Silence . . . and Irish Writing

Institute of English and American Studies
Faculty of Humanities and Social Sciences
Pázmány Péter Catholic University
Budapest, Hungary
Mikszáth tér

June 25-28, 2014

Conference Programme

List of Speakers

Supported by:

Department of Foreign Affairs of Ireland Cultural Grant in Aid
Wednesday, June 25

13.30 – 17.30

Registration: Pázmány Péter Katolikus Egyetem (PPKE), Sophianum Building, second floor

16.00-17.30
Preliminary Conference Panel:
Seminar Room 204

Silence in the Drama of Friel
Chair: Michael McAteer

Maria Gaviña Costero, Universitat de València:
Brian Friel’s Cult of the God of Silence: Give Me Your Answer, Do!

Virginie Roche, University of Paris 13:
‘The Voices of the Dead and the Silence of the Living’: Thanatos and Harpocrates in Brian Friel’s Plays

Klára Ladányi, Eötvös Loránd University, Budapest:
Silenced Emotions in Philadelphia, Here I Come!

17.45
Refreshments, followed by Official Welcome of Delegates (from 18.30):
John Lukacs Lecture Room

Dr. Máté Botos, Dean, Faculty of Humanities, PPKE

Dr. Károly Pintér, Head of Institute of English and American Studies, PPKE

H.E. Kevin Dowling, Irish Ambassador to Hungary

Flute Recital (Hungarian pieces): Anna Rákóczy

The programme features solo flute works by three distinguished contemporary Hungarian composers living in Budapest:

József Sári’s (b. 1935) To echo: a melody constructed of long notes intermitted by nimble passages - two contrasting materials - create a sense of space by the lonely voice of the flute.

Zoltán Jeney (b. 1943) dedicated his alto flute piece, Fungi, to John Cage, who was an amateur mycologist.

Barnabás Dukay’s (b. 1950) The Monody bears the subtitle, I saw my way with the eyes of my heart. It is part of a 15 minute-long sonata on a theme of four notes: B-A-C-H.

20.45
Informal Gathering: Csendes Sörözö (Silent bar), Ferenczy István utca (off Múzeum körút, near Astoria)
Thursday, June 26

09.30 – 11.00
Parallel Panels: Session 1

Panel A: John Lukacs Lecture Room

Silent Irish Pasts: Swift to Synge
Chair: Márta Pellérdi

Sara Strauß, Universität Paderborn:
Silencing a Generation: Visions of Old Age in Jonathan Swift’s Gulliver’s Travels

Willa Murphy, University of Ulster, Coleraine, Northern Ireland:
Ritualized Silence and Secret Selves: The Seal of the Confessional in 19th Century Ireland

Maroua Manaa, University of Tunis:
The Great Hunger and the Rhetoric of Silence in Synge’s Aran Islands

Panel B: Seminar Room 202

Yeats: Out of and Into Silence
Chair: Maria Gaviña Costero

Győző Ferencz, Eötvös Loránd University, Budapest:
‘The Supreme Theme of Art and Song’: Breaking the Silence: Authorization and Self-Reference in W.B. Yeats’s Works

Réka Mihálka, Independent Scholar, Oberrieden (Switzerland):
Watchful Silence: W. B. Yeats’s Drama

Edit Bődy, University of Western Hungary:
‘To the dead I speak’: Performing silence in Yeats’s last plays

11.00-11.30
Coffee Break

11.30-12.45
Keynote Address 1: John Lukacs Lecture Room

Emilie Morin, University of York:
Theatres and Pathologies of Silence

12.45-14.00
Lunch Break
Panel A: John Lukacs Lecture Room

Poetic Silences 1: MacNeice, Beckett/Mahon, Healy
Chair: Gail McConnell

Karen Brown, University of St. Andrews:
‘Like a beetle under a brick’: Louis MacNeice and the museum as a site of refuge

Ben Keatinge, South East European University, Tetovo (Macedonia):
Silence as Testimony in Samuel Beckett and Derek Mahon

Thierry Robin, European University of Brittany, Brest:
Variations on silence in Dermot Healy’s A Fool’s Errand

Panel B: Seminar Room 202

Northern Ireland: Disturbing Silence
Chair: Győző Ferencz

Stephanie Schwerter, Ecole des Hautes Etudes en Sciences Sociales, Paris:
Silences in the Translation of Northern Irish ‘Troubles’ Fiction

Yu-Chen Lin, National Sun Yat-sen University (Taiwan):
Writing the Unspeakable: Silence, Memory, History in Seamus Deane’s Reading in the Dark

Marianna Gula, University of Debrecen:
Void, Noise, Void: Cinematic Representations of Republican Prison Protests (1976-81)

15.30-16.00
Coffee Break
Thursday, June 26 (continued)

16.00-17.30
Parallel Panels: Session 3

Panel A – John Lukacs Lecture Room

*Exploring Beckett’s Silences: Ethics, the Body, the Unbearable*
*Chair: Emilie Morin*

András Jásdi, Eötvös Loránd University, Budapest:
‘Done with People and Talk’: The Ethics and Politics of the Flesh in Samuel Beckett’s *Molloy*

Erika Mihálycsa, Babes-Bolyai University, Cluj, Romania:
A Dialogic Imagination: Samuel Beckett reading Georges Duthuit/Bram van Velde in *Three Dialogues*

María José Carrera, University of Valladolid, Spain:
The Screaming Silence of Samuel Beckett’s Short Prose

Panel B – Seminar Room 202

*Poetic Silences 2: Hartnett, Yeats, Heaney*
*Chair: Eglantina Remport*

John Braidwood, University of Oulu, Finland:
Michael Hartnett’s *Sibelius in Silence*

Enrico Reggiani, Catholic University of the Sacred Heart, Milan:
The Rose of Silence: Aural implications of a ‘visible symbol’ in the early Yeats

Benedek Tóta, PPKE, Budapest:
Coupled Within Silence: Seamus Heaney and Attila József

17.45-18.30
Evening Tea/Coffee and Sandwiches

20.00
Movie Screening

*Silence*
*(Dir. Pat Collins, 2012)*
*Toldi Mozi (Cinema)*

Bajcsy-Zsilinszky út 36-38
*(from Deák Ferenc tér, after St. Stephen’s Basilica)*
Panel A: John Lukacs Lecture Room

**Woman’s Voice and Silence: Eiléan Ní Chuilleanáin, Roddy Doyle, Jennifer Johnston**  
*Chair*: Stephanie Schwerter

Daniela Theinova, Charles University, Prague:  
The Rags of Language: Eiléan Ní Chuilleanáin’s Silent Poetry

Alesandra Boller, University of Siegen, Germany:  
‘Ask me. Ask me. Ask me.’: Voicing Silence in Roddy Doyle’s *The Snapper* and *The Woman Who Walked into Doors*

Amy Burnside, Queen’s University Belfast:  
Breaking the ‘rule of silence’: Women and Trauma in Contemporary Irish Fiction – Roddy Doyle and Jennifer Johnston

Panel B: Seminar Room 202

**Narratives of Silence: John Banville**  
*Chair*: Thierry Robin

Aleksandra Jovanović, University of Belgrade, Serbia:  
Banville’s ‘Art’ trilogy: The Narrating Voice and the Silence of the Self

Dóra Vécsernyés, Eötvös Loránd University, Budapest:  
‘Not a mere absence of sound’: Silence in John Banville’s *The Infinities*

11.00-11.30  
Coffee Break

11.30-12.45  
**Keynote Address 2: John Lukacs Lecture Room**  
Emer Nolan, National University of Ireland, Maynooth:  
Out of Silence: Gender, Modernity and Inventing a Woman’s Ireland

12.45-14.00  
Lunch Break
Friday, June 27 (continued)

14.00-15.30
Parallel Panels: Session 5

Panel A: John Lukacs Lecture Room

Aspects of Protestant Silence: Beckett, Mahon, Patterson
Chair: Karen Brown

Gail McConnell, Queen’s University Belfast:
‘Well, I suppose it is the Protestant thing to do’: Beckett, Silence, and Protestant Theology

Charlene Small, Queen’s University Belfast:
‘A residual poetry of / Leavetaking and homecoming’: The ‘shipyard silence’ in Derek Mahon’s Poetry

Eglantina Remport, Eötvös Loránd University, Budapest:
‘Did not say a word about it’: Textual Absences in Glenn Patterson’s Fiction

Panel B: Seminar Room 202

Joyce and the Politics of Silence
Chair: Emer Nolan

Rached Khalifa, University of Tunis al-Manar:
Eloquence and Silence in James Joyce’s A Portrait of the Artist as a Young Man

Mark McGahon, Queen’s University Belfast:
‘Stephen sketched a brief gesture’: An Analysis of Silence in the ‘Nestor’ episode of Ulysses

Diarmuid Curraoin, Independent Scholar, Dublin:
The Breaking of the Great Silence: National Rebirth and Cultural Identity in Finnegans Wake

15.30-16.00
Coffee Break
Friday, June 27 (continued)

16.00-17.30
Parallel Panel: Session 6

Panel A: John Lukacs Lecture Room

_Echoes of Eastern Silence: Turgenev and the Irish short story; Northern Irish and Hungarian/Transylvanian Poetry; Yeats’s Hungarian Poem_

*Chair:* Benedek Tóta

Márta Pellérdi, PPKE, Budapest:
‘Eternal Silence’ in the Irish short-story: Turgenev’s influence on George Moore and Frank O’Connor

Zsuzsanna Kiss, Nyíregyháza University College:
‘Silence says neither amen, nor accuses’: The Unspoken in Hungarian-Transylvanian and Northern Irish Poetry

Michael McAteer, PPKE, Budapest:
Dropping the Subject: Yeats’s ‘How Ferencz Renyi Kept Silent’

Panel B: Seminar Room 202

_Joyce and the Art of Silence_

*Chair:* Aleksandra Jovanović

Dalma Véry, Eötvös Loránd University, Budapest:
The Silence of Sense: on the dictation of pieces from James Joyce’s _Chamber Music_

Peter Kuch, University of Otago (New Zealand):
‘Bloowho’ and silence: The ‘Sirens’ episode in _Ulysses_

19.30:
Conference Dinner:
Zappa Caffe, Mikszáth tér
Saturday, June 28

10.00-11.30

Parallel Panels: Session 7

Panel A: John Lukacs Lecture Room

*Silence and Silencing in the Margins: Donegal Women Weavers; Staging the R.U.C.; Performing Waterford*

*Chair:* Alessandra Boller

Farah Mebarki, Independent Scholar, Nevers, France:
‘Spinning Quiet Yarns’: The Silent Language of Donegal Women Weavers

Thomas Saunders, Queen’s University, Belfast:
Performing Peace: Addressing the Role of the Royal Ulster Constabulary in Northern Irish post-conflict theatre

Úna Kealy, Waterford Institute of Technology, Rep. Ireland:
‘Dancing on the Edge’: A Consideration of Jim Nolan’s plays *Sky Road, Brighton,* and *Dreamland*

Panel B: Seminar Room 202

*Symptoms of the Unspoken: From Flann O’Brien to the Unvoiced in Irish Literature and Beyond*

*Chair:* Erika Mihálycsa

Keith Hopper, Oxford University and St. Mary’s University, Twickenham, London:
‘Silent, so to speak’: Flann O’Brien and the Sense of an Ending

Julia Sharapova, Herzen State Pedagogical University of Russia, St. Petersburg:
Verbalisation and Visualisation of the Unvoiced in Irish Literature and Beyond

11.40-12.00

Closing Remarks: John Lukacs Lecture Room

14.00

Afternoon Group Visits to City Sites
(accompanied by Conference Student Assistants):

1) **Budapest Castle District**
   (Hungarian National Gallery, Museum of Modern Art, Matthias’s Church, Fisherman’s Bastion, with panoramic views of the Danube)
   **OR**

2) **Heroes’ Square and City Park**
   (Fine Arts Museum, Vajdahunyad Castle and Lake, Budapest Zoo, Széchenyi Thermal Baths)

*Conference Participants*
Keynote Speakers

**Dr. Emilie Morin** is a Lecturer at the Department of English and Related Literature at the University of York, United Kingdom. Her research interests lie in modern and contemporary British and Irish literature, theatre history, and European modernism. Her highly acclaimed monograph, *Samuel Beckett and the Problem of Irishness*, was published by Palgrave Macmillan in 2009. Other publications include research articles in journals such as *New Theatre Quarterly*, *Modernism/modernity*, *Textual Practice, Journal of Beckett Studies, Irish Studies Review* and the *Yeats Annual*. She is the editor, with Mary Luckhurst, of *Theatre and Human Rights after 1945: Things Unspeakable*, and *Theatre and Ghosts: Materiality, Performance and Modernity* (both forthcoming with Palgrave Macmillan).  

emilie.morin@york.ac.uk

**Dr. Emer Nolan** is Professor of English and current Acting Head of the Department of English at the National University of Ireland, Maynooth, Republic of Ireland. Her main teaching and research interests lie in the field of Irish writing (especially fiction), modernism, and literary/cultural theory. In addition to a wide range of essays and reviews, her publications include the influential study of Joyce and Irish nationalism from 1995, *James Joyce and Nationalism* (Routledge). She is also the author of *Catholic Emancipations: Irish Fiction from Thomas Moore to James Joyce* (Syracuse University Press, 2007), as well as the editor in 2008 of a new Field Day edition of Thomas Moore's satirical history of Ireland from 1824, *Memoirs of Captain Rock*. She is currently working on a new book project on the subject of Irish women artists and political figures between 1960 and 2008.  

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Musician

Flutist **Anna Rákóczy** was born in Budapest and graduated with highest honours at the Ferenc Liszt Music Academy, as a student of Zoltán Gyöngyössy. She received the Scholarship of the Hungarian Republic, awarded annually by the Hungarian Ministry of Education. In 2004 Anna Rákóczy obtained a Master of Music degree from the Peabody Institute of the Johns Hopkins University, U.S.A., where she studied with Marina Piccinini as a Fulbright Scholar. She won First Prize at the Baltimore Music Club Competition, and was a recipient of the Clinton Lee Arrowood Memorial Prize for her outstanding academic achievement. Ms. Rákóczy has performed in numerous international summer festivals: *National Orchestral Institute* (2002), *International Festival Institute at Round-Top, Texas* (2003), *Lucern Festival Academy*, under the direction of Pierre Boulez (2004). Formerly a member of the Erdődy Chamber Orchestra, she currently plays solo flute in the Budapest-Hegyvidéki Chamber Orchestra.  

annhanga2008@gmail.com

Panel Speakers

**Dr. Edit Bődy** has taught at the Department of English Studies, the University of West Hungary, since 1993. She convenes survey English literature courses in the B.A. programme, and she is Head of the Irish Culture and Literature component of the M.A. programme. Her doctoral thesis addressed the anticipation of the Theatre of the Absurd in the late plays of W. B. Yeats. She is also interested in contemporary Irish and Northern Irish poetry and drama; her recent publications focus on these areas.  

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**Alessandra Boller** completed her Master’s degree in Literary Studies in 2011 with a thesis on identity, power-relations and the non-normative body in contemporary Irish literature. She is currently working on a doctoral thesis project under the working title ‘Dichotomies, Norms and Others in Dystopian and Post-Apocalyptic Narratives’. She is also co-editing a collective volume of essays on dystopia. She teaches in the fields of literary and cultural studies at the University of Siegen in Germany, also focusing on Irish literature and culture.  

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**Dr. John Braidwood** has taught at the Department of English Philology, Oulun Yliopisto (University of Oulu), Finland since 2007, during which time he also completed his doctoral thesis on the subject of national identity and the narratives of nation at the University of Warwick, U.K.. John has wide-ranging teaching
experience, having worked as a lектор in Hungary in the early 1990s, and having been employed by the British Council to develop British Cultural Studies in Slovakia. John also received Irish Government funding for three years to develop Irish Studies in Slovakia. He has taught classes and presented research papers at Institutes across Central/Eastern Europe, Scandinavia and the U.K. John teaches Writing Skills, Irish Film, and supervises BA theses on a wide range of British and Irish Cultural Studies topics. john.braidwood@oulu.fi

**Dr Karen E. Brown** lectures on Art History and Museum and Gallery Studies at the University of St. Andrews, Scotland. Her current research focuses on interactions between literature and the visual arts in Irish culture from around 1850 to the present day. She is author of *The Yeats Circle: Verbal and Visual Relations in Ireland, 1880-1939* (Ashgate, 2011). She is also co-editor of ‘Musing in the Museum’, a special issue of *Word & Image* journal (Taylor & Francis, forthcoming 2014) which brings together essays focusing on interdisciplinary themes, including - literature and museology; writing the museum in literature; ekphrasis and pictorial description. keb23@st-andrews.ac.uk

**Amy Burnside** is currently taking a Masters Degree in Irish Literature at the School of English, Queen’s University Belfast. She has recently published an article in the *Journal of Franco-Irish studies*, ‘He Thinks He’s Entangled in a Net’: the Web of Continental Associations in *Waiting for Godot*. Her main research interests are in the areas of modern Irish fiction and drama, particularly in the representations of trauma, and the impact of wider socio-cultural movements on Irish writing. aburnside01@qub.ac.uk

**Dr. María José Carrera** is a Lecturer in the Department of English at the University of Valladolid, Spain, where she took her Ph.D. on Samuel Beckett’s early short prose texts. She has published on Samuel Beckett’s texts and manuscripts in *Samuel Beckett Today/Aujourd’hui*. She is also the editor of the book *The Irish Knot: Essays on Imaginary/Real Ireland* (Valladolid, 2008), co-editor of *Philip Perry’s Sketch of Ancient British History* (Newcastle, 2009), and has a number of book chapters on the work of Samuel Beckett and other Irish authors. mcarrera@fv1.uva.es

**Diarmuid Curraoin** teaches at Sandford Park School, Ranelagh, Dublin. In the past three years he has delivered eight public lectures in Dublin on the works of James Joyce, one of which, ‘Faithful to Herself’, formed part of the James Joyce 2013 Winter series. In July 2012 he delivered the lecture, ‘Myth and Metaphysics in the Works of James Joyce’, at the University of California, Berkeley. In June 2013 he presented the paper, ‘Less than Lovers, More than Friends: Incarnations of Ireland in *Finnegans Wake*’, at the North American James Joyce Conference, the College of Charleston, South Carolina, U.S.A., where he also chaired a panel discussion, ‘The Framing of *Ulysses*’. His book, *I Know That I Have Broken Every Heart: The Significance of the Irish Language in Finnegans Wake and in the Other Works of James Joyce*, has recently been published by the Academica Press. dcurraoin@gmail.com

**Dr. Győző Ferencz** is current President of the Széchenyi Academy of Letters in Budapest. Having completed his Ph.D. in American Literature at Eötvös Loránd University in 1982, he attained his Doc. Habil. at the University in 2010. He is a member of the ‘Literary and Theatrical Studies’ section of *Academia Europaea*. His awards include the József Attila Prize (2000), the Artisjus Literary Foundation Prize (2006) and the *Pro Urbe Budapest Prize* (2010). He has twice been a Fulbright Visiting Research Fellow to Oberlin College, Ohio, and Scottish Arts Council Visiting Translator to the University of St. Andrews in 1995. He teaches courses at the Department of English Studies, School of English and American Studies, Eötvös Loránd University, Budapest, on the poetry and drama of W.B. Yeats, and on twentieth century Irish poetry, including the work of Clarke, Kavanagh, MacNeice, Beckett, Hewitt, Kinsella, Montague, Heaney, Mahon, Longley, Ní Chuilleanáin, Boland, Muldoon, McGuckian and Carson. He has edited and annotated a Hungarian translation of Yeats's poetry (*William Butler Yeats versei*) and published Hungarian translations of other Irish authors in various magazines and anthologies. ferencz.gyozo@btk.ppke.hu

**Dr. María Gaviña Costero** is lecturer at the English Department of Universitat de València, where she earned her Ph.D. with a thesis on the dramatic oeuvre of Brian Friel and its reception in Spain. Her main research interests include contemporary Irish drama from a postcolonial perspective, the relation between
literature and conflict, and theatre reception. She has published several articles on contemporary Northern Irish theatre, and the book *Érase una vez Ballybeg: la obra dramática de Brian Friel y su recepción en España.*

**Dr. Marianna Gula** lectures in the Institute of English and American Studies, University of Debrecen, Hungary, teaching courses on Irish culture, film and literature. She is author of *A Tale of a Pub: Re-Reading the “Cyclops” Episode of James Joyce’s Ulysses in the Context of Irish Cultural Nationalism* (2012). Her articles, mostly dealing with James Joyce, have appeared in the *Irish University Review, European Joyce Studies, Papers on Joyce, Scientia Traductionis*, and in Hungarian journals. She was a member of the translator team thoroughly reworking and re-editing the canonical Hungarian translation of Joyce’s *Ulysses* (published in 2012).

**Dr Keith Hopper** teaches Literature and Film Studies for Oxford University’s Department for Continuing Education, and is a Research Fellow in the Centre for Irish Studies at St Mary’s University, Twickenham. He is the author of *Flann O’Brien: A Portrait of the Artist as a Young Post-modernist* (revised edition 2009), general editor of the twelve-volume *Ireland into Film* series (2001–2007), and co-editor of *The Short Fiction of Flann O’Brien* (2013). He is a regular contributor to the *Times Literary Supplement*, and is currently completing a book on the writer and filmmaker Neil Jordan.

**András Jásdi** developed an early interest in Samuel Beckett’s work and modernism as an undergraduate student. His M.A. thesis examines the changing perception of objects on Beckett’s stage in the light of Heidegger’s concept of boredom. During the course of his studies on the Ph.D. programme at Eötvös Loránd University in Budapest, his interests have turned towards Beckett’s prose as well as to the works of James Joyce. In the foreground of his research are questions of literary modernism and of modernity, the problems of anti-modernism and of totalitarianism, the relation between embodiment and the possibilities of expression. His theoretical orientation centres on the work of the German phenomenologist Edmund Husserl and French phenomenology, with special regards to Maurice Merleau-Ponty and Jacques Derrida, as well as the work of Theodor W. Adorno. In 2010-2011, he studied phenomenology at the Katholieke Universiteit Leuven.

**Dr. Aleksandra V. Jovanović** is Associate Professor at the Faculty of Philology, University of Belgrade, Serbia. She gained her B.A, M.A. and Ph.D. awards in English Literature at the Faculty of Philology, University of Belgrade where she currently teaches Modern British Literature and Postcolonial Literature in English. She is the author of the following books: *Nature, Mystery, Myth: the Novels of John Fowles* (2007) and *Voices and Silences* (2012). Her research interests mainly concern postmodern British and American fiction. In addition to English and Serbian, she speaks Greek and Spanish.

**Dr. Úna Kealy** has worked in professional theatre since 1995 as a company, venue and festival manager, workshop facilitator and occasionally a dramaturge. She currently lectures on Theatre Studies and English at Waterford Institute of Technology (WIT) within the Department of Creative and Performing Arts, working with B.A., M.A. and Ph.D. candidates. In addition to her doctoral thesis on the work of Irish playwright George Fitzmaurice, her research addresses Irish theatre history and practice, specifically regional theatre from the South East of Ireland. A regular contributor to *Irish Theatre Magazine* since 1999, her publications include essays on Wexford playwright Billy Roche. Current projects include research into the work of playwrights Jim Nolan and Una Troy, and a project investigating the work of Waterford based Red Kettle Theatre Company entitled ‘Performing the Region’. Úna is also part of a team responsible for developing research within the School of Humanities in Waterford Institute of Technology, creating research projects, establishing and developing potential partnerships, both at national and international levels.

**Dr. Benjamin Keatinge** is Dean of the Faculty of Languages, Cultures and Communications and Head of English at the South East European University, Tetovo, Macedonia, where he teaches English literature. He holds a doctorate on Samuel Beckett from Trinity College Dublin and he has published articles on Beckett in the *Irish University Review* and the *Journal of Modern Literature* and elsewhere. His research interests also include modern and contemporary Irish poetry and he has contributed essays on poets Richard Murphy, Pearse Hutchinson, Thomas MacGreevy, Brian Coffey and Harry Clifton to edited volumes. He is a regular
Dr. Rached Khalifa is Professor of Irish and English Studies at the Institut Supérieur des Sciences Humaines de Tunis, University of Tunis al-Manar. He has published numerous books and articles on W. B. Yeats and other writers: *The Filthy Modern Tide: Coloniality and Modernity in W. B. Yeats* (CPU 2006), *The Poetics of Ideology in Yeats: Pastoral, Nationality and Modernity* (VDM 2009), and *Emblems of Adversity: Essays on the Aesthetics of Politics in Yeats and Others* (CSP 2009). He has also translated and published several works from the Arabic into English.

Dr. Zsuzsanna Kiss was born in Transylvania, Romania. She studied at Kolozsvár (Cluj) Babes-Bolyai University and became a teacher of English and Hungarian language and literature. In 1999 she obtained her C.Sc. degree at the Hungarian Academy of Sciences Budapest; her dissertation focused on the Hungarian translations and stage history of Shakespeare’s *King Lear*. Her research has lead to the publication of a book entitled *Clowns of Sorrow: King Lear in Hungarian Dresses* (Budapest, Protea 2010). Now she teaches English drama and poetry at Nyíregyháza University College.

Dr. Peter Kuch is the inaugural Eamon Cleary Professor of Irish Studies at the University of Otago, New Zealand. He holds an Honours degree from the University of Wales and an M.Litt. and D.Phil. from Oxford, where he studied with Richard Ellmann and John Kelly. He has held posts at the University of Newcastle, Australia; Université de Caen, France; and the University of New South Wales, Australia; and been a Visiting Fellow at the Humanities Research Centre at the Australian National University and at Trinity College, Dublin. He has published some 50 refereed articles, book chapters and books on Yeats, Joyce, Eliot, literary theory, and Irish and Australian culture. He is a commissioning editor for *The Irish Studies Review* (Routledge) and is on Editorial Board of several journals. He is currently researching a book on Joyce, entitled *Certain Uncertainties*, and a cultural history of the performance of Irish theatre in New Zealand and Australia. He is the representative for those countries on the international organising committee of the Irish Theatrical Diaspora Project.

Klára Ladányi obtained her B.A. degree in English at Eötvös Loránd University, Budapest, in 2009. She has continued her studies at Masters level, specializing in Post-Colonial Studies, and focusing on Irish, Australian and Canadian literature and history. In 2011, she completed her M.A. thesis on the relationship of history and personality in Brian Friel’s two plays, *Philadelphia, Here I Come!* and *Translations*. She is about to commence her studies on the Ph.D. programme at ELTE.

Dr. Yu-chen Lin is Professor of Foreign Languages and Literature at National Sun Yat-sen University, Taiwan. Her research interests are modern Irish literature and Irish American fiction.

Maroua Mana is a Lecturer in English Literature and History. She teaches British History and E.S.P. at the High Institute of Applied Studies in Humanities, University of Tunis, Tunisia. She has completed an M.A. thesis on The Great Hunger in Ireland. She has published an article in *Arts and Humanities*, “The Famine Killed Everything”: The Great Hunger, Trauma and Occlusion in the Rhetoric of Celtic Revivalism in Ireland.” She is currently working on a doctoral thesis on images of modern Ireland in culture and literature.

Dr. Michael McAteer is Associate Professor at the Department of English, Pázmány Péter Catholic University, Budapest, where he teaches courses on 20th century English literature, James Joyce, Modern Irish Drama, and Northern Irish culture. Prior to this he lectured for 10 years at the School of English, Queen’s University, Belfast. His most recent book is *Yeats and European Drama* (Cambridge UP, 2010), and most recent book chapter is ‘From Ireland to Croatia: Hubert Butler and Alojize Stepinac’ in *Ireland: West to East* (Peter Lang: 2014). He has published around 30 book chapters, journal articles and book reviews, including essays in *Irish Studies Review*, Éire-Ireland, *Irish University Review*, *Irish Review*. He is
director of the recently-formed Budapest Centre for Irish Studies, and is writing a book on the idea of excess and modern Irish writing. michael.mcateer@btk.ppke.hu

Dr. Gail McConnell is a Lecturer in Modern and Contemporary Literature at the School of English, Queen’s University Belfast. She has regularly reviewed in the literary journal of the Seamus Heaney Centre for Poetry at Queen’s, The Yellow Nib, in addition to essays and reviews in The Irish Review. She contributed the chapter ‘Catholic Art and Culture: Clarke to Heaney’ to The Oxford Handbook of Modern Irish Poetry (OUP, 2012). Her monograph, Northern Irish Poetry and Theology, has just been published with Palgrave Macmillan. g.mcconnell@qub.ac.uk

Mark McGahon completed his undergraduate and M.A. degree at Queen’s University, Belfast and is currently engaged in doctoral thesis research at the School of English at Queen’s. He is working under the supervision of Professor Brian Caraher and Dr. Steffanie Lehner, analysing James Joyce’s Ulysses for anticipatory intimations of Jean-François Lyotard’s concept of the différend, especially as these intimations touch on the problem of injustice. mmcgahon04@qub.ac.uk

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