Dhuibhne's fiction is tightly connected to the process of change, transformation and shapeshifting, highlighted by the frequent use of the verb "transmogrify" in a variety of occasions. The purpose of this paper is to examine thematic exploration of water imagery in the fiction of Éilís Ní Dhuibhne and to consider attention to mermaids as a form of translation of women's voices.

**Dr. Giovanna Tallone** holds a degree in Modern Languages from Università Cattolica, Milan and a PhD in English Studies from the University of Florence. An independent researcher, she has published essays and critical reviews on Irish women writers and contemporary Irish drama. She is a member of the editorial board of *Studi Irlandesi. A Journal of Irish Studies*.

## Poems Waiting to Be Continued: The Potential of *Haiku*-like Brief Poems

### Fuyuji Tanigawa

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Translation does not only take place between national languages. There can also be translations between regions, or between dialects. For the one living in the Japanese language environment, where there are enormous differences between dialects, this is a truth that needs no proof. Furthermore, there can also be translations between classes, as the languages used are different. Taking all these points together, I can say that the essence of translation lies in the extraction and resolution of cultural differences.

I point this out because, when considering Yeats's legacy, especially for poetry in the contemporary Republic of Ireland, the biggest question is how to understand the existence of Anglo-Irish, especially New English/Nua-Ghall, the so-called Ascendancy. Some later generations misinterpreted Daniel Corkery's argument and considered them totally aliens. This led to an unfortunate conflict with the so-called "genuine Irish", but fortunately it has since been resolved.

However, it is certain that there was a class gap between "ascendancy" and "genuine Irish" in the past. In this paper I would like to examine what kind of linguistic space brief poems influenced by *haiku* have provided as a bridge between the two social groups. Focusing on the origin of *haiku* as the starting poem of *haikai renga*, I will examine the works of Heaney, Muldoon and others, identifying its characteristics as:

1. It is folk poetry
2. It is single-aspect and does not include development
3. It expects and takes for granted the participation of others

**Dr. Fuyuji Tanigawa** completed a BA and an MA at Doshisha University, Kyoto, and later received a Ph. D. from Osaka City University. After one year as a visiting professor at the James Joyce Research Centre, UCD, from April 2015 to March 2016, he is again a professor in the Department of English for Global Communication at Konan Women's University, Kobe. He has read W. B. Yeats, a great poet and a supreme portal to Irish cultures, and some other Irish poets for more than forty years. He has recently become interested in the origin of *haiku* as a folk art, and has given a few presentations on its relationship to Irish poets.

## Sinéad Morrissey's Parallax Views: The Task of Translation in the Anthropocene Period

**Naoko Toraiwa**

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Acute interests in the silence of nature, including human and non-human, in every bodily entity, in materials consisting of our environment, of the planet earth and outer planetary universe, have been appearing recently as the issue of the environmental crisis in the Anthropocene period in geological terms. Although George Steiner, in a now classic essay collection on the task of language, *Language and Silence*, confirmed '[I]t is language that severs man from the deterministic signal codes, from the inarticulacies, from the silences that inhabit the greater part of being', human beings and man-made things also belong to the greater part of being, in other words, nature. The body is a key term here; while the natural world, environments, for even the constantly changing weather, are bodies, clothes and maps, words and paints, poems and paintings, plates and forks, man-made things can be defined as bodies as well. The problem may be to draw a line, border, between nature and human language. A line divides, but also connects territories. While language, as Steiner writes, can be a tool that severs humans from nature, it can also connect them to nature and the world. Artists and writers continually propose different ways of seeing, describing, connecting to the world. Each time an artwork is created, a new perspective, a new translation, a new parallax view of the world emerges. Eventually, integrating parallax views might bring us closer to a whole. This process is foregrounded when adaptation, translation, or ekphrasis—the artistic engagement with another artwork—takes place. We could say that such inter-artistic practices emphasize the relationship between the world, environments and artworks. I will examine contemporary poems from Ireland, primarily Sinéad Morrissey, in terms of the task of translation in the Anthropocene period.

**Dr. Naoko Toraiwa** read English at Waseda University (B.A. 1976), University of Tokyo (M.A. on Virginia Woolf, 1986) and Sussex University (Ph. D. 2005 on Medbh McGuckian). She has been publishing articles on contemporary Irish writings, including Medbh McGuckian, Paul Muldoon and Sinead Morrissey. She teaches at Meiji University in Tokyo.

## **Characterisation in the work of Samuel Beckett and selected representations of Caribbean wanderers**

**Manuel Torres**

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This paper is a comparative analysis of key aspects of characterisation in the works of Samuel Beckett and selected representations of Caribbean wanderers, examined through the concept of existential homelessness as an ontological condition – a form of *not-being-at-home in the world*. The paper also touches upon the translation of Beckett's work into Spanish at the level of conceptual structure, tracing processes of transfer and interference that arise in relation to the ontological duality grammatically encoded in the Spanish verbs *ser* and *estar*. In both the minimal, desolate landscapes of Samuel Beckett and Caribbean polysemous narratives, figures appear suspended between movement and stasis, survival and erasure, inhabiting existence while simultaneously fading into a process of progressive dematerialisation whereby their corporeal presence dissolves into the surroundings. The comparison unfolds across three categories, or sites of enunciation, through which Beckett's characters and Caribbean narrative figures transit: wanderers, ritualists, and poets. The wanderers drift, linger, and persist without promise of arrival; their movement becoming a fragile assertion of existence. The ritualists charge language with mantras, shaping repetitive gestures, invented routines, improvised games, and imagined occupations into a fragile architecture of endurance through the ritualisation of waiting. The poets transform estrangement and awe into spells, inhabiting the space between silence and speech, where thought and voice substitute for body and movement, a form of resistance against the void. Across these lines, habit becomes a way of dwelling in a world that offers no firm ground, only a provisional and ethereal home in time and gesture.

The paper argues that, in both contexts, hope survives not as optimism or progress but as stubborn continuation towards the inevitable transformation of being: the decision to go on, to repeat, to imagine otherwise – even when imagination verges on the absurd. By placing Beckett's austere universality in dialogue with the synaesthetic Caribbean experience – where proprioception is fatigued and the senses are forced to detach from perception under the excess of stimuli – the text suggests that, under certain geographical conditions, language itself transforms dispossession into a poetics of endurance, where to persist is already a form of dwelling, and living becomes a quietly defiant act against the cruel immoderation of time.

**Manuel Torres** was born in Colombia and has lived across different latitudes throughout his life, most notably in Argentina, which he considers his second home. He is passionate about literature, the arts, and philosophy. Manuel is a playwright, theater and film director, and the founder of the Gestaltendeslicht Theatre Company. His works have been staged in Colombia, Argentina, Mexico, China, Japan, the United States, Spain, and Hungary. His play Caravaggio's Dagger was selected for the official competition of the International Festival of Classical Theatre of Almagro in Spain (2017). He is currently Head of the English Language and Literature Department at the Budapest British International School and serves as coordinator of Ars Combinatoria, the creative writing program at the Cervantes Institute of Budapest.

## Translating Ireland into French

### Virginie Trachsler

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This paper inserts practice-based approaches of translation within a theoretical framework to explore how Irish literature — and *which* Irish literature — has been translated into French in recent years. Through the analysis of specific examples taken from recent novels, this paper provides a brief overview of the range of strategies French translators have put in place to translate cultural references, from the *currach* to soda bread. It will also look at earlier examples of Irish novels translated into French to observe potential shifts in tendencies and strategies, whether it be for the translation of Hiberno-English or of cultural references. This will help determine whether some of these references are now considered to be known by the target audience, whether these strategies have evolved to adhere to more global trends in publishing, but also whether they vary when the authors have never been translated into French before, as opposed to more canonical and renowned writers.

I will start with a retrospective analysis of my own strategies as a translator of Irish poetry, offering a few reflections on the specificity of translating cultural references in poetry. I will also collect testimonies from translators of Irish and Northern Irish writing (and publishers, if possible) to present more than the solution which can be read in the published book, and see how they reflect on their choices and the challenges they encounter when they translate Irish cultural references or linguistic specificities. I will focus in particular on Irish and Northern Irish novels published in French in 2024 and 2025, including, for instance, Michael Magee's *Close to Home* (translated by Paul Matthieu), Anne Enright's *Actress* (translated by Mathilde Bach), or Sally Rooney's *Intermezzo* (translated by Laetitia Devaux).

Finally, this paper will also consider the role of translators as scouts, whose particular expertise in Irish writing can be relied on by publishing houses.

**Dr. Virginie Trachsler** completed a PhD under the supervision of Professor Clóna Ní Ríordáin at Université Sorbonne Nouvelle in Paris. Her dissertation, entitled 'Ambassadors of the silent worlds: the writing of objects in contemporary Irish women's poetry', focuses on the poetry of Eavan Boland, Eiléan Ní Chuilleanáin, Paula Meehan, Vona Groarke, Sinéad Morrissey and Doireann Ní Ghríofa. She attended the Ecole Normale Supérieure de Lyon and spent a year as a Language Assistant at Trinity College Dublin and one as a French Lectrice in Oxford. She has recently edited and translated a poetry anthology, *Impressions irlandaises: 23 poétesses racontent leur pays* (Le Castor Astral, 2025).

**Ag déanamh aistriúcháin ar do scéal: Foréigean, fireannachta agus spásanna i Litríocht Chomhaimseartha na hÉireann i mBéarla agus i nGaeilge.**

**Panél as Gaeilge / Irish Language Panel**

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Déanann an taighde seo iniúchadh ar an gcaidreamh idir foréigean, inscne agus spás i litríocht chomhaimseartha na hÉireann i mBéarla agus i nGaeilge. Dírítear ar shaothair a d'fhoilsigh Claire Keegan, Roddy Doyle, Daithí Ó Muirí agus Micheál Ó Conghaile idir 1996 go dtí 2024.

In ainneoin an stádais fholláin atá ag litríocht na Gaeilge sa lá atá inniu ann agus “almost as many Irish-language novels published in the last quarter century as in the previous 100 years” (Ó Siadhail, 2020), tá bearna le feiceáil sa scoláireacht ar litríocht na hÉireann. San anailís chriticiúil i mBéarla, is minic a fhágtar ficsean Gaeilge ar an imeall nó ar lár go hiomlán.

Cé go bhfuil go leor foilseachán ar léirithe ar fhoréigean i litríocht na hÉireann i mBéarla agus i nGaeilge, cuireann an staidéar seo le taighde a rinne Declan Kiberd sna 1990idí, a spreag léamh idirchultúrtha ar “dhá chultúr” liteartha na hÉireann. Déanann an taighde seo imscrúdú ar an gcaoi a dtéann léirithe ar fhireannacht i bhfeidhm ar chruthú agus léiriú an spáis agus an fhoréigin sna téacsanna seo. Déantar comparáid freisin idir na saothair seo maidir le foréigean agus an chaoi a léirítear spás agus fireannachta i mBéarla agus i nGaeilge.

Ar dtús, léireoidh an páipéar seo an chaoi a n-aistrítear léirithe ar fhireannacht trasna spásanna éagsúla agus an chaoi a n-oibríonn spásanna poiblí mar shuíomhanna ina gcruthaítear féiniúlachtaí fireannacha. An dara rud, maítear go bhfuil na féiniúlachtaí seo lárnach don fhoréigean atá le fáil sna saothair seo. An tríú rud, trí mhionléitheoireacht, déanann an páipéir seo anailís dhátheangach. Mar chonclúid, léiríonn an páipéar seo na hiarmhairtí foréigneacha a tharlaíonn nuair nach gcloítear leis na fireannachta ceannasacha atá sna téacsanna seo. Ina theannta sin, úsáideann na húdair scéalaíocht chun dul i ngleic leis an tráma a eascraíonn as na hiarmhairtí sin.

**Translating your story: Violence, Masculinities and Spaces in contemporary Irish fiction in the English and Irish language**

This research study investigates the relationship between violence, gender, and space in a selection of contemporary Irish fiction in both the English and Irish language focusing on works published from 1996 to 2024 by Claire Keegan, Roddy Doyle, Daithí Ó Muirí and Micheál Ó Conghaile. Despite the healthy state of Irish language fiction today, with “almost as many Irish-language novels published in the last quarter century as in the previous 100 years” (Ó Siadhail, 2020), its presence within the broader scholarship of Irish literature remains underrepresented. English language critical analysis of Irish language

fiction often confines it to the margins or exclude it entirely. While much scholarship exists on either English or Irish language representations of violence, this study builds on the scholarship of Declan Kiberd in the 1990s by looking at Irish and English fiction in Ireland existing between two cultures. This study addresses a gap in the existing criticism by providing a dual-language close reading of contemporary Irish fiction in both languages. The research investigates how expressions of masculinities inform the representation of space and violence in these texts. I also compare how these works represent violence, space, and masculinities across English and Irish. First, this paper will demonstrate how expressions of masculinities are translated across spaces and how public settings become sites of masculine identity formation. Second, the paper argues that these identities shape the physical, emotional, and structural violence found within these works. Third, by employing a close reading methodology, this paper analyses Irish fiction in both the English and Irish language. The paper will conclude by showing how non-conformity to the hegemonic ideal of masculinity provokes violence in these works. Furthermore, these texts utilise narrative reclamation to confront trauma as well as a form of resistance against forms of masculinities which seek to legitimise violence.

**Emil Trahan** is a Dublin-based researcher and academic. He holds an M.A in Irish writing from Trinity College Dublin and is currently completing a part-time Ph.D. at the University of Limerick. He lectures and teaches on Irish language modules at University College Dublin, where he also contributes as a module assistant. Alongside his Ph.D. Emil is an Irish language multimedia journalist with Nuacht TG4 and RTÉ. Emil's research focuses on masculinities, contemporary Irish literature and representations of violence in literature.

## “Can you hear it?”: Translating ‘The Sound’ in Sinéad Gleeson’s *Hagstone*

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My title comes from the first page of Sinéad Gleeson’s novel *Hagstone* (2024). An enigmatic, unknown voice asks the question “Can you hear it?” after: cataloguing a myriad of exquisitely described natural locations; referencing two possible residences, one pub, and a lighthouse; and, mysteriously, noting a woman carving in beach sand, a lonely, nauseous man on a fishing boat, and, “the doomsday women singing in the sea” (3). We soon learn that a strange, unidentifiable sound occasionally emanates over the unnamed far-western Irish island that is the novel’s setting. Many people hear it; some do not; some are driven mad; all agree that it is a plague on their isolated, wind-swept home, with its fair share of beliefs in supernatural hauntings. Nell, the protagonist, cannot only hear the sound, but also experiences a brief aura each time it is about to commence. Native to the island, she is an artist working mostly in complex creations of performance and public art. At one far end of the island, high on a cliff, is Rathglas, a former convent, inhabited for the past 30 years by women called Iníons (daughters), who have come from all over, seeking peace, separation from worldly cares, simplicity, and communal living amongst themselves. Maman is clearly the head of the group, although she takes pains to dispute that she holds any power in this would-be egalitarian community. In September, she contracts Nell to write a book (an artistic departure for her), documenting the history of the Iníons to date, to be completed by Samhain, the most special day on their calendar. This being the 30th anniversary of Rathglas’s existence, the marking of Samhain will be more elaborate than ever. Maman also wants the artist to create a special object worthy of presentation to their favored goddess, Danu. By the time Samhain comes and goes, the sound will have reverberated several times, and the lives of Nell and countless others will be immeasurably changed. In keeping with the theme of the conference, I offer possible translations of the sound as it occurs and recurs in the text. The sound will ultimately, and, I believe, irrevocably, lead to several disturbances and critical revelations on the island. Thanks to Gleeson’s elegant delivery, we can go right back to that first page to put it all together. And, importantly, readers will be led to a seminal metamorphosis in Gleeson’s *Nell*.

**Prof. Emer. Vivian Valvano Lynch** is Professor Emerita of English, St. John’s University, New York. She is the author of *Portraits of Artists: Warriors in the Novels of William Kennedy* and numerous essays on Kennedy, James Joyce, and modern and contemporary Irish and Irish-American fiction and drama. Essay topics include the works of Claire McGowan, Claire Keegan, Sebastian Barry, Patrick O’Keeffe, Seamus Deane, and Jennifer C. Cornell. Forthcoming is “Saigon Sojourn: An Irish-American Woman’s Journey to Selfhood in Alice McDermott’s *Absolution*” in *These Traits Endure: Research in 21st Century Irish-American Writing*, editors Sally Barr Ebest and Linda Dowling Almeda, Cambridge Scholars Press. Administrative positions at St. John’s University included Senior Associate Dean, College of Professional Studies (formerly St. Vincent’s College) and Associate Director, College Europa, Study Abroad Program in Budapest. A Co-editor and frequent reviewer of *The Irish Literary Supplement*, she currently serves as Bulletin Editor for her branch of the American Association of University Women.

## Translating the Anglo-Irish House: Unreadable Spaces and Affective Haunting in Elizabeth Bowen's Early Short Stories

**Timea Vespremi**

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This paper examines the Anglo-Irish house in Elizabeth Bowen's early short stories as a space whose layered meanings call for acts of translation, attempts to render atmospheric, affective traces into comprehensible terms, even when these efforts remain incomplete. In several stories, such as *The Shadowy Third*, the house becomes a vessel for affective memory, a non-verbal archive whose messages can be sensed but not fully deciphered. Domestic interiors emerge as spaces where temporal layers coexist yet fail to translate into one another. The result is a haunting that is not merely supernatural but semiotic: the house speaks in a language that eludes articulation.

By tracing these unreadable atmospheres, the paper argues that Bowen stages the Anglo-Irish house as a site where ambiguity, displacement, and the instability of identity converge. Her early stories dramatise what it means to inhabit spaces that remember more than they can express, inviting readers to interpret the unsaid as an essential part of the Anglo-Irish cultural experience.

**Timea Vespremi** is a second year PhD student at the Faculty of Letters, Babeş-Bolyai University in Cluj-Napoca. Her doctoral research examines the short stories of Katherine Mansfield and Elizabeth Bowen. Her research focuses on Irish and New Zealand short fiction, with a particular interest in impressionist techniques and their role in depicting the colonial and postcolonial aspects of the characters' identities and experiences. She is a member of ESSE (The European Society for the Study of English) and RSEAS (The Romanian Society for English and American Studies).

## Techno-Poetical Translations of Post-Home Ireland in Mike McCormack's *Solar Bones*

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The paper offers a close analysis of Mike McCormack's 2016 novel *Solar Bones* with regard to the various techno-poetical aspects of engineering, the novel's central structuring metaphor which enables a highly complex conceptualization of a vibrant and trans-dimensional Ireland in a constant and dynamic process of poetical and political, environmental and metaphysical, spiritual and physical dismantling and rebuilding. In a work which the author himself described as "a hymn of praise to engineers, because engineers make the world", McCormack imagines the narrator, a former civil engineer, as an all-seeing poet, and a kind of wor(l)d-builder, speaking in the posthumous voice of a ghost who pays a visit to his family home in the West of Ireland on All Saints Day. While seated at his kitchen table, he freely moves between different genres, forms, discourses and materialities within the infinite space of a single sentence with no beginning and no end.

Through his profoundly analytical post-mortem perspective, largely framed by the multiscalar poetics of engineering, the spectral narrator reconstructs post-Celtic Tiger Ireland as a development project closely akin to the recently proposed theoretical model of "post-home worlding [...] anchored in the fullness of absence", which "sounds a reverberation of home where (or when and how) home cannot be, a present-future where the past constantly is despite the fact that it is not and will not be" (HadžiMuhamedović & Grujić, *Post-Home*, 2019). The proposed paper identifies and examines the transformation of post-collapse Ireland into such a "post-home" configuration in the novel's intersecting environmental, infrastructural, philosophical and aesthetic construction projects pouring forth from an engineer's mind, at once technical and (meta)poetical, as well as in the novel's protean narrative, suspended between poetry and prose, politics and metaphysics, mind and matter.

**Dr. Aleksandra Vukotić** is an Assistant Professor and Chair of the English Department at the Faculty of Philology, University of Belgrade. Her research interests include contemporary American and Irish literature, critical theory, the philosophy of technology, and film and media studies. She is the author of *Don DeLillo i poetika istorije (Don DeLillo and the Poetics of History)*, 2018), and her forthcoming book *Antinomije doma u modernoj irskoj priči (Antinomies of Home in the Modern Irish Short Story)* will be published in January 2026. Aleksandra currently serves as Vice-President of the Serbian Association for American Studies.

## Success and struggle: nineteenth-century Irish writers and their engagements with the Royal Literary Fund

**Karen Wade**

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This paper examines the careers of three late-nineteenth-century Irish writers, with a focus on their engagements with a major literary institution of the time, the Royal Literary Fund. Even bestselling British and Irish novelists of the late Victorian period were rarely wealthy, and of the hundred most prolific contributors of novels to Mudie's Select Library (and their dependents), around a third found themselves at one time or another in circumstances that required them to apply to the Royal Literary Fund for help. The subjects of this paper, Charlotte Riddell, Justin McCarthy and Annie Hector, all corresponded with this charitable organisation, both as referees for other applicants and eventually as applicants themselves; in each case, their published fiction demonstrates both their awareness of its importance to their community and a reluctance to be placed in a position of dependence upon the Fund for support. In this work, I argue that the Royal Literary Fund and its archives represent an important indicator of the individual economic circumstances of working writers. It also preserves evidence of their social contexts and interdependencies: networks of friends, supporters and colleagues, many of whom were very familiar with the exigencies of the field and some of whom would themselves, in turn, apply for support.

**Dr. Karen Wade** is Assistant Professor of Cultural Analytics at the UCD School of English, Drama, Film and Creative Writing. She is the director for the UCD Centre for Cultural Analytics and has been involved in the creation and running of a number of large-scale digital humanities projects. Her monograph *Mudie's Select Library and the Shelf Life of the Nineteenth-Century Novel*, was published in January 2025 as part of the Cambridge Elements series in Publishing and Book Culture, and her research interests include nineteenth-century women's fiction, book history, and digital life-writing.

**Mediation and Transformation: Place, Precarity and Care in Jan Carson's *The Raptures* and *Few and Far Between***

**Clare Wallace**

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This paper will examine the role of space, place and environment in Jan Carson's *The Raptures* (2022) and *Few and Far Between* (2026), specifically the ways Carson translates Northern Irish experience into new narrative forms through reimagined spatial ecologies. As Carson herself has noted, her preoccupations as a writer revolve around Protestant culture, Northern Irish accents and vocabularies, and magic realism (see *Jan Carson's Poetics of Care*, 2024, pp. 37-39). Throughout her work, environments, be they geographical, linguistic or interpersonal, are dynamic systems shaped by multiple forces: sectarian history, social precarity, individual and collective identities. Carson's Northern landscapes of housing estates, small towns, border zones and (most recently) an island archipelago in Lough Neagh, function as ecologies of crisis that condition how care, resilience and vulnerability are practiced. Focusing on her fusion of realism with speculative and uncanny elements, the paper explores how in her recent work Carson continues to destabilise familiar Northern Irish spaces, allowing new ethical and affective possibilities to emerge. Both novels foreground an aesthetics of "living-with" damaged environments, where care operates as an ongoing, place-bound practice. Drawing on Paul Ricoeur's philosophy of translation, care ethics and recent scholarship on Northern Irish writing, the paper considers how Carson's work develops a transformative aesthetics, reimagining coexistence, relationality and ethical life within contemporary Northern Ireland.

**Prof. Clare Wallace** is Associate Professor at the Department of Anglophone Literatures and Cultures at Charles University in Prague. She has written widely on Irish and British theatre, most recently a chapter on "Agonistic spaces: Dissensus and Ethical Conflicts in Recent Irish Theatre" is part of *The Routledge Companion to 21<sup>st</sup> Century Irish Writing* edited by Eugene O'Brien & Anne Fogarty (2024). Her books include *The Theatre of David Greig* (2013) and *Suspect Cultures: Narrative, Identity and Citation in 1990s New Drama* (2007), and *Performing Crisis in Contemporary British Theatre* edited with Clara Escoda, Enric Monforte and José Ramón Prado-Pérez (2022). She is a member of the editorial board of the *Journal of Contemporary Drama in English* and the research project: "Gender, Affect and Care in Twenty-First Century British Theatre" funded by the Spanish Ministry of Economy and Competitiveness. Currently she is also part of the European Regional Development Fund project "Beyond Security: The Role of Conflict in Resilience-Building" (reg. no.: CZ.02.01.01/00/22\_008/0004595) at Charles University.

**Artistically Translating the Unsayable: An Analysis of Claire Kilroy's *Tenderwire* and Sinéad Gleeson's *Hagstone* as Gothic *Künstlerromane***

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Within the tradition of the literary novel, authors have often represented artist protagonists engaging with forces that exceed rational explanation—haunting ghosts, occult spirits, or magical and metaphysical deities—thereby infusing these narratives with a Gothic atmosphere. Long before the emergence of Gothic fiction in the late 18<sup>th</sup> century, Western literature had already associated artistic creation with supernatural power. This association can be traced back to Orpheus, whose music moves stones, trees, animals, and even the underworld, and later is reconfigured in figures such as Virgil in *The Divine Comedy*, who guides Dante through Hell and Purgatory, and Prospero in *The Tempest*, whose artistic authority manipulates his surroundings. Over time, this representation of the artist protagonist and the unexplainable force has developed along multiple trajectories. In 19<sup>th</sup> and 20<sup>th</sup> centuries, artist characters, such as Roderick Usher in “The Fall of the House of Usher” (1839) or Basil Hallward in *The Picture of Dorian Gray* (1890), are often eroded and even destroyed by the Gothic power. By contrast, artist figures, such as Holgrave Maule in *The House of the Seven Gables* (1851) and Nicholas Urfe in *The Magus* (1965), embody more sustained forms of artistic engagement with the unexplainable. It is within this heterogeneous tradition that Claire Kilroy and Sinéad Gleeson situate their novels, representing the long-standing configurations of the artistic and supernatural power within the contemporary Irish context. Focusing on Kilroy's *Tenderwire* (2006) and Gleeson's *Hagstone* (2024), this essay explores how the artist heroines in these two texts engage with non-rational forces. In *Tenderwire*, Eva Tyne, a musician, is less concerned with artistic success than with preserving her sense of selfhood amid an increasingly uncontrollable artistic obsession. This obsession with a rare violin—possibly a Stradivarius—gradually draws her into a series of psychological crises culminating in her encounters with her father's ghost in her nightmares. Eva's pursuit of this precious instrument reflects how artistic passion can slide into possession and manipulation. In other words, artistic devotion may come to dominate or even devour the artist, rather than serve as a means of expression and innovation. By contrast, in *Hagstone*, Nell, a visual artist, adopts a more harmonious mode of engagement with the Gothic power on the island she inhabits. Living alongside other islanders, Nell coexists with a persistent murmuring that emanates from the depths—a mysterious force that even causes the death of the surrounding birds. Rather than rationalize or resist this supernatural presence, Nell gradually accepts it as a source of inspiration. By respectively depicting destructive and constructive modes through which artist protagonists engage with non-rational forces in contemporary Irish life, Kilroy and Gleeson explore the entangled relationships between artistic practice and supernatural power, thereby reflecting how art translates the present when experiences become unsayable and uncontrollable.

**Jie Wang** is a PhD researcher at the Faculty of Arts at Katholieke Universiteit Leuven, specializing in modern and contemporary Irish women's fiction. Her research, funded by the China Scholarship Council (CSC), is conducted under the supervision of Professor Elke D'hoker. She has presented papers at several conferences, including the 2023 EFACIS Conference, the 6th International Postgraduate Conference in Irish Studies, the BAAHE 2023 Conference, the Irish Literature and the Global Marketplace International Conference, and the ACIS 2024 Conference. Her book review of *Ireland, the Irish, and the Rise of Biofiction* has been published on *Irish Studies Review*.

## **Conditional Belonging: Orientalism, Irishness and the Chinese Diaspora in Northern Irish Fiction**

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This paper examines the persistent underrepresentation of Irish-born ethnic minorities in contemporary Irish fiction, with a particular focus on the Chinese diaspora in Northern Ireland. While recent scholarship and literary production have increasingly addressed immigration and multiculturalism, representations of ethnic minorities remain largely mediated through white Irish perspectives, often framed through the figure of the immigrant rather than the Irish-born subject. This critical omission is especially pronounced in Northern Irish literature, where discussions of identity have historically prioritised sectarian binaries at the expense of racialised experiences. Drawing on postcolonial theory, particularly the work of Edward Said and Gayatri Spivak, this paper argues that Orientalist frameworks continue to shape Irish literary depictions of Asian communities, reproducing narratives of foreignness and conditional belonging. By situating Northern Irish writing within a translocal framework of global Chinese diasporic literature, the research identifies shared thematic concerns— racialisation, inherited displacement, and everyday racism—while attending to the specificity of a post-conflict Northern Irish context. Texts from Chinese and broader Asian diasporic writing in Britain, Ireland, and the United States are used to demonstrate how first-person, autoethnographic, and community-rooted narratives challenge dominant Western representational paradigms. The paper further contends that literary underrepresentation is not merely a cultural absence but is entangled with broader social and political realities, including contemporary racial hostility in Northern Ireland. By foregrounding Irish-born ethnic minority perspectives, this research reframes questions of home, locality, and belonging, challenging the assumption that Irishness is racially homogeneous. Ultimately, the paper calls for a critical re-evaluation of Irish literary studies that recognises diasporic voices as central rather than peripheral, arguing that authentic representation is essential to understanding Ireland's evolving cultural landscape.

**Sarojani Antoinette Wilson** is a PhD student at Queen's University Belfast, and her project is both creative and critical. She hopes to write novels in the future where East and South East Asian characters feature predominantly and narrate their own story. She was born in Belfast in 1998, days before the Peace Agreement, to a local father and an immigrant mother. She is currently writing my first novel, provisionally titled 'Soggy Cereal'. She recently moved from Belfast to Lurgan and has a rescue dog, Milo, and a one-eyed fish, Sting. She and her parents have 'shared custody'!

## **Irish Neutrality in U.S. Magazines: *The New Yorker* and *The Saturday Evening Post***

**Yen-Chi Wu**

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This paper examines Irish wartime writings published in two mass-circulation U.S. magazines: *The Saturday Evening Post* and *The New Yorker*. It explores how the magazines' contrasting political agendas – the former conservative, the latter liberal-leaning – and U.S. debates over isolationism provide important contexts in which to re-assess the complexities of Irish commentary on neutrality in 1940 and 1941. In the early years of World War II, the United States maintained a neutral stance until 1939, when an amendment to the Neutrality Act lifted the arms embargo. This enabled the U.S. government to sell weapons to Allied forces, yet isolationism remained fiercely contested until Japan's attack on Pearl Harbor in December 1941. While the United States abandoned its isolationist position, Ireland maintained strict neutrality throughout "the Emergency." To uphold this policy, the Irish government imposed publication censorship, banning material that might appear sympathetic to either the Allied or the Axis powers. Many Irish writers turned to American venues to voice their support for – or criticism of – Irish neutrality. Maurice Walsh's essay "Ireland in a Warring Europe" (1940), which defended neutrality, appeared in the conservative *Saturday Evening Post*. In contrast, Elizabeth Bowen's wartime story "Everything's Frightfully Interesting" (1941) and Norah Hoult's report "Conchies" (1941) – both mocking isolationist attitudes – were published in the liberal-leaning *New Yorker*. These differing stances on neutrality were, in turn, leveraged by the respective magazines to advance their own political views. Scholarship on Irish neutrality has highlighted how wartime censorship fostered a "coded language" that contributed to the development of late modernism. This paper will extend this scholarship by showing how transatlantic historical context, editorial politics in U.S. periodicals, and divergent Irish perspectives on neutrality together offer layered interpretive frameworks for reading Irish wartime writings in American magazines.

**Yen-Chi Wu** is an Assistant Professor in the Department of Foreign Languages and Literature at Tunghai University, Taiwan. He is a former Marie Skłodowska-Curie Postdoctoral Fellow at KU Leuven and an Irish Research Council postgraduate scholarship awardee at University College Cork. His research has appeared in *Irish University Review*, *Journal of Modern Periodical Studies*, *Irish Studies Review*, *New Hibernia Review*, and *Critique: Studies in Contemporary Fiction*, among other venues.

## **The Irish pen-to-publication pipeline: Art Subsidisation and Literary Infrastructure in Ireland**

**Dilâra Yilmaz**

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Irish writers have progressively gained international recognition and academic attention specifically since the 2010s. This surge is to be situated within the material conditions of the Republic's creative culture, which has institutionalised creative writing in- and outside of universities, and whose ongoing financial commitment, fuelled by massive state funding and arts exports, distinguishes it from other national literary industries. I delineate the Republic's material socio-political and cultural infrastructures that promote both emerging and published authors. The analysis draws on (post-) Bourdieusian field theory and is based on interview data of CrEIC (Creative Economy Ireland Corpus) for which I have been conducting interviews with Irish writers, (magazine) editors, publishers, booksellers, creative writing teachers, and arts institution directors and other agents of Ireland's literary industry over several years. The study reveals how the Irish government – through different organisations like the Arts Council, Literature Ireland, or the Irish Writer's Centre, or through other co-funded institutions such literary magazines and festivals – engages across all literary fields (creation, production, reception, and circulation) to cultivate a distinct pipeline that nurtures local literary talent and raises emerging writers to the global Anglophone marketplace. I reconcile institutional, economic and social conditions of writing to assess how Irish writers pass (mostly linearly) through a (largely fixed) set of particular steps specific to creative careers in the Republic of Ireland, and to illuminate how this pipeline enables many Irish writers to access the rapidly growing international literary economy.

**Dilâra Yilmaz** is assistant lecturer of Irish and British Literature and Culture at Kiel University, Germany. She holds a M.Ed. in German, English and History, and a M.A. in English and American Literatures, Cultures, and Media. Her research interests include Irish literature, creative economies, literary sociology, gender studies, and negative affect. For her PhD on Ireland's pen-to-publication pipeline, she interviews writers, publishers, editors, creative writing teachers, and other agents of the Irish literary industry. Conducting interviews in Dublin, Cork, and Belfast, she has been building the interview corpus CrEIC - Creative Economy Ireland Corpus since 2023. She has shared preliminary results at international conferences in Canada and across Europe. In spring 2024, she was a visiting PhD researcher with Dr. Tim Groenland at University College Dublin.

## **“Translated/ing” Lives and Selves:(E)Migrants’ Linguistic Challenges in (Re)Adjusting to Home”in Contemporary Irish Literature**

**Martina Zanetti**

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Looking for a “renewed,” “different” version of oneself: doubtlessly one of the most urgent, compelling reasons for leaving one’s home and homeland. Remarkably often, this is what emerges vividly, whether explicitly or implicitly, in contemporary narratives of (e)migration from/to Ireland, alongside the economic imperative which has historically forced innumerable Irish to take such a life-changing “decision.” The various phases which lead to the establishment of a “new life” in a “new home” may metaphorically resemble the different techniques used to translate a novel into another language. Depending on the hostland chosen, (e)migrants may need to transpose their thoughts into a new language, and thus create a new vocabulary aimed at finding equivalent solutions which, however, cannot always convey the same exact meanings and feelings as the original. They may also need to adapt themselves to a new cultural environment, and therefore partially “modify” themselves in order to forge a sense of (not) belonging to their new, adopted “homes.” Sometimes, they may also have to “lose” a part of themselves – of their innermost identity – and replace it with a “translated/ing duplicate” which only bears a resemblance to what it authentically used to be. Not surprisingly, the experience of homecoming may generate equally unsettling sensations as that of leaving: indeed, the sense of “outsiderness” and/or “displacement,” often experienced by return migrants once back in their native country, painfully testifies to the emotional power that specific words and, more in general, languages have in (re)making someone feel “at home,” or not. Drawing, in particular, on Patrick Holloway’s *The Language of Remembering* (2025), this paper aims to shed light on the linguistic challenges (e)migrants encounter upon leaving and/or returning as well as (re)adjusting to Ireland as “home,” and therefore on (e)migrants’ need to “translate” themselves into a “new version” of themselves, a process which simultaneously involves enrichment as well as irremediable loss.

**Martina Zanetti** graduated in July 2025 in Modern Languages and Literatures at the University of Turin, Italy, with a thesis about women’s fictional and non-fictional narratives of (not) belonging in contemporary Irish literature. In the last few years, she has published two papers about the enduring importance of the migratory phenomenon in Irish (women’s) writing (*Studi Irlandesi. A Journal of Irish Studies*, 2025; *Altretalie. International Journal of Studies on Italian Migrations in the World*, 2022). In 2023, she also participated in the EFACIS Conference at Queen’s University Belfast with a presentation about Northern Irish women’s (in)voluntary necessity to start “new lives” in a “new home.”

## **Cultural Mediation and Linguistic Power: Sino–Irish Translation through English as a Relay Language**

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This paper explores how English, as a relay language, subtly shapes the movement of cultural meaning between China and Ireland. While discussions of Irish translation commonly focus on exchanges between Irish and English or other European languages, the transfer of Irish cultural materials into Chinese contexts almost always depends on English as an intermediary. Drawing on Peter Sloterdijk’s notion of cultural “spheres,” the paper argues that Irish and Chinese cultural imaginaries rarely meet directly; instead, English forms the layer through which narratives and concepts must pass before they become legible in the other sphere.

Drawing on examples from the development of Chinese–Irish teaching materials, the paper illustrates how culturally specific terms, interpretive frameworks, and historical references are frequently re-shaped within the Anglophone sphere before entering Chinese. By the time these materials reach Chinese readers or students, many have already been domesticated, generalised, or reframed in ways that soften their original cultural contours. Lawrence Venuti’s discussion of translator invisibility helps explain how this dual mediation can obscure both Irish sources and Chinese interpretive positions, while Gayatri Spivak’s account of ethical responsibility highlights the tension over who is “speaking” in such triangular translations.

The paper argues that the central challenge in Sino–Irish translation is less a matter of technique than of structure: English mediates not only language but also the assumptions through which cultural meaning is produced and understood. Recognising this dynamic is essential for developing more responsive and balanced models of cross-cultural pedagogy.

**Zhang Junhan** lectures at Beijing Foreign Studies University, and has taught very basic Irish language to more than 100 Chinese students over the past five years. She obtained her MA degree in Irish Studies in University College Dublin and is pursuing her doctor degree at BFSU in European Studies. She compiled the first Irish textbook- *Introduction to Spoken Irish in China*. This led to the construction of the only a million-word Irish corpus online – gaGLOBE. She has participated deeply in other Irish culture, politics and literature related programs and textbook compilation.

## Translations and Transformations of Mythologies in Michael Hughes's *Country: A Novel*

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This paper will discuss Michael Hughes's 2018 *Country: A Novel*, which translates an old story into something new by overlaying and interweaving multiple formal and informal mythologies. The most obvious translation, of course, is that of Homer's epic, *The Iliad*, to a tale involving a small IRA unit during the ceasefire leading up to the Good Friday Agreement. This first level of translation in Hughes's novel is the narrative that closely corresponds to Homer's poem through the use of structural, character, and thematic parallels. Hughes ties together the oral traditions of the two cultures by translating the formal rendition of the ancient Greek bard into the casual demotic of a modern-day Irish *seanchaí* whom we might imagine telling his tale in the corner of a pub. Characters and events are translated from the shores of Troy to rural South Armagh in quite recognizable ways, thanks to the wry and often very clever "translations" of (anglicized) Greek names and places into homophonic Hiberno-English words.

However, there are further, simultaneous translations at play as Hughes brings together Greek and Irish myths and legends, and to them adds a blend of twentieth century mythos of Irish nationalism, British imperialism, manhood, and the brotherhood of war. He exposes cross cultural parallels between legendary heroes such as Cuchulainn and Achilles and between the warrior ethos within and across ancient and modern times. Hughes translates these multiple mythologies, using the interplay of metaphors, images, and stories to illuminate the influence of cultural narratives across time and place. The novel offers an opportunity to reflect on how various myths been merged over time, resulting in new translations. (For instance, the ancient mythology of pre-Christian Ireland was combined with Christian ideas about of martyrdom, apocalypse, and ritualistic commemoration, and which were then further translated in some republican discourse to a cycle of uprising, failure, and commemoration). Ultimately, in *Country*, as in *The Iliad*, these translated myths shape identity, promote military values of honor, glory, altruism, and strength, and ultimately lead to disillusionment, death, and destruction. Like Homer, Hughes explores the complex nature of warfare in which the noble and ignoble combine to reveal our flawed humanity.

**Dr. Kate Zimmerbaum** is an independent scholar and teacher in New Jersey, USA whose recent research focused on contemporary literature in Northern Ireland. A graduate of UCD (BA), Caldwell University (MA), and Drew University (DLitt), her doctoral thesis Northern Irish fiction won the 2024 Dean Pain prize for best interdisciplinary dissertation. Her book, *Aesthetics of Excess in Northern Irish Troubles Fiction: Terror, Trauma, and Affect* is under contract with Palgrave Macmillan. She has presented papers at Mid-Atlantic ACIS conferences in New York and Philadelphia. Publications and awards in the field of pedagogy include "Not Just a Teacher: A Path to Teacher Leadership" in Literacy Program Evaluation and Development Initiatives for P-12 Teaching, IGI 2017, and NERA Teacher as Researcher award in 2014.