

ACIS 2024

June/Meitheamh 17-21
MIC Limerick/Luimneach

**Embracing Change, Navigating Uncertainty:
Ireland and New Beginnings**

**Taoide na tíre ag tiontú:
Ré Nua in Éirinn**

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#ACIS2024

Organising Committee
Coiste Eagraithe

Dr Richard Butler
Professor Eugene O'Brien
Dr Deirdre Flynn
Dr AnneMarie Brosnan
Dr John Morrissey
An Dr Síle Ní Choincheannain
Professor Bill Leahy



Timetable

Time	MONDAY 17 th JUNE	TUESDAY 18 th	WEDNESDAY 19 th	THURSDAY 20 th	FRIDAY 21 st
09:00		Registration TARA FORUM	Registration TARA FORUM	Registration TARA FORUM	Registration TARA FORUM
09:30		Parallel Panels 1 T2.01-T2.14 etc.	Parallel Panels 3 T2.01-T2.14 etc. Workshop/Roundtable for PhD Students T118	Parallel Panels 6 T2.01-T2.14 etc.	Parallel Panels 9 T2.01-T2.14 etc.
11:00		Tea/Coffee TARA FORUM	Tea/Coffee TARA FORUM	Tea/Coffee TARA FORUM	Tea/Coffee TARA FORUM
11:30	Registration TARA FORUM	Plenary 2 – RADVAN MARKUS LIME TREE	Plenary 4 – CAROLINE MAGENNIS LIME TREE	Parallel Panels 7 T2.01-T2.14 etc.	Plenary 6 – PAUL LYNCH LIME TREE
13:00	Registration continues TARA FORUM	Lunch CANTEEN	ACIS Past Presidents' Lunch GREEN YARD Lunch – CANTEEN 13:45 BOOK LAUNCH Caroline Magennis & Emily Bloom T1.18	ACIS Executive Lunch T1.16 Lunch CANTEEN	AGM/Business Meeting/Prizes T1.16 Lunch CANTEEN
14:15	Welcome / Opening Remarks LIME TREE	Parallel Panels 2 T2.01-T2.14 etc.	Parallel Panels 4 T2.01-T2.14 etc.	Plenary 5 – CHANTÉ MOUTON KINYON LIME TREE	Parallel Panels 10 T2.01-T2.14 etc.
15:45	Break	Tea/Coffee TARA FORUM	Tea/Coffee TARA FORUM	Tea/Coffee TARA FORUM	Tea/Coffee TARA FORUM
16:00	Plenary 1 – HANNAGH MCGINLEY LIME TREE	Plenary 3 – ENDA DELANEY T1.18	Parallel Panels 5 T2.01-T2.14 etc.	Parallel Panels 8 T2.01-T2.14 etc.	Parallel Panels 11 T2.01-T2.14 etc.
17:30	Opening Reception TARA FORUM	Book Launches T1.18	Guided Walk Tour of Limerick (Paul O'Brien) LIMERICK CITY CENTRE (DEPARTING FROM MIC MAIN RECEPTION)		Book Launches T1.18
20:00		'Seven Drunken Nights' (tribute to The Dubliners). Optional for delegates (Advance booking required) LIME TREE		Gala Dinner off-campus. Optional for delegates. CLAYTON HOTEL GUESTS TO ARRIVE @19:30	



Welcome everyone to Mary Immaculate College in Limerick for this ACIS annual gathering. We are delighted to have you all on our campus and look forward to a conference full of wit, wisdom and new research and knowledge being generated across a broad range of fields in Irish Studies. We have a huge number of papers so every academic taste is catered for. We are trying as far as possible to have an environmentally-positive conference, and your support is appreciated as we try to keep printing to a minimum. We also have a number of cultural events and book launches so it should be an exciting week. We hope you enjoy it.

Prof Eugene O'Brien & the organising committee



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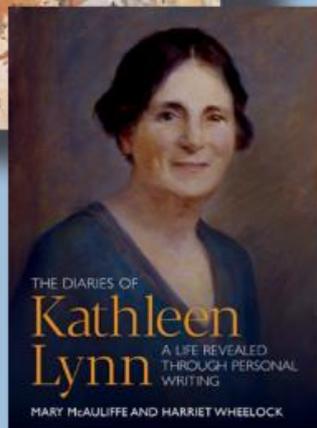
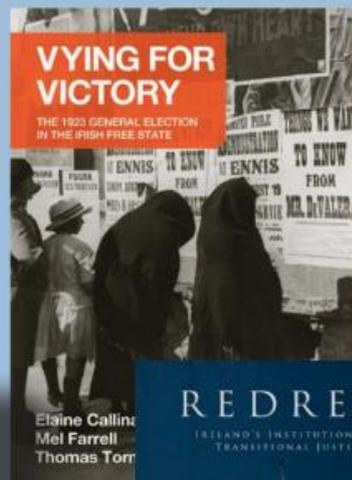
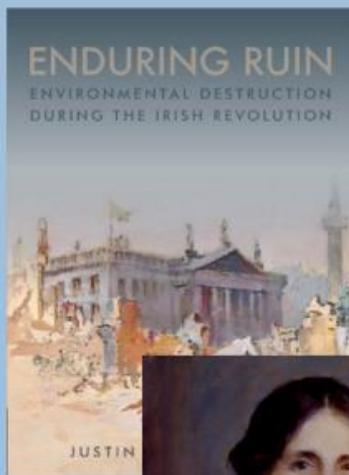


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ACIS MIC 2024 Conference

Programme



Monday June 17th Registration, Reception and Opening Plenary Session

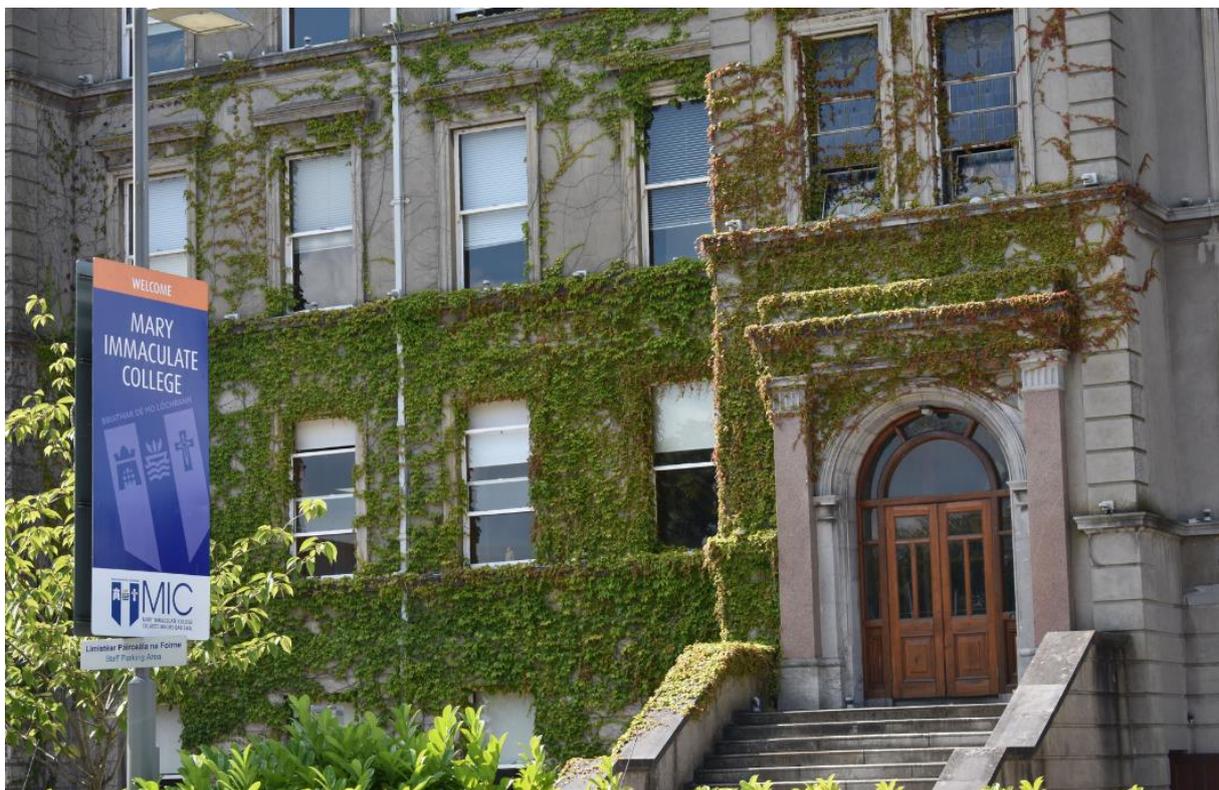
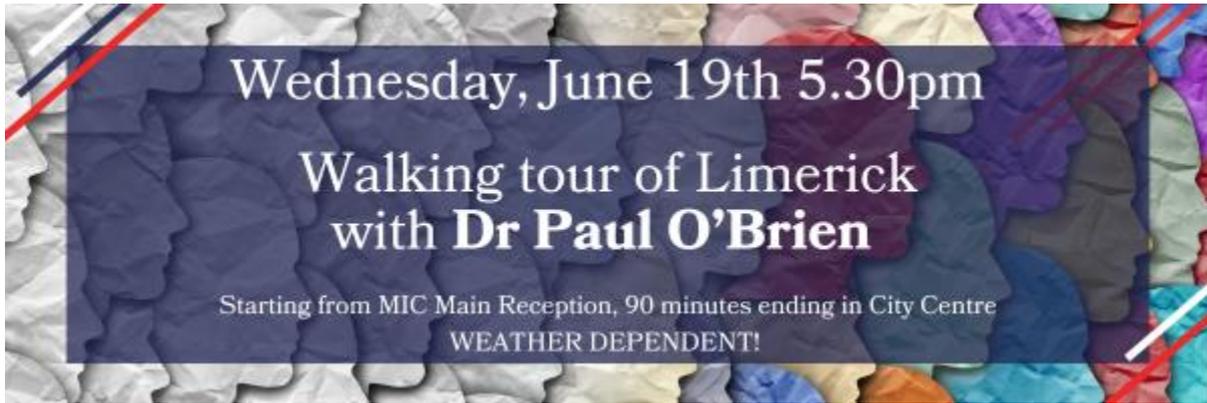
Registration 11:30 – 14:00
Tara Forum

Welcome and Opening Remarks 14:15 – 15: 45
Lime Tree Theatre

Plenary 1 16:00 – 17:00
Hannagh McGinley
Lime Tree Theatre
Chair: John Morrissey

Opening Reception 17:30
Tara Forum
Sponsored by Limerick City & County Council







Dr Hannagh McGinley, Assistant Professor of Education, MIC Thurles
Irish Mincéir/Pavee/Traveller Culture and History in Education: Past, Present and Future Possibilities (or Possible Futures)
Monday, June 17 4pm, Lime Tree Theatre | Chair: John Morrissey

Ireland's indigenous Mincéir/Pavee/Traveller community has long endured oppression and racism in society. Within and across the continuum of education, this minority community has traditionally experienced significantly lower participation, retention and progression rates relative to the Irish settled community. Research highlights that in terms of academic achievement, Traveller students are lagging behind their settled peers and students from 'other' ethnic minority backgrounds in numeracy and literacy standardised tests. Research about Travellers' experiences in education and their apparent lack of engagement in school, points to problematic relationships with their peers and their teachers, a strong sense of not belonging and the irrelevance of the school curriculum as it is currently enacted.

This paper will draw on the lived educational experiences of the researcher as well as the findings of a wider study which examined how an intercultural approach to education was being conceptualised and enacted in relation to Travellers, in one urban DEIS (disadvantaged) post-primary school in the West of Ireland with a highly diverse student population. Furthermore, it will draw on the findings of a study examining the experiences of Travellers who had completed or were in the process of completing further and higher education programmes in Ireland.

This paper will examine issues of identity, belonging, and peer and teacher relationships for Traveller students. The findings will be interrogated in the context of previous research and Critical Race, feminist, and class theories. Finally, the paper will conclude with recommendations for policy, practice, and future research, emphasising the need for critical engagement with intercultural approaches to education across the continuum of education.

Dr Hannagh McGinley is a member of the Irish Mincéir/Pavee (commonly referred to as Travellers) community. Her research expertise is Traveller education, anti-racism, culturally responsive and intercultural approaches to education. Her roles have included post-primary school teacher, community development practitioner, casual lecturer and module coordinator. Dr McGinley worked as an Education Officer at the National Council for Curriculum and Assessment (NCCA), where she was responsible for advancing the recommendations of NCCA's **Traveller Culture and History in the Curriculum: A Curriculum Audit**. More recently she was appointed the role of Assistant Professor in Education in MIC Thurles.

Dr Radvan Markus, Senior Lecturer in Irish language and literature, Charles University, Prague
Early Irish Literature and Ecology
Tuesday, June 18, 11.30am, Lime Tree Theatre | Chair: Sile NiChoincheannain

According to one of the pioneers of ecocriticism, Lawrence Buell, it is important, in order to "arrive at a more ecocentric state of thinking than western culture now sustains", "to take stock of the resources within our traditions of thought that might help address" the crisis. Such a process can be observed in Ireland in the reinterpretation of its medieval literary tradition. While in the Revival period it was primarily regarded as a resource for building national identity, many recent writers and intellectuals, such as Biddu Jenkinson, Paddy Bushe and Michael Cronin, have increasingly seen it as a repository of ecological thought. The lecture addresses the question to what extent such approaches are justified. Using the ideas of Timothy Morton, especially the concepts of "mesh" and "strange stranger", it offers modern ecocritical readings of

some key Old and Middle Irish texts, such as *Immram Brain*, *Acallam na Senórach* and *Buile Suibhne*. Prominent themes include the blurring of differences between humans, animals, and inorganic nature, as well as the tendency to establish links between nature and the modernizing influence of Christianity with its new technology of writing.

Radvan Markus is senior lecturer 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* (Leabhar Breac, 2023) and *Echoes of the Rebellion: The Year 1798 in Twentieth-Century Irish Fiction and Drama* (Peter Lang, 2015). He has published widely on modern(ist) Irish-language prose and drama, focusing on the work of Pádraic Ó Conaire, Micheál Mac Liammóir, Flann O'Brien, Máirtín Ó Cadhain and others. 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.

Prof Enda Delaney, Chair in Modern History, University of Edinburgh

Out of Time? Ireland and Modernity

Tuesday, June 18, 4pm, T.118 | Chair: Richard Butler

In this lecture Enda Delaney presents a provocative and original interpretation of Irish history challenging existing understandings that Ireland only became modern in the 1960s. He demonstrates how the Irish encounter with modernity stretched over at least three centuries, and explores how ordinary people made sense of this transformation, charting the ways in which values, consciousness and beliefs interacted with social, political and cultural revolutions to create a distinctive experience of becoming modern. Cultural loss, colonialism, exile and dispossession shaped this history as much as global capitalism, technology and the development of the modern state. But it was not just impersonal forces that controlled everyday lives—generations sought to shape their own destinies and histories, and adapt the 'old' ways of doing things in the face of relentless waves of 'progress'.

Enda Delaney is Professor of Modern History and Director of Research at the Edinburgh Futures Institute, a major interdisciplinary institute at the University of Edinburgh which draws together research from the arts, humanities and sciences. He has published extensively on the history of modern Ireland, including religion, emigration and the Great Famine, and the global Irish diaspora since c. 1800. His book, *Making Ireland Modern: The Transformation of Society and Culture*, will be published in 2024 by Oxford University Press.

Assoc Prof Caroline Magennis

Writing the Body and 'Body Work' in new writing from the North of Ireland

Wednesday, June 19, 11.30am, Lime Tree Theatre | Chair: Deirdre Flynn

This paper seeks to reflect on the representational history of the body in writing from the North, with a focus on contemporary texts which take embodied experiences as their narrative catalysts. It will also reflect on the physical work of writing in our discipline, and particularly in writing which borders on life writing and autoethnography. Irish feminist thought has, for decades, thought meticulously through the symbolic potential and representational lacunae that beset Irish 'body texts' - I want to claim kinship with this rich lineage and draw attention to the bright future of emerging scholars in this field. We will think about the ways in which twenty-first century texts have offered a more expansive approach both to the representation of the body and also what it means to be a writing body that attends to this work, particularly in the age of the unequal academic workplace. For this, I want to draw on writerly bodies critical, creative and hybrid to consider the work of putting the embodied self back into writing and the potentials and vulnerabilities of a complex, embodied ontology. It will reflect on my own relationship to this 'body work', following Judith Butler: 'I tell a story about the relations I choose, only to expose, somewhere along the way, the way I am gripped and undone by these very relations.' I will use examples from recent fiction, including Louise Kennedy and Michael Magee, alongside my own creative-critical practice to think through how we might bring our bodies with us instead of pretending they don't exist.

Caroline Magennis is Associate Professor (Reader) in Contemporary Literature at the University of Salford, where she is Impact Lead for the School of Arts and Media and teaches as much Irish writing as they will let

her get away with. She is the author of *Northern Irish Writing After The Troubles* (2021), which was the joint winner of the BACLA Prize, and *Harpy: A Manifesto for Childfree Women*, which will be published in May 2024 by Icon Books (English) and Grupo Planeta (Spanish). Originally from Portadown, Co. Armagh, she has published widely on literature and culture from the North with a focus on women's writing, contemporary fiction and popular culture.

Assistant Prof Chanté Mouton Kinyon, Assistant Professor of English, University of Notre Dame

Somewhere in Between?: How Blackness Functions in Ireland Today

Thursday, June 20, 2.15pm, Lime Tree Theatre | Chair: Anne Marie Brosnan

The twenty-seventh amendment to the Constitution of Ireland was overwhelmingly supported by nearly eighty percent of the electorate. On 11 June 2004, the referendum altered the right of Irish citizenship from *jus soli* (right of the soil) to *jus sanguinis* (right of blood). Often referred to as a racist referendum, critics of the amendment signaled fears of Black women journeying to Ireland at the late stage of their pregnancies in order to give birth in Ireland. Suggestively, a calculated move by pregnant asylum seekers from Africa whose children—prior to the vote—would be granted full Irish citizenship at birth. Yet twenty years later, everywhere I look, Black women are representing Ireland. In the summer of 2022, New York theatregoers were able to see Ruth Negga as Lady Macbeth at the Longacre Theatre and Caroline Strange as the mixed-race, Jamaican-born Ireland raised, Judith Noone in Jaki McCarrick's *Belfast Girls* (2015) at the Irish Repertory Theatre. At the Gaiety Theatre in early 2024, Sade Malone starred in John B. Keane's *Sive* (1959) in the titular role. And it seemed all of Ireland happily cheered on as Ayo Edebiri shouted out to "her people" each time she won an award for her role as chef Sydney in *The Bear* (TV Series; 2022-).

From one perspective Ireland is a racist and unwelcoming nation and from another Black people and Black identity are celebrated as central to modern Irish Identity. Perhaps the truth lies somewhere in between?

Chanté Mouton Kinyon is Assistant Professor of English at the University of Notre Dame. Kinyon's primary research explores transnational Black American literature and culture, with a particular interest in the way in which Black American culture and literature intersects with Irish culture and literature. The 2019–2021 Moreau Postdoctoral Fellow (ND), Kinyon was previously the 2018–2019 NEH Fellow at the Keough-Naughton Institute for Irish Studies.

Paul Lynch Booker Prize Winning Author

Friday, June 21, 11.30am, Lime Tree Theatre | Chair: Eugene O'Brien

Paul Lynch is the award-winning author of five novels - *Prophet Song*, *Beyond the Sea*, *Grace*, *The Black Snow* and *Red Sky in Morning*. His most recent novel, *Prophet Song* was published to wide acclaim in 2023 and won the Booker Prize. It was also shortlisted for the An Post Irish Novel of the Year. He has previously won the Kerry Group Irish Novel of the Year, and France's Prix Libr'à Nous for Best Foreign Novel, among other prizes. He has been shortlisted for many international awards, including the UK's Walter Scott Prize, and France's Prix du Meilleur Livre Étranger, Prix Littérature-Monde, and the Jean Monnet Prize for European Literature. He lives in Dublin.



Tuesday June 18th Parallel Panels 1 9:30 – 11:00

Panel 1:1 Contemporary Irish Writing: Women the Novel and Roddy Doyle

Chair: Deirdre Flynn

T2:01

Cassidy Allen, 'Rewriting' The Contemporary Irish Women's Novel

Matthew Fogarty, 'You know more than you pretend': Passing, Jazz Inversion, and False Racial Equivalence in Roddy Doyle's *Oh, Play That Thing*

Abstracts of the speakers:

Cassidy Allen 'Rewriting' The Contemporary Irish Women's Novel

The contemporary Irish novel has been changing considerably over the last decade or so, primarily in regard to who is writing it and what genre it falls under. Women writers have been becoming increasingly more and more popular and successful in Ireland, one only need look at the likes of Anne Enright, Anna Burns, Claire Kilroy, Sally Rooney, and more. This paper will explore how we as educators can teach these novels and genres in a field that has been largely focused on maintaining the matrilineal sort of lineage of the novel after Joyce and modernism. How do we make sense of questions of genre? How do we welcome women's voices and narratives into the pedagogical and academic fold, particularly when those voices challenge the stereotypical idea of what it means to be Irish? Inspired by Claire Bracken's work, I will argue that 'non-linear creative exchange between moments of time in women's writing' must be further explored to break out of the matrilineal type lineage of women's writing when it comes to the contemporary novel.

Biography: Cassidy Allen is a third year PhD student in English at Boston College. Her research interests include contemporary women writers, twentieth and twenty-first century Irish literature, and feminist theory. She has presented work at conferences like the Northeast Modern Language Association and American Conference for Irish Studies, and currently has a chapter on Sally Rooney in the publication process. She received both her BA and MA in English from the University of Connecticut.

Matthew Fogarty 'You know more than you pretend': Passing, Jazz Inversion, and False Racial Equivalence in Roddy Doyle's *Oh, Play That Thing*

This paper explores how Roddy Doyle's *Oh, Play That Thing* (2004) utilises the jazz aesthetic to address some of the common and persistent misconceptions around the prevalence of racism in contemporary Irish culture. The paper adopts a wide-angle approach to the jazz aesthetic. On the one hand, it evaluates how Doyle's novel engages with the literal and symbolic significance of certain jazz-related cultural contexts, most notably, the Harlem Renaissance, the Prohibition era in the United States, and the contemporaneous anti-jazz campaign in Ireland. On the other hand, it examines how the novel's narrative relies on narrative techniques that call to mind some intrinsic characteristics of the jazz aesthetic, such as call and response, rhythmic syncopation, and chordal inversion. In doing so, this paper demonstrates how the narrative techniques that facilitate this reimagining of the Jazz Age push beyond the constraints imposed by the short story format in which Doyle initially addressed the subject of racism in contemporary Irish culture, that is, the serialised stories that appeared in the Irish multicultural monthly newspaper, *Metro Éireann*, and were subsequently published as *The Deportees and Other Stories* (2007).

Biography: Matthew Fogarty is the author of *Subjectivity and Nationhood in Yeats, Joyce, and Beckett: Nietzschean Constellations* (Liverpool UP, 2023). He has published articles in the *Irish Gothic Journal*, *International Yeats Studies*, *Modern Drama*, the *James Joyce Quarterly*, and the *Journal of Academic Writing*. He is co-editor (with Katherine Ebury and Bridget English) of *Ethical Crossroads in Literary Modernism* (Clemson UP, 2023). His current book project, *Identity Politics and the Jazz Aesthetic: Ethnicity, Gender, and Class in Modern Transatlantic Literature*, explores how white writers from Britain and Ireland have used and abused the jazz aesthetic to address formative socio-political developments and complex ethical concerns.

Panel 1:2: ROUNDTABLE Rosamund Taylor, *In Her Jaws*

Chairs: Julia Obert and Eric Falci

Room T2:02

Pat Coughlan, Professor Emerita, University College Cork
Elizabeth Fredericks, Associate Professor, Hillsdale College
Ann Neelon, Professor Emerita, Murray State University
Kelly Sullivan, Clinical Associate Professor, New York University

Julia Obert is Professor and Assistant Chair of English at the University of Wyoming. She has published two books—*The Making and Unmaking of Colonial Cities* (Oxford UP, 2023) and *Postcolonial Overtures* (Syracuse UP, 2015)—as well as chapters and essays in a variety of Irish Studies, Postcolonial Studies, and critical theory volumes and journals. Her current book project is tentatively entitled *Irish Joy: Resistant Affects in Contemporary Irish Literature*.

Eric Falci is Professor of English at the University of California, Berkeley. He is the author of *Continuity and Change in Irish Poetry, 1966-2010*, *The Cambridge Introduction to British Poetry, 1945-2010* and *The Value of Poetry*, as well as a number of essays on Irish and British poetry. With Paige Reynolds, he co-edited *Irish Literature in Transition, 1980-2020*.

Pat Coughlan, Professor Emerita in English, University College Cork, has published extensively on Irish writing, especially 20th-century fiction and poetry, with a focus on modernism, gender in canonical poets, and women's writing, including Eiléan Ní Chuilleanáin and Máire Mhac an tSaoi.

Elizabeth Fredericks is an Associate Professor of English at Hillsdale College, where she teaches Great Texts and twentieth-century British and Irish literature. Her research interests include religion and literature, ritual and memory, and modern receptions of classical literature.

Ann Neelon is Professor Emerita in the English and Philosophy Department at Murray State University in western Kentucky. A recipient of the Regents Teaching Award, she directed MSU's low-residency MFA program from 2010 to 2016 and edited *New Madrid* journal from 2006 to 2018. She is also the author of *Easter Vigil*, which won the Anhinga Prize for Poetry and the RPCV Writers and Readers Award.

Kelly Sullivan is Clinical Associate Professor at New York University's Glucksman Ireland House, where she directs the MA in Irish Studies. Her essays have been published in *Modernism/modernity*, *Éire-Ireland*, *Modernist Cultures*, and elsewhere. She is working on a book on novelist Molly Keane.

Panel 1:4 ROUNDTABLE The Scholar's Dilemma: Remaining Active in Irish Studies in a Changing Higher Education Landscape

Chair Beth O'Leary Anish

RoomT2:04

Beth O'Leary Anish, Community College Rhode Island
Jeryn Woodard Mayer, Houston Community College
Cara McClintock-Walsh, Northampton Community College
Kristina Varade, BMCC, CUNY

Given the scarcity of tenure-track teaching positions in higher education, it is no wonder that Irish Studies scholars today more often find themselves at non-research tier institutions with heavy teaching loads. Many of us take these positions not only for a chance to stay in an academic career, but for the love of teaching and for the chance to make a difference in the lives of students who may not have the financial means or academic preparation to attend a selective university. In the American education system, these students often turn to community colleges—associate's degree granting institutions also known as two-year or junior colleges—to build their academic skills for transfer into a bachelor's degree program or to prepare for a career. Either way, these institutions offer no upper-level electives, and therefore few chances for faculty to teach much beyond broad first-year survey courses.

This round-table discussion will address two main questions regarding the changing landscape in academia: 1) how can we work our own academic interests into our classes at institutions with no courses in Irish history, literature, etc., let alone Irish Studies programs or graduate programs? and 2) how do we maintain an active scholarly life when we teach a 5/5 load (or more) or are otherwise overloaded with administrative responsibilities?

Biography: Beth O’Leary Anish is Dean of Learning Commons and former English professor at the Community College of Rhode Island. Dr Anish’s book *Irish American Fiction from World War II to JFK* was published by Palgrave in 2021. She has published in *New Hibernia Review* and has a forthcoming chapter in the *Routledge History of Irish America*.

Biography: Jeryn Woodard Mayer is Professor of Art History at Houston Community College. She is currently pursuing a PhD in Contemporary Irish Studies at Mary Immaculate College in Limerick. Her research focuses on public art and painted walls as the primary visual output of Belfast’s cultural identity.

Biography: Cara McClintock-Walsh is Professor of English at Northampton Community College, where she teaches courses in Irish Literature. Dr McClintock-Walsh’s essay was featured in the collection *W.B. Yeats and Postcolonialism*. Her chapter on race and Irish drama is forthcoming in *The Routledge Handbook of Irish America*. Her research interests include anarchy and feminism, and race and Irish studies.

Biography: Kristina Varade is Professor of Modern Languages at BMCC, CUNY Her scholarship includes current fiction from Ireland and Italy, topics in contemporary Traveller narrative, and Anglo-Irish travel writing concerning Italy. She has published in *Irish Studies Review*, *New Hibernia Review*, and in several Irish and Italian edited volumes. Dr Varade has been awarded research fellowships at Trinity College, Dublin’s Long Room Hub, at UCD’s Humanities Institute, and at Marsh’s Library, Dublin for her interdisciplinary research.

Panel 1:5 Migration, Language and Identity

Chair: Sile NiChoincheannain

Room T2:05

Tamami Shimada and Joan O’Sullivan, Irishness and identity-making in new speakers of Irish English
Megan Milburn-McAlister, What Cemeteries and the 1860 Census Tell Us About Irish-American Women in the United States West

Abstracts and Biographies:

Tamami Shimada and Joan O’Sullivan Irishness and identity-making in new speakers of Irish English
The linguistic environment of Ireland has undergone dramatic change in recent decades due to net immigration; this has led to discussions of the relationship between immigrants to Ireland and the variety of English spoken in Ireland, Irish English (IrE). This paper examines the linguistic construction of ‘Irishness’, or Irish identity, by immigrants to Ireland in terms of the concept of the ‘new speaker’. While the ‘new speaker’ concept is usually associated with later acquisition of a particular language (O’Rourke and Ramallo 2018), it is extended here to include new speakers of varieties of a particular language, in this case IrE. The relationship between language and identity can be viewed in terms of identity-marking, in which language displays collective identity, and identity-making, in which linguistic features are used to construct personal identity (Shimada & Mikami 2023 texts in jp). In the presentation, we analyse narratives of immigrants to Ireland, to demonstrate how features of IrE, as identity markers of Irishness, work in terms of identity-making of new speakers of this variety.

Biography: Tamami Shimada is a Professor in English Linguistics at Meikai University, Japan. She is currently a visiting scholar at Mary Immaculate College with the Japan Society for the Promotion of Science (JSPS) research ‘*Linguistic knowledge and language change: Testing and forming a theory of social meaning formation based on Irish English usage data*’. Her research interests include the grammar of Irish English and sociolinguistics, especially in the Irish context.

Biography: Joan O’Sullivan is a Lecturer in Applied Linguistics in the Department of English Language and Literature at MIC. Her research is predominantly in Irish English, including the discourse of Ireland’s Travelling community and the linguistics of Irish radio advertising. Her monograph, *Corpus Linguistics and the Analysis of Sociolinguistics Change* (Routledge) was published in 2019.

Megan Milburn-McAlister What Cemeteries and the 1860 Census Tell Us About Irish-American Women in the United States West

Portland, Oregon’s Irish immigrant population rose from one to ten percent between 1850 and 1860, and the ‘Famine Irish’ started the city’s first Catholic cemetery in 1858. This is just one example of many that shows the growing Irish presence in the nineteenth century United States West. Information can be

gathered about whether or not these new Irish-Americans brought their Irish identity with them by using material culture, like headstones, as source material. Irish women are underrepresented in the story of Euro-American settlement in Washington, Oregon, and California. Women who traveled in their lifetimes from Ireland, to the American East Coast, and then on to the US West can be added to the historical narrative by gathering information from the 1860 Census, states' early settler databases, obituaries, and other peripheral relationships like their husbands and children.

Using field work and primary sources that have been assembled for my graduate thesis, this paper will address the topics of marriage, home industry, urban and rural communities, and the commemoration of Irish women in the territories' earliest cemeteries. The paper is interdisciplinary and includes the fields of transnational history and women's studies.

Biography: I am a historian of nineteenth and twentieth century Irish and Irish American women, with a particular interest in lived experiences of women during migration, the Northern Ireland conflict, and political change. I anticipate I will graduate with my MLA in History from University of St. Thomas, Houston in May 2024. In 2023 I presented at the American Conference for Irish Studies, the Western History Association, and the North American Conference on British Studies. I embody practices found in the history I study, and am currently knitting my way through Northern Irish and English wool and fiber

Panel 1:6 Diverse Histories: Irelands of the Past

Chair: Jay Roszman

Room T2:06

Constantin Torve, Mapping agrarian violence: A new approach to the history of social conflict in Ireland

Emily Dupuis, 'Parnell' Reimagined: Irish Nationalism and its Forgotten Sisters

Abstracts and Biographies:

Constantin Torve Mapping agrarian violence: A new approach to the history of social conflict in Ireland

Existing research has treated agrarian secret societies as largely parochial and apolitical phenomena, with little organisational or ideological continuity. Accordingly, the protest repertoires of the Moll Doyles, the Lady Clares/Terry Alts, and the Molly Maguires share a set of characteristics which have hitherto not been assessed as the result of a potentially continuous evolution, despite their partial geographical overlap and relatively quick succession. Evidence will be presented that these three phenomena were in fact connected, that their tactics and methods informed each other, and even that the remnants of the Lady Clares merged with the burgeoning Molly Maguires in 1845.

I will present a comprehensive spatial overview of the three phenomena and their overlap with socio-demographic, infrastructural and spatial conditions. For this, will draw on an extensive newspaper record and the Outrage Papers, using QGIS to map every single incident ascribed to the respective phenomena. This will form the basis of a discussion on the otherwise hidden aspects of social conflict that can be revealed through such an approach, and the importance of space and place as categories of analysis more broadly.

Biography: Constantin Torve is a PhD student in History at Queen's University Belfast. He has an MA in History and an MSc in Political Science from Uppsala University. His ESRC-funded research project *Valleys of Fear: Mapping Agrarian Secret Societies in Ireland, 1840-1880* seeks to develop new methodological approaches to the study of class conflict and agrarian violence. The presentation given at ACIS 2024 represents a discussion of such a methodological approach.

Emily Dupuis 'Parnell' Reimagined: Irish Nationalism and its Forgotten Sisters

Much debate surrounds the untimely downfall and demise of Charles Stewart Parnell, specifically regarding the direction Irish nationalism may have taken had he not passed at the age of 45. Yet while many scholars continue to examine his role as a centralizing figure, less attention is paid to his sisters – Fanny and Anna.

This paper examines their dynamic roles, both in America and Ireland, to illuminate the uniquely gendered ways such women could participate in and influence Irish nationalist politics. While they constructed spaces in which they could espouse their politics and act as leaders, they – like many other Irish women of the time – were effectively constrained by their gender in ways which have muted their historical contributions even to this day.

This paper seeks to redress that imbalance, reintroducing both Parnell sisters alongside their successes and frustrations within the confines of male-centered Irish nationalism in order to continue the process of recalibrating our understanding of how such politics functioned on the ground, overlapping with legacies of English colonialism to impact women's lives.

Biography: My research focuses on the consistent interconnectedness between colonialism, gender, and power. Specifically, I am interested in studying women and popular religion in the late early modern period, specifically after the pivotal Tudor reconquest of Ireland and the ensuing centuries of power contestation. How did women influence Irish Catholic culture as intergenerational transmitters of belief systems? What was the significance of their participation in religious rituals like holy well ceremonies, wakes, and practices to placate fairies and banshees? How did they occupy the liminal space between this world and the next, and what did that mean for their day-to-day lives? These questions, and the larger context of how Irish women accommodated and resisted colonialism, compose the heart of my work.

Panel 1:7 Irish Immigrant Stories in America

Chair: Jose Lanthers

Room T2:07

Anelise Hanson Shrouf, *Irish Immigrant Stories Against the Grain*

Patricia Crowley, *Buried in the Heartland: Tales from the Irish-American Frontier*

Abstracts and Biographies:

Anelise Hanson Shrouf *Irish Immigrant Stories Against the Grain*

In the 1840s, thousands of Irish men and women emigrated to the port of New York. When they fell ill, became destitute, or were simply seen to be incompatible with New York's public spaces. They were sent (often forcibly) to New York's Bellevue Almshouse – the only public health site that offered social services to people fleeing famine.

White New Yorkers in the nineteenth century feared an 'immigrant menace' overtaking their city and overwhelming public institutions, in ways that presaged recent conflicts about refugees, public assistance, and humanitarian obligation. Nineteenth-century bureaucrats responded to these fears through surveillance, and by rendering Irish immigrants into data. The Almshouse recorded immigrants' 'diseases' (a category which included the social maladies 'recent emigrant' and 'destitute'), their children (who they would often be separated from inside the Almshouse) and the spaces of confinement to which they were sent.

This presentation uses the Bellevue data – which often dehumanized Irish people – to demonstrate how scholars can use new digital technologies to read archives 'against the grain,' and give weight to historical actors long since written out of history. In the process, it interrogates dominant narratives about Irish-America, and suggests new directions for research into the Irish diaspora.

Bibliography: Anelise Hanson Shrouf is an Assistant Professor at Bates College, where she teaches in the History Department and the programs in American Studies and Digital and Computational Studies. Her research explores the experiences of everyday people as they navigated spaces and bureaucracies in the nineteenth-century Atlantic world. Her book, *Aiding Ireland: The Great Famine and the Rise of Transnational Philanthropy* investigates the political uses to which famine relief was put by governments, groups and individuals in the nineteenth century.

Patricia Crowley *Buried in the Heartland: Tales from the Irish-American Frontier*

When human bones were discovered at a 2007 construction site in Dubuque, Iowa, no one could have foreseen the largest excavation of a European-American burial ground. Nearly one thousand graves were examined over five years, a fraction of the 6,000 estimated interments. The forgotten graveyard contained the remains of Iowa's first Irish immigrants.

Twenty miles south, a few hundred individuals from Cork and Limerick arrived in the 1840s, and settled in Maquoketi, renamed Garryowen. Unlike Dubuque's Third Street Cemetery, the graves and the Gothic limestone church, St. Patrick's, are virtually all that remain.

Buried in the Heartland: Tales from the Irish-American Frontier is the third instalment in a series, *Ghosts of Garryowen: the Rise and Fall of a Frontier Town* (New York, 2019) and *Forgotten Graves: Irish on the Iowa Frontier* (Boston, 2023). I will focus on the first Irish immigrants who scrambled to settle territories west of

the Mississippi River in the early to mid-19th century. I will answer the question of what did and does it mean to be Irish in the American Midwest. I will explain how thousands of pioneers disappear from memory and what happened to the Iowa Irish in a land of new beginnings.

Biography: Patricia Crowley is an independent scholar residing in New York. She holds a Bachelor's degree in European History, University at Albany, and a Master's degree in Social Studies Education from Teacher's College, Columbia University. Her research interests are Irish immigrant communities in the Midwestern and Western United States and the role of Irish women in the American labor movement.

Panel 1:8 Biosemiotics, Transnationalism and Ukraine

Chair: Trish Kiernan

Room: T2:08

Colleen Taylor, What Can Biosemiotics Offer Irish Studies?: A Famine Case Study

Kersti Tarien Powell, 'It's time again to read the poet from Odessa': Ukraine in Recent Irish Literature

Margu rite Corporaal, Redefining Ireland's Regional Literatures: Transnational Perspective on Genre and Methodologies

Abstracts and Biographies:

Colleen Taylor What Can Biosemiotics Offer Irish Studies?: A Famine Case Study

This paper explores a subset of the environmental humanities, biosemiotics, in relation to Irish Studies. Biosemiotics asks us to consider that all biological activity, from the growth of a fungus to human interaction, is communicative, semiotic. The Famine offers a particularly interesting case study for the application of biosemiotics because it was a bio-social event in which a fungus made the parasitic symbiosis of colonialism literal. The historical metaphor of British colonialism as a growing fungus in eighteenth-century Irish writing was writ large across the Irish landscape in the 1840s. Under biosemiotics we can reconceptualize the Famine from a 'failure' of the potato crop into a powerful, biocultural message about colonial consumption. Biosemiotics may also enable us to reclaim some of the otherwise deemed 'bad' Famine literature, such as stories and poems written by William Carleton and Lady Jane Wilde. Famine writing's metaphors, whether considered aesthetically 'good' or 'bad' articulate Ireland's—and humanity's—kinship with the nonhuman. Ultimately this paper applies biosemiotics in order to posit new ways that Irish Studies might cross-fertilize biological and environmental science with its humanities practices.

Biography: Colleen Taylor is Assistant Professor of English and Irish Studies at Boston College. She specializes in eighteenth-century Ireland, environmental humanities, and new materialism. Her first monograph, *Irish Materialisms: The Nonhuman and the Making of Colonial Ireland, 1690-1830*, is forthcoming with Oxford University Press in 2024. She has published in * ire-Ireland*, *Eighteenth-Century Fiction*, *Tulsa Studies in Women's Literature*, and other essay collections. Previously she held postdoctoral fellowships at the University of Notre Dame (NEH, Yeats) and University College Cork (IRC).

Kersti Tarien Powell 'It's time again to read the poet from Odessa': Ukraine in Recent Irish Literature

'This play is about us, about everything that's currently happening in Ukraine,' said Ukrainian actress, Iryna Buchko who played the role of Sarah in Lesya Ukrainka National Academic Theatre's production of Brian Friel's *Translations*, performed in Dublin this last summer (*Irish Times*). A quintessential Irish play, articulating the strictures and consequences of colonial domination and military invasion, resonated with its Ukrainian cast, and provided a literary mirror for their post-invasion reality.

Focusing on representations of Ukrainian characters, intertextual evocations of Ukrainian authors and, finally, on Irish writers' reactions to the Russian invasion of Ukraine, this paper will argue that, in their turn, contemporary Irish writers utilize Ukrainian characters, settings and themes as imaginative vehicles for exploring Ireland's own cultural and political vulnerabilities. In specific, I will concentrate on Brian O'Connor's 2011 crime novel *Bloodline*, which features a large Ukrainian cast of characters, Anna Burns's intertextual references to Nikolai Gogol's short stories in *Milkman* (2018), and on recent poetry such as, for example, Gerard Smyth's 'Reading Ilya Kaminsky,' which appeared in the first post-invasion issue of *Southword* in 2022.

Biography: Kersti Tarien Powell is an Associate Professor and the Director of Irish Studies at Saint Joseph's University in Philadelphia. Her new monograph project is centred on representations of Eastern Europe in Irish literature.

Margu rite Corporaal *Redefining Ireland's Regional Literatures: Transnational Perspective on Genre and Methodologies*

The discipline of Irish studies is undergoing constant changes, and one recent development has been the incorporation of transnational perspectives on the study of Ireland's history, literature and culture (Angela McCarthy 2015; Niall Whelehan 2014; Ciar n O'Neill and Enda Delaney 2016).

This paper, rooted in a research project which examines European local colour in global contexts, will break with existing critical traditions for studying the use of this genre in Ireland, arguing that it was perceived as an integral part of the development of a transnational genre, even if in some ways it was also characterized as authentically Irish.

On the basis of a big data relational repository constructed by myself and my project team at Radboud University, I will lay bare how Irish regional literature can be reinterpreted on the basis of quantitative data about peaks in production, circulation (republication and translation) and reception. Should we reassess our long-standing views about centres of cultural production and reception (Pascale Casanova 2004) on the basis of the patterns we may discern? What position did Irish writers as well as representations of specific Irish regions — as settings— play in these networks through which local colour literature as a genre was realized?

This paper will go into these questions, while putting computer data in dialogue with qualitative analyses of prefaces and reviews.

Biography: Margu rite Corporaal is Full Professor of Irish Literature in Transnational Contexts at Radboud University. She was the principal investigator of *Relocated Remembrance: The Great Famine in Irish (Diaspora) Fiction, 1847–1921*, for which she obtained a Starting Grant for Consolidators from the European Research Council. Corporaal was awarded an NWO-VICI grant for her project *Redefining the Region (2019–24)* which explores the transnational dimensions of local colour during the long nineteenth century. Furthermore, Corporaal is the PI of *Heritages of Hunger*, funded by the Dutch research council's NWA programme (2019–24). Among Corporaal's publications are her monograph *Relocated Memories of the Great Famine in Irish and Diaspora Fiction, 1847–70* (Syracuse UP, 2017); and *The Great Irish Famine and Social Class* (co-edited, Peter Lang, 2019). She is co-editor of *Famines and the Making of Heritage* (Routledge, 2024).

Panel 1:9 Brexit

Chair: Richard Butler

Room: T2:11

Anne Groutel, *Global Ireland 2025: paradigm shift in foreign policy or mere adaptation to a post-Brexit world?*

KJ Hunnings, *Building an Inclusive Introductory Irish Literature Syllabus in a Post-Brexit Era*

Marc Scully, *'Are you Irish?' 'Well, I am now!': discourses of citizenship and diasporic identity post-Brexit*

Abstracts and Biographies:

Anne Groutel *Global Ireland 2025: paradigm shift in foreign policy or mere adaptation to a post-Brexit world?*

In the foreword of *Global Ireland 2025*, a policy document published two years after the Brexit referendum, Irish Prime Minister Leo Varadkar declared '[Ireland's] hour has come' and expressed his wish to see the country become 'an island at the centre of world'.

For historical institutionalists, Brexit is the type of external shock that is sometimes followed swift radical policy change, but not always. The analysis of the consequences of this event for Ireland involves taking the past into account to explain the present. Horgan and Doyle (2007) also point to the importance of taking into account endogenous factors such as ideational change.

This paper will analyse the content of *Global Ireland 2025* and its outcome to date. It will place it in its historical context and determine if it results from an ideational change with a view to assessing if this policy

document embodies a shift in paradigm, a new beginning for Ireland, or if it is merely a communication exercise aimed at increasing the country's visibility on the world stage in the aftermath of Brexit.

Biography: Anne Groutel is a reader at Panthéon-Sorbonne University and a member of GIS Eire: réseaux et enjeux. Since completing her PhD in Irish studies in 2000, she has published two monographies, one on economic cooperation between Northern Ireland and Ireland since partition (2003) and another on the two Irelands and the diaspora (2021). In 2017, she co-directed a book on the economic relations between the UK, Ireland and the US in the 21st century. Her present research focuses on the economic and political implications of Brexit on the relations between Northern Ireland and Ireland and on Ireland's soft power.

KJ Hunnings Building an Inclusive Introductory Irish Literature Syllabus in a Post-Brexit Era

Due to the changes and shifts in Ireland's socio-political landscape since Brexit, there has been a re-evaluation of what constitutes Irish identity and culture. This research seeks to develop an inclusive introductory Irish literature syllabus that acknowledges the evolving realities of what it is to be Irish post-Brexit (both on and off the island) and that also embraces Ireland's historically complex and diverse viewpoints. As the syllabus for an introductory survey course, who is included and in which order becomes increasingly significant. Indeed, the syllabus and its development discussed in the paper includes perspectives from women, refugees, racial and ethnic minorities, and the LGBTQ+ community whilst also acknowledging and including some of Ireland's canonical and historically well-represented writers. Moreover, in identifying historically overlooked voices and in re-organising the introductory Irish Literature syllabus by theme rather than chronology, educators have the capacity to shed light on existing cross-cultural understandings (both on and off the island) and to reduce polarisation in a post-Brexit educational context. This paper aims to equip educators with tools to foster potentially challenging and sensitive discussions in the classroom and, in doing so, fosters a more inclusive and representative understanding of Irish literature for learners who are new to the subject.

Biography: Dr KJ Hunnings holds a PhD from University of New Mexico in British and Irish Literary Studies, and her research interests include multimodal pedagogy and representations of gender and class in 18th century literature. She lives in Dublin and is currently a Lecturer and Programme Level Manager for the Arts, Languages and Study Abroad department at Dublin Business School.

Marc Scully 'Are you Irish?' 'Well, I am now!': discourses of citizenship and diasporic identity post-Brexit

Up until recently, Irish identities among those of Irish descent in Britain have largely been built around family, community and culture, rather than through more formal engagement with the Irish state. That this may be changing in the aftermath of Brexit has been evidenced in the sharp increase in those of Irish descent in Britain applying for Irish citizenship since 2016. While occasionally dismissed as the efforts of 'Remainers' to maintain freedom of travel within the European Union, this paper will argue that there are higher genealogical, affective and psychological stakes which deserve attention. Through an analysis of focus group and interview data, I will explore the identity work carried out by such applicants in positioning themselves in relation to Irishness. In particular, I will highlight how demonstrating knowledge, or a willingness to learn, about contemporary Ireland is a means of negotiating the legitimacy of one's rhetorical claims to Irish citizenship. This is a variant of the 'effortful citizen' discourse noted in previous social psychological work on citizenship. I will also comment on potential implications for Irish diaspora policy and Irish studies.

Biography: Dr Marc Scully is a Lecturer in the Dept of Psychology at Mary Immaculate College, specialising in social psychology. He has published widely on constructions and contestations of identity in the Irish diaspora, particularly vis-à-vis the Irish in England. His most recent research looked at the psychological impact of travel restrictions during the pandemic on transnational families between Ireland and England. He is an occasionally beleaguered advocate for greater engagement between Irish Studies and the social sciences.

Panel 1:10 Irish Music Old Tunes and New

Chair: Gwen Moore

Room: T2:12

Michael Murphy, Claiming the National Anthems of Ireland ('God save the King' and 'Amhrán na bhFiann')

Katie Young, The Pub as Infrastructure of Musical Exchange in Cork and Galway

Chris Fitzgerald and Brian Clancy, 'I learned how to be Irish', Identity and citizenship in Irish hip-hop lyrics

Abstracts and Biographies:

Michael Murphy Claiming the National Anthems of Ireland ('God save the King' and 'Amhrán na bhFiann') Public opinion polls indicate that 'Amhrán na bhFiann' currently enjoys high prestige and, in the context of a potential united Ireland, is likely the favoured choice for most people in the Republic. When considering Northern Ireland however, it is important to acknowledge the historical presence of the British anthem in Ireland since the late eighteenth century. If the ceremonial performance of the Irish and British anthems at Áras an Uachtaráin during Elizabeth II's visit in May 2011 was celebrated as a legacy of the Belfast Agreement, it also reminded us that 'God Save the King/Queen' was the anthem of Ireland from the 1750s until 1922. While it was sung unabated in Northern Ireland thereafter, in the south it remained in the Church of Ireland hymn books until the Republic was declared in 1948.

With a putative post-partition Ireland in mind, I will examine two episodes from the history of Ireland's anthems: Daniel O'Connell's attempt to marginalise the Orangemen by his overt displays of loyalism during the campaigns for emancipation and repeal; and the tortuous wrangle over 'The Soldier's Song' during the Irish Civil War when republicans on both sides claimed it as their own. If anthems are lauded for their power to unite, when rival groups claim ownership, they can also be divisive.

Biography: Dr Michael Murphy joined the Music Department, Mary Immaculate College in 2001. He has edited three books to date: *Musical Constructions of Nationalism: Essays on the History and Ideology of European Musical Culture 1800-1945*, with Harry White (2001); *Music in Nineteenth Century Ireland - Irish Musical Studies vol. 9*, with Jan Smaczny (2007); *Documents of Irish Music History in the Long Nineteenth Century, Irish Musical Studies vol. 12*, with Kerry Houston & Maria McHale (2019). He is currently writing a monograph, *The National Anthem in Ireland: from God Save the King to Amhrán na bhFiann, Reimagining Ireland series* (Peter Lang Verlag).

Katie Young The Pub as Infrastructure of Musical Exchange in Cork and Galway

Irish pubs are important sites of musical encounter and exchange. While research has shown the historical and contemporary significance of traditional Irish music within Irish pub spaces both at home and in the diaspora (Mangaoang 2023; Rapuano 2005; Williams 2020), this presentation examines the extending of musical activity in contemporary urban Irish pubs. Drawing on research conducted between 2020 and 2021 in Galway and Cork city, this presentation follows three Black-and-Irish musicians – each with differing musical styles and influences – as they reflect on their time creating music and attending musical events in Cork and Galway's pub spaces. In each instance, I show how the Irish pub space affords unique opportunities to collectivise creative communities, and support emerging social movements. In doing so, I argue that contemporary Irish pubs function as 'infrastructures of musical exchange' (Connell and Gibson 2003), acting as dynamic spaces of creative collaboration carved out of broader social space.

Biography: Katie Young is Assistant Professor of Cultural Geography in the School of Irish Studies at Concordia University, Canada. Katie received a PhD in Geography and Music from Royal Holloway, University of London in 2019. Following her PhD, Katie undertook postdoctoral research at Mary Immaculate College from 2020-2021. There, she examined experiences of music and migration in Cork and Galway's night spaces at part of the NITE research project.

Chris Fitzgerald and Brian Clancy 'I learned how to be Irish', Identity and citizenship in Irish hip-hop lyrics

This paper draws on a small, specialised corpus of lyrics by contemporary Irish hip-hop, rap and similar genres of music to analyse depictions of Irish identity and citizenship. Through the prism of Critical Discourse Analysis, this paper highlights how artists use lyrics to both portray and demonstrate a sense of Irish identity as well as other aspects of their identity such as birth nation and heritage. A Corpus Stylistics approach is taken to highlight salient language and themes and to identify individual authorial style in the lyrics analysed. Use of the Irish language and Irish English dialectal features are highlighted as particularly prominent from this phase of the analysis.

This is supplemented by analyses of individual artists' lyrics to exemplify the prominence of identity as a theme in contemporary Irish hip-hop lyrics. Additionally, this paper takes a multi-modal approach to provide an analysis of how lyrics and visual media such as album covers and music videos combine to express aspects

of the artists' identities. This paper concludes that the rich and diverse Irish hip-hop scene is a fruitful platform from which to explore aspects of identity in contemporary Ireland.

Biography: Chris Fitzgerald is a postdoctoral researcher in linguistics at Mary Immaculate College, Limerick.

Biography: Brian Clancy is lecturer in Applied Linguistics at Mary Immaculate College, Limerick.

LUNCH 13:00 to 14:15

Coffee Discussion for Postgraduate and early career academics

Chairs Rachael Young and Tiffany Thompson

Room: T2:13

Boston College Irish Studies are sponsoring an informal coffee meeting for graduate/postgraduate students and early career scholars

Tuesday June 18th Parallel Panels 2 14:15 – 15:45

Panel 2:1 ROUNDTABLE Building an Irish Studies Program at the University of South Florida: A Collaborative, Community-Based Effort

Chair Elizabeth Ricketts-Jones

Room T2:01

Matthew Knight, University of South Florida

Hannah Thieryung, University of South Florida

Elizabeth Ricketts-Jones, University of South Florida

Abstracts and Biographies:

Over the past several years, a dedicated group of faculty and graduate students at the University of South Florida has been building an Irish Studies program with the goal of offering an official certificate and/or minor for students. The interdisciplinary team of colleagues from the USF History, English, and Library departments has made significant strides in the area of Irish collections and materials acquisitions, supporting the student-led Irish Culture and Language Club, securing major scholars as advisors/ supporters, community outreach, and course design, especially during the 2023-2024 academic year as part of a fellowship through the USF Humanities Institute. A highlight of the fellowship year was hosting the American Conference for Irish Studies Southern Regional meeting on the USF St. Petersburg campus. Collaboration with graduate students as equal members of the Irish Studies cohort has been a hallmark of the team's work. The team will discuss their experiences with building an Irish Studies program, including their successes and challenges, and outline their next steps for the future of Irish Studies at USF, including an ongoing collaboration with the USF Theater Department to stage Dion Boucicault's 1852 drama *The Vampire*, adapted from the only known handwritten copy of the play held in the Dion Boucicault Theatre Collection at USF Libraries.

Biography: Hannah Thieryung is a first year MA student at the University of South Florida. Her research focuses primarily on Irish identity in America, Irish theatre, and cultural nationalism. She also has a strong background in public history. Hannah is the current President of USF's Irish Culture and Language Club and has worked hard to provide a broad range of events for students, faculty, and community members to attend. She was also recently a presenter and volunteer at the ACIS Southern Regional Meeting.

Biography: Dr Matthew Knight is an Associate Librarian at the Tampa campus library and is also Affiliate Faculty in the Department of History where he teaches the 'Irish in America,' 'Irish Rebels,' 'Ireland at War,' and 'Curating Digital History.' His book, *Dion Boucicault: The Vampire and The Phantom* is set for a Fall 2023 release from the University of Wales Press, and he is completing his monograph *Éire Mhór: The Irish Language* in the American Popular Press, which will be the first book-length study of the Irish language in America, revealing the tremendous influence that American newspapers and social organizations had on shaping both Irish-American identity and the language revival movement in Ireland.

Biography:

Elizabeth Ricketts-Jones is an Assistant Professor of Instructor and Assistant to the Chair at the University of South Florida in Tampa, Florida. In 2023-2024, she was a USF Humanities Institute Faculty Fellow in Irish Studies. She received her PhD from the University of South Florida in 2021 and her MA from Marymount University in 2016. Her research and teaching areas include 20th century Irish and Irish-American literature and digital humanities and pedagogy.

Panel 2:2 Catholicism and Cultural Change in Ireland

Chair: Kathleen Costello O Sullivan

Room T2:02

Patricia Kieran and **John McDonagh**, 'Delinking Catholicism': Shifting identities in Ireland's cultural landscape

Michael Brillman, Mocked Her Strange Love or How I Learned to Stop Worrying and Love Sinéad O'Connor

Abstracts and Biographies:

Patricia Kieran and John McDonagh 'Delinking Catholicism': Shifting identities in Ireland's cultural landscape

This paper outlines some of the complex emerging factors in the attempted delinking of Catholicism from Ireland's contemporary post-colonial identity. The paper sets out to explore the impact that colonisation had on shaping Ireland's religiously-based school system at elementary level where 89% of schools are Catholic. Irish culture is heavily shaped by the educational landscape, one which was traditionally shaped by the Catholic Church. However a rapid contemporary de-linking process has radically shifted this perspective. The papers outlines key moments of colonisation and de-linking. It reflects critically upon current attempts at de-linking Catholicism from primary education as part of a decolonising process. Distinct patterns in what the presenters identify as 'waves' in Ireland's colonial and post-colonial history are outlined. As Ireland passes a century of independence, this delinking is arguably as radical a cultural transformation as the consequences of colonisation in the 19th and 20th century. Though de-linking traditional markers of identity, connecting nationalism and Catholicism, are challenged by heterogenous notions of hybrid identities (Bhabha 1990).

Biography: Associate Professor Patricia Kieran is Senior Lecturer in Religious Education in the Department of Learning, Society and Religious Education in Mary Immaculate College. She is Director of the Irish Institute for Catholic Studies as well as a British Foreign and Commonwealth Chevening Scholar. She has co-written and edited books, chapters and articles on a range of topics including Catholic theology, Religious Education in an Intercultural Europe, Children and Catholicism & Trends and Challenges in Education.

Biography: Associate Professor John Mc Donagh is Senior Lecturer in the Department of English Language and Literature at Mary Immaculate College, Limerick. He is the author of books on Irish poets *Brendan Kennelly* (2004), *Michael Hartnett* (2005) and *Paul Durcan* (2016). His anthology of contemporary Irish poetry, *A Fine Statement – An Irish Poets' Anthology*, was published in 2008, and *Polish-Irish Encounters in the Old and New Europe* was published in 2011. His research interests are in contemporary Postcolonial literature and theory; Contemporary Irish Poetry; Translation studies and the Life and work of Brendan Kennelly and Paul Durcan.

Michael Brillman Mocked Her Strange Love or How I Learned to Stop Worrying and Love Sinéad O'Connor When the *Boston Globe* in 2002 authenticated reports of child abuse by members of the Roman Catholic clergy, Sinéad O'Connor, after having publicly ripped up a picture of the Pope a decade earlier, was vindicated and her image transformed from one whose outspokenness had earned condemnation and derision to one who had been right all along. She cast light on a plethora of subjects long kept in the shadows in conservative Ireland, although O'Connor's act on *Saturday Night Live* and continued provocative angst were met with backlash from the public, which mocked and tired of her crusades. Undeniable and visible as her anger was, however, as a survivor of child abuse, O'Connor's search for love and compassion comprised an equally critical component to how she lived publicly. Following *SNL* in 1992, O'Connor underwent periodic, at times ephemeral, yet intense spiritual journeys. Her embrace of Rastafarianism, her ordination as a priest in the Latin Tridentine Church in 1999, and finally her conversion to Islam in 2018 all constituted anticlerical messages directed at the Church as well as quests for acceptance and understanding. While

Ireland and Catholicism are inextricably linked with O'Connor's life and work, the causes for which she stood and sang possess a universality amid this deeply personal specificity. Sinéad O'Connor and her variant religious adaptations, in fact, exemplify aptly some of the themes of this conference: embracing change, navigating uncertainty, and new beginnings.

Biography: Michael Brillman received his Ph.D. in History from the University of Chicago in 2009. He currently teaches a variety of courses at the University of California, Davis and Santa Clara University. Recent publications include *Bengal Tiger Celtic Tiger: Governing the Empire. Sir Antony MacDonnell, the Raj, and Irish Home Rule* (Edward Everett Root, 2022) and "Into the Arms: U2, America, and the 1980s" (*New Hibernia Review*, 2019)

Panel 2:3 Colleges, Ireland and Religion

Chair: Richard Butler

Room T2:03

Liam Chambers, New beginnings at the Irish College, Paris, 1858–1919

Jay Roszman, Defending the 'failing institutions': The Queen's Colleges and British Imperial Service, 1850-1880

Abstracts and Biographies:

Liam Chambers 'New beginnings at the Irish College, Paris, 1858–1919'

The history of the Irish colleges on continental Europe has been a subject of considerable research. Understandably, much of this has focused on the early modern period and has underlined the significance of the colleges for Catholicism in Ireland, as well as for the mobility of students and clergy to the continent. In contrast, the history of the colleges in the nineteenth and twentieth centuries has received less attention. Almost all of the continental colleges had closed during the 1790s, but a few reopened in the early nineteenth century and they remained important both as centres of formation and conduits connecting the Irish Catholic church with the continent. This paper considers the history of the Irish College in Paris following the takeover of the Irish Vincentians, in 1858, in two main ways. First, it examines how the college authorities and students navigated the late Second Empire, the Third Republic, and the First World War. Second, it assesses the relationship of the college to Irish Catholicism as the church underwent significant changes in the second half of the nineteenth century. In January 1859, the superior of the college, James Lynch, joked in a letter to Paul Cullen that 'We are as Roman here, as the Romans themselves.' As this paper shows, the reality was much more complex.

Biography: Dr Liam Chambers is a senior lecturer and head of the Department of History at Mary Immaculate College, Limerick. He has published on eighteenth century Irish history and the history of Irish migrants in early modern Europe, especially France. He is working on a study of Irish colleges, priests and students in Paris. His most recent publication, as editor, is *The Oxford history of British and Irish Catholicism, volume III: relief, revolution and revival, 1746–1829* (Oxford, 2023).

Jay Roszman Defending the 'failing institutions': The Queen's Colleges and British Imperial Service, 1850-1880

Ireland's complicated historical relationship with Great Britain continues to serve as a fruitful generative lens for historical scholarship. This seems especially true across the long nineteenth century, as Ireland was incorporated into the political union yet still retained vestiges of its colonial legacy in its governing structures, economic relations, and social order. The creation of the Queen's Colleges of Belfast, Cork, and Galway marked another attempt to dispense the benefits of the United Kingdom to Ireland by opening non-sectarian third-level education to an expanding Irish middle-class.

At least from the point of university administrators, few professions proved as attractive as those imperial posts obtained through competitive examination. This paper attempts to trace the way that the Queen's Colleges positioned themselves after the introduction of competitive examinations to equip Irish men with the necessary knowledge for imperial administration. Using university publications and archives it explores the Colleges' curriculum, examination papers that presaged ICS examinations, and administrators' promotion of imperial careers through alumni newsletters, newspaper reports, and the creation of college museums replete with artefacts supplied through alumni networks. In so doing, the paper is a first attempt

to systematically consider how the Queen's Colleges contributed to imperial administration and to examine Irish experiences through a new lens.

Biography: Dr Jay Roszman is lecturer in 19th-century Irish and British History at University College Cork. He received his PhD from Carnegie Mellon University in 2015. His first book, *Outrage in the Age of Reform: Irish Agrarian Violence, Imperial Insecurity, and British Governing Policy 1830-1845* was published by Cambridge University Press in 2022. The book is expanded from his PhD dissertation, which was awarded the Adele Dalsimer Prize by ACIS in 2015. He is the Treasurer of the Society for the Study of Nineteenth Century Ireland and serves as the Irish Editor for the *Irish Literary Supplement*.

Panel 2:4 Recovering Women's Voices

Chair: Jose Lanthers

Room T2:04

Kathleen Walkup, [re]Humanizing Lolly: The real accomplishments of Elizabeth Corbet Yeats

Kelly Sullivan, Riding Cross-Saddle: The Pseudonyms and Sympathies of MJ Farrell/Molly Keane

Abstracts and Biographies:

Kathleen Walkup [re]Humanizing Lolly: The real accomplishments of Elizabeth Corbet Yeats

Although even in her lifetime Elizabeth Corbet Yeats, founder of Cuala Press, was disparaged, she was barely in her grave when the re-writing of her legacy began. The memorial booklet written by her sister (and printed by the women workers at Cuala whom Elizabeth trained) claims that Elizabeth was 'afraid of a sewing machine.' Her newspaper obituary mentions only her work as a painter, completely ignoring her directorship of Cuala, the press that published the first editions of her brother W. B. Yeats' poetry along with many books of contemporary Irish writing. Further and even more severe damage was undertaken by the writer William Murphy, who claimed closeness with the family, in a malicious and gossipy intent to disclaim any accomplishment of Elizabeth (known to the family as Lolly). Finally, in 1996 a *Biographical Dictionary of Irish Women* claims that Elizabeth had no responsibility whatsoever for 'creating the high standards of publication' established by the press, attributing those instead to her sister.

As Irish scholarship works to locate new beginnings in the historical record, this illustrated paper will examine the real record of Elizabeth's important work, which fully deserves acknowledgement and proper documentation.

Biography: Kathleen Walkup, Professor Emerita at Mills College, is an independent curator and writer. In 2024 she will curate the fiftieth anniversary exhibition for Center for Book Arts, New York, which will honor fifty years of artists' books and book art exhibitions across the U.S. and Europe. At Mills, she established and directed the undergraduate and graduate Book Art Program. Her research interests include women's printing history and the history and practice of artists' bookmaking. She has given several talks in the U.S. and abroad about Elizabeth Corbet Yeats and Cuala Press.

Kelly Sullivan Riding Cross-Saddle: The Pseudonyms and Sympathies of MJ Farrell/Molly Keane

In Molly Keane/MJ Farrell's 1928 novel *Young Entry*, her dangerously androgynous character Prudence wears her uncle's jodhpurs to a tennis party, utterly scandalizing her guardian cousin Gus. Prudence is one of many characters who reject gendered social codes. In other novels, characters ride cross-saddle (astride), a rebuff of the more modest long skirts worn when sitting sidesaddle and a choice that signified independence, power, and even equestrian skill. The connection between horsemanship, sartorial choices, and women's rights and power reveal layers of social complexity in Keane's early comic fiction. Similarly, although some critics credit Keane's ability to write on controversial subjects to her use of a non-gendered pseudonym, society pages in *The Tatler* and other magazines reveal that Keane's social set knew her as the author of these popular novels. Reconsidering her overlooked hunting novels shows how she cracks the thin veneer of Anglo-Irish society and presents assertive women characters who manipulate and even change the narrow confines of acceptable behaviour in 1920s and 30s Ireland.

Biography: Kelly Sullivan is clinical associate professor in Irish Studies at Glucksman Ireland House, New York University. Her recent publications include essays on Elizabeth Bowen in *Modernism/modernity Print+* and *Irish University Review*, on WB Yeats and animals in *Modernist Cultures* and *International Yeats Studies*, and essays and book chapters on Irish visual culture and environmental writing. She recently co-edited the

'Ireland and the Environment' special issue of *Éire-Ireland* (Winter 2020) and contributed interviews with nine poets for the 2023 'Seamus Heaney: Afterlives' issue of *Éire-Ireland*. She teaches and researches late modernism, environmental humanities, Irish visual culture, and contemporary Irish poetry.

Panel 2:5 Environment, Globalization and Landscape in Ireland, 1922-2022

Chair: John Morrissey

Room T2:05

Dr Erika Hanna, Damp, Condensation, and Acid Rain in Dublin, 1970-1990

Prof Mo Moulton, The World in Ballyragget: Cooperation, agriculture, and industry

Dr Kevin O'Sullivan, Escape to the future: Practising global sustainable development in West Cork at the turn of the twenty-first century

Abstracts and Biographies:

Dr Erika Hanna Damp, Condensation, and Acid Rain in Dublin, 1970-1990

During the 1970s, a series of interlinked controversies regarding the home, the weather, and geo-political security played out in Ireland's cities. With the ramping up of oil prices from the mid-1970s, Dublin City Council made a concerted effort to help tenants with their bills, and, where possible, to replace oil heating with gas or coal systems. However, this energy crisis which had its origin thousands of miles away had a particular impact on the landscape and politics of the city. Many could not afford to heat their homes to the temperature that they had been designed for, and lower temperatures combined with modern domestic appliances and damp atmospheric conditions led to a wave of new problems around damp and condensation in the city, with black mould newly infesting modern buildings, destroying carpets and clothes. Meanwhile, the increase in use of coal led to crisis regarding atmospheric pollution, structural degradation of buildings, and changes to ecosystems.

This paper explores this crisis around damp, pollution, the body, and the home in the latter years of the twentieth century. It uses this history in order to explore ideas of urban atmosphere and ecology as tools for examining the subjects and agents of Irish social history, to deconstruct the actors, axes, and spaces of Ireland's global encounters.

Biography: Dr Erika Hanna is Associate Professor of Modern history at the University of Bristol. She is the author of *Modern Dublin: Urban Change and the Irish Past, 1957-72* (Oxford, 2013) and *Snapshot Stories: Visuality, Photography and the Social History of Ireland* (Oxford, 2020).

Prof Mo Moulton The World in Ballyragget: Cooperation, agriculture, and industry

This paper uses the example of Ballyragget, a small town on the River Nore in County Kilkenny, to consider how agriculture and the manufacture of food products are key sites of industrialization and globalization in twentieth-century Ireland. It traces the dairy industry in the town from 1916, when a cooperative creamery was first formed there, to its present-day status as the headquarters of Tirlán, an agribusiness and dairy-products cooperative with some 11,000 members. This is not a story of straightforward success: Ballyragget was dogged by competition and in-fighting in its early decades. But it is a global story in multiple dimensions. Owing to its convenient location and the presence of two other cooperative endeavours in the town (a poultry society and an agricultural bank), Ballyragget was also uniquely global from the start, with visitors from Africa and Asia passing through on cooperative fact-finding tours. In the 1960s, cooperative creameries all over Ireland began to form strategic regional mergers and amalgamations. Ballyragget joined the new Avonmore federation and, in 1967, Avonmore partnered with British milk processor Unigate to construct a factory in Ballyragget. Ballyragget's story raises important questions about the textures, experiences, and specificity of Ireland's entanglement with global capitalism, and this paper will argue that this site usefully complicates binaries of rural/urban and agricultural/industrial, redirecting historians' attention to the significance of overlooked spaces that transcended those categories.

Biography: Professor Mo Moulton is Professor of Modern British and Irish History at the University of Birmingham. They are author of *Ireland and the Irish in Interwar England* (Cambridge, 2014), and *Mutual Admiration Society: How Dorothy L. Sayers and her Oxford Circle Remade the World for Women* (London, 2019).

Dr Kevin O’Sullivan ‘Escape to the future: Practising global sustainable development in West Cork at the turn of the twenty-first century’

In 1997, a group of recent migrants to Ireland (from Britain and Germany) purchased a 56-acre site outside Enniskeane, Co. Cork, with a plan to build ‘a model for sustainable 21st century living’. With a little help from the locals – and a lot from their international connections – by the late 2000s that concept manifested as the Hollies, an eco-hamlet with four houses, plenty of agricultural land, and an education centre for research and training in ecologically-sensitive activities. In this paper, I use the Hollies as a case study in the history of sustainable development, what that concept means, and what it can tell us about Ireland at the turn of the twenty-first century. I begin by describing the principles on which the Hollies was built – ecological, economic, and social – with a focus on the global context in which those ideas emerged. Through that narrative, I show how studying places like the Hollies allows us to appreciate the liminality of Irish society in the 1990s and 2000s. Ireland was viewed as a retreat from modernity and a place to build alternative communities, yet as the story of the Hollies and the extended communities to which it belonged shows, it was an economically, socially and intellectually hyper-connected place.

Biography: Dr Kevin O’Sullivan is Lecturer in History at the University of Galway. He has published two books: *Ireland, Africa and the End of Empire: Small State Identity in the Cold War, 1955-75* (Manchester University Press, 2012) and *The NGO Moment: The Globalisation of Compassion from Biafra to Live Aid* (Cambridge University Press, 2021).

Panel 2:6 ROUNDTABLE / WORKSHOP Cultural Analytics and Irish Studies: Perspectives on 19th Century Literature

Chair Gerardine Meaney, UCD

Room T2:06

Commenting that ‘new galaxies’ have become visible through digitisation of the archive, creating ever expanding corpora, Mark Algee-Hewitt et al in 2016 asked, ‘if the digital skies revealed anything that changes our knowledge of literature?’ In the intervening years, it has become possible to ask a more far reaching question: does the new digital universe reveal anything that changes our knowledge of how we imagine ourselves, our communities, our histories? The British Library 19th Century corpus has been described as unsystematic in nature, representing as it does the first stage of a large digitisation project which was never completed (Ahnert et al 2023). It derives from a collection deeply embedded in the culture, politics and philosophy of the British Empire. Nonetheless, machine learning techniques (embedded in the purpose built Curatr platform) make it possible to trace counter-cultural and oppositional voices, tracking elusive topics, tracing associations, accessing rare texts, mining unmanageably prolific authors. Reflexive and flexible practices of analysis and interpretation, in which results are assessed on both a massive scale and on the level of the individual text, enable engagement with recent calls for big data scholarship to more closely consider categories such as gender, ethnicity and race not as predetermined data points, but as shifting, socially constructed and radically contextually dependent (Posner 2016).

This panel derives from the ERC VICTEUR project, European Migrants in the British Imagination: Victorian and Neo Victorian Contexts (<https://projectvictour.com>), and will focus on representation of Irish immigrants to Victorian England to demonstrate the potential of applying Cultural Analytics techniques to generate new perspectives in Irish Studies, to unearth lost texts and map large scale patterns. It will also discuss the contemporary resonance of the research findings and the extent to which patterns identified in BL19 are repeated in both contemporary British and Irish culture.

Abstracts and Biographies:

Biography: Dr Derek Greene is an assistant professor at the School of Computer Science, UCD. He is also a funded investigator at the SFI Insight Centre for Data Analytics and the SFI VistaMilk Research Centre. He currently leads a research group, which focuses on developing algorithms for social network analysis and text mining. He is also involved in a range of interdisciplinary projects, which involve applying machine learning methods in areas such as digital humanities, smart agriculture, and political science

Biography: Gerardine Meaney is Professor of Cultural Theory and Director of the UCD Centre for Cultural Analytics. Her research interests are in gender, migration and national identities in literature and culture and the application of new digital methodologies to humanities research. She is the Principal Investigator

of the European Research Council funded project on European Migrants in the British Imagination: Victorian and Neo-Victorian Contexts.

Biography: Dr Karen Wade is Assistant Professor of Cultural Analytics at the University College Dublin School of English, Drama and Film, specialising in 19th century literature and publishing cultures. She is the Assistant Director of the Centre for Cultural Analytics and has been involved in the creation and running of a number of major digital humanities projects. She is currently a researcher with the ERC-funded VICTEUR project.

Panel 2:7 Landscape, Place, and Identity in the Visual Arts in Contemporary Ireland and Northern Ireland

Chair: Aidan Beatty

Room T2:07

Jeryn Mayer, Women Are Watching: International Artists and Belfast's Painted Walls

Martina Hynan, Tracing and Telling Stories: Maps and mapmaking in the work of contemporary Irish artists

Jeannine Kraft, New Ecologies: Engaging Publics in Contemporary Irish Art

Abstracts and Biographies:

Jeryn Mayer Women Are Watching: International Artists and Belfast's Painted Walls

Jeryn Mayer's presentation, *Women Are Watching: International Artists and Belfast's Painted Walls*, focuses on the Belfast Street Art movement; a movement that is multinational, anti-sectarian, and embraces numerous artistic styles. Though some Street Artists see their work as a response to the city's sectarian murals, others seek to create a dialogue with the century-long tradition of political murals in the region. Contrary to the male subjects that dominate Belfast's political murals, women are often the subject of choice for contemporary Street Artists. This paper examines international Street Artists' perspectives and the transition from male-dominated imagery to images of women in Belfast's public art.

Biography: Jeryn Mayer is a professor of Art History at Houston Community College. She is currently pursuing a PhD in Contemporary Irish Studies at Mary Immaculate College in Limerick. Her research focuses on public art and painted walls as the primary visual output of Belfast's cultural identity.

Martina Hynan Tracing and Telling Stories: Maps and mapmaking in the work of contemporary Irish artists

Martina Hynan's paper will explore Rachel Fallon and Alice Maher's collaborated textile sculpture, *The Map*, exhibited at EVA International 2023 biennial which interrogates the incarceration and institutionalization primarily of women in 20th century Ireland. In contrast, ecoartist Eileen Hutton's *Mycelial Communities: The Soil Project* (2021) collective mapping process created a 'soil portrait' of Ireland, exploring human interdependence with the environment. This research paper sits at the intersection of Irish Studies, Feminist Environmental Humanities, and Visual Culture.

Biography: Martina Hynan is an artist, researcher, and birth activist. Her PhD, *'On the wisp': Rethinking birthplace in Ireland for a more-than-human world*, (Centre for Irish Studies, UOG) is interdisciplinary research-led with art practice. 'On the wisp' described how women often birthed onto straw and reflects the interconnectedness of people with ecology.

Jeannine Kraft New Ecologies: Engaging Publics in Contemporary Irish Art

Jeannine Kraft's paper will examine how contemporary artists employ new and innovative modalities to engage new publics, particularly around issues of landscape and environment. One example of this is Deirdre O'Mahony's recent collaboration with the Thomond Primary School Gardening Club (Limerick) to create a 'permanent micro-forest and biodiversity haven titled Snaky River Forest.' This collaboration was just one manifestation of the larger EVA International 2023 biennial, a multi-venue/event exhibition staged across Limerick city, which itself was also employing new and varied modes to engage new publics with contemporary arts practice.

Biography: Dr Jeannine Kraft is Professor, Department Head, History of Art & Visual Culture, Columbus College of Art & Design. PhD, *Landscape Legacies: The Renegotiation of the Irish West in Contemporary Visual Culture* (Centre for Irish Studies, University of Galway) 2019. She focuses on the legacy of the representation of Ireland in contemporary Irish visual culture.

Panel 2:8 Navigating Environmental Uncertainty with Irish Eco-philosopher John Moriarty

Chair Dr Jonathan O'Neill

Room T2:08

John B. Roney, Navigating Environmental Uncertainty: The Challenge to Preserve Cultural Heritage Sites

Mairéad Nic Craith, Traditional Irish Ecological Knowledge for a Multispecies Future

Kevin J. Power, So Rich Is Nature That Nothing It Loses Is A Loss To It

Abstracts and Biographies:

John B. Roney: Navigating Environmental Uncertainty: The Challenge to Preserve Cultural Heritage Sites
Drawing on the collapse of a prominent 2,500-year-old Dún Beag Fort, Dingle peninsula, by violent storms, Roney explores how local knowledge and community engagement can help combat climate change using examples from the current Deep Maps Kerry project on the Dingle peninsula that identifies sites on a GIS map and dig deeper into spatial storytelling and the variety of meanings associated with a natural and built environment. [<https://deepmapskerry.ie>]

Biography: John B. Roney, Professor of History, Sacred Heart University, Dingle, Kerry: '[mis-] Managing Fisheries in the West Coast of Ireland in the Nineteenth Century,' 2019; *Coastal Environment in the West of Ireland: Sea, Land, and Spirit*, 2022; *Landscape of Promise and Ruin: Essays on Culture and Modernity in the Irish West*, forthcoming.

Mairéad Nic Craith Traditional Irish Ecological Knowledge for a Multispecies Future explores traditional Irish Gaelic folktales with reference to Moriarty's concept of 'commonage consciousness'. Pointing to the interconnections between humans and nature evident in our traditional folklore, Nic Craith explores the sense of multi-species kinship that is inherent in our traditional *dúchas*. She argues that drawing on traditional Irish folklore has the potential to change our attitudes to the natural environment.

Biography: Mairéad Nic Craith, MRIA, Professor of Public Folklore, University of the Highlands and Islands, Scotland, and a member of the Scottish Centre for Geopoetics. Author/editor of 17 books, her most recent is *The Vanishing World of the Islandman*.

Kevin J. Power So Rich Is Nature That Nothing It Loses Is A Loss To It.

After a cancer diagnosis, John Moriarty wrote *What the Curlew Said* in the knowledge that it would be his last. After a lifetime of bearing the weight of the inner and outer 'ecological havoc' by the modern human enterprise, Moriarty considers the immanent miracles of nature as a reason for cautious optimism. This talk considers the compelling contradictions of this mindset using the example of Chernobyl; simultaneously the site of the worst nuclear disaster in human history and a vision of how nature can recover once kept free of human interference.

Biography: Kevin J. Power, Instructor in Philosophy, Sacred Heart University, Dingle, Researcher on Praxis Project UCC, 'Conversing the Void' AI in Education for Future Humanities group, UCC. Teaches 'A Mind For Our Times: The Living Legacy of John Moriarty' online course. Freelance philosopher leading events on critical thinking and environmental ethics.

Panel 2:9 Postcolonial Consequences: Disbanded RIC and British Army Veterans in Independent Ireland and the Role of US Special Envoys in Northern Ireland

Chair: Seán Farrell

Room T2:11

Dr Brian Hughes and **Dr Seán Gannon**, Disbanded members of the Royal Irish Constabulary in the Irish Free State

Deirdre Nuttall, The Long Shadow– Veterans of the First World War in Dún Laoghaire Rathdown

Robert Collins, Role of Special Envoys from the US in Northern Ireland

Abstracts and Biographies:

Dr Brian Hughes and **Dr Seán Gannon** Disbanded members of the Royal Irish Constabulary in the Irish Free State

When the Royal Irish Constabulary was disbanded in 1922, it left some 13,000 members – including several thousand Irish-born members – with no job and an uncertain future. Emphatically among the ‘losers’ of the Irish Revolution, the Irish policemen disbanded in the twenty-six counties that became the Irish Free State were forced to make decisions about what to do next in the context of a new political order, a civil war, and localised intimidation and violence towards those considered ‘enemies’ during the recently-ended Irish War of Independence (1919–21). Some left Ireland, either temporarily or permanently. Many went to Britain but also elsewhere in the British Empire, including men who continued their policing careers in Palestine or other colonial police forces. But a majority remained in Ireland to make the best of things.

Drawing on oral history interviews with children and grandchildren of ex-RIC who served during the Irish Revolution, this paper will examine the lives of those who remained in (or returned to) the Irish Free State after 1922. It will chart a range of experiences for ex-RIC and their families as they negotiated new and uncertain futures in a potentially hostile state. It will also interrogate the necessary silences that developed around part service in the force, and the limits of those silences. In doing so, the paper will offer new insights into the formation of the state and the accommodations made by, and for, those who found themselves on the wrong side of the struggle for independence.

Biography: Brian Hughes lectures in the Department of History at Mary Immaculate College, Limerick.

Brian Hughes

Biography: Seán William Gannon works in the Local Studies Department at Limerick City and County Library Service

Deirdre Nuttall *The Long Shadow—Veterans of the First World War in Dún Laoghaire Rathdown*

After the First World War, large numbers of mentally ill and otherwise unwell and disabled veterans came home to the Dún Laoghaire Rathdown area. Some returned to their family homes, many were cared for in hospitals and institutions – some for decades – and others, too mentally ill to work or function in society, roamed the area as vagrants until they eventually died.

By 1922, Ireland was independent and a series of governments embarked on the project of nation-building. Many returned soldiers were working, raising families, and getting on with their lives. Others remained desperately unwell. Some survived for decades – into the 1960s and ‘70s – while suburbs sprouted around the institutions that cared for them, or quietly died near the country farms they had visited in search of help.

The recently completed People’s History of Dún Laoghaire-Rathdown project, carried out as a collaboration between Dún Laoghaire-Rathdown County Council and the National Folklore Collection at University College Dublin, and co-funded by the Heritage Council of Ireland and the Irish government’s Decade of Centenaries programme, resulted in a substantial archive of newly-recorded material, including many references to, and narratives about, the lives of returned soldiers after the war. Most poignant of all were accounts of those who lived as vagrants: the selective mutes, communicating only through drawings; the homeless men who roamed the uplands area, begging, doing occasional casual work for local farmers, and telling stories about their war experiences in return for permission to spend the night in a cold, dirty outhouse.

Biography: Deirdre Nuttall is an ethnologist, researcher, and writer with a particular interest in religion as a cultural identifier, in symbolic thoughts and behaviours, and in narratives of the supernatural. Deirdre has a Master’s in Social Anthropology from the University of Durham, and a PhD in Folklore/Ethnology from University College Dublin, and has carried out fieldwork in Ireland, Newfoundland, and Guatemala. Most recently, she was Lead Researcher on a substantial oral history project carried out in collaboration between Dún Laoghaire Rathdown County Council and the National Folklore Collection at UCD. A book resulting from this project will be published in 2024. She is also the author of *Different and the Same, a Folk History of the Protestants of Independent Ireland* (Eastwood, 2020).

Robert Collins *Role of Special Envoys from the US in Northern Ireland*

On 17 April 2023, marking the twenty-fifth anniversary of the signing of the Good Friday Agreement, a bust commemorating Senator George Mitchell was unveiled at Queen’s University Belfast. Mitchell played a key role as chairperson of the peace talks, alongside former Canadian Ambassador to the US John de Chastelain and former Finnish Prime Minister Harri Holkeri. An appointee of President Bill Clinton announced in December 1994, Mitchell became the first Special Envoy to Northern Ireland for Economic Affairs. Clinton

promised such a position during an Irish American Presidential Forum in April 1992, the culmination of nearly ten years of political lobbying by the Irish American community, led by New York Assemblyman John Dearie. This paper discusses that important era from the aftermath of the 1981 Hunger Strikes until the Good Friday Agreement, discussing the genesis of the forums, the Clinton administration's Northern Ireland policy and the work of Mitchell and others to realise a peace agreement. Given recent events in Northern Ireland and the important appointment recently of Joseph Kennedy III as the new special envoy, a historical discussion of the special envoy is critical for any future dialogue on the influence of US politicians in Northern Irish affairs.

Biography: Dr Robert Collins currently works as a Teaching Assistant in History at the University of Limerick. He completed his PhD in Modern Irish American History at the same institution in 2020 and saw the culmination of this work with the publication of his first monograph in 2022 titled *Noraid and the Northern Ireland Troubles, 1970-1994* with Four Courts Press. Robert is keenly interested in the historic relationship between Ireland and the United States, as well as modern Irish political history.



Wednesday June 19th Parallel Panels 3 9:30 – 11:00

Panel 3:1 Palestine and Irish Studies

Chair: Eugene O'Brien

Room T2:01

David Lloyd, *The Black and Tans in Palestine: Prehistory of the Counter-Insurgency Network*

Mindi McMann, *Contested Narratives: Memoryscapes in Contemporary Northern Irish and Palestinian Literature*

Mary Mullen, *Ordinary and Extraordinary Violence, Ireland and Palestine*

Jessie Rubin, *Local Song, Global Solidarity: Sights and Sounds of Northern Irish Sectarianism and the Question of Palestine*

Abstracts and Biographies:

The goal of this panel is relatively simple: to show how what Edward Said calls 'the question of Palestine' cannot be ignored by Irish Studies scholars. In their short presentations, panellists will provide information about Palestine's history and recent atrocities in Gaza in order to demonstrate how Palestine is not an exceptional case—something to be studied only by scholars of the Middle East—but rather a place that helps us better understand Ireland and important concepts in Irish Studies like memory, history, solidarity, violence, and settler colonialism.

David Lloyd will begin the panel with a history of settler colonial genocidal logics that ranges from Edmund Spenser's *A View of the Present State of Ireland* (1633) to Israel's Minister of the Defense, Yoav Gallant, recent comment that 'We are fighting against human animals' in Gaza.

Biography: David Lloyd is Distinguished Professor of English at the University of California, Riverside and works primarily on Irish history and colonialism, postcolonial and settler-colonial theory, aesthetics and poetry. Recent critical books include *Counterpoetics of Modernity: On Irish Poetry and Modernism* (Edinburgh University Press, 2022), *Under Representation: The Racial Regime of Aesthetics* (Fordham University Press, 2019), and *Beckett's Thing: Painting and Theatre* (Edinburgh University Press, 2016). Poetry collections include *Arc & Sill: Poems 1979-2009* (Shearsman, 2012) and *The Harm Fields* (Georgia Review Books, 2022).

Mindi McMann will take a comparative approach that focuses on how memory functions in literature of The Troubles in Northern Ireland and the Nakba/Occupation in Palestine. She will ask what it means for us to read these ideas together when the Irish context is more resolved and situated as history while the Nakba and Occupation persists more explicitly into the present.

Biography: Mindi McMann is an associate professor of Postcolonial and Anglophone literature at The College of New Jersey. Her research focuses on the intersections of literature, politics, ethics, and nationalism, using contemporary British and Anglophone (specifically Northern Irish, South African, and Palestinian) literature as the center point of her work. Her work has appeared in *Modern Fiction Studies*, *College Literature*, *Paradoxa*, and *Irish University Review*. She is currently working on a monograph about ethics and narratives of political reconciliation.

Mary Mullen will consider how this Irish history can help us better understand the spectacular violence of colonial catastrophe alongside the everyday violence of occupation. She will demonstrate how nineteenth-century accounts of the Irish Famine that narrate people pulling down their own cabins provide a framework to understand home demolitions in occupied Palestine.

Biography: Mary Mullen is Associate Professor of English at Villanova University. She is the author of *Novel Institutions: Anachronism, Irish Novels, and Nineteenth-Century Realism* (Edinburgh, 2019), which won the Robert Rhodes Prize for Books on Literature from the American Conference for Irish Studies. She has published articles on English and Irish writing, settler colonialism, publics, and the politics of time. She is currently writing a book on the colonial politics of public interest.

Jessie Rubin will focus on the recently-founded grassroots organization Irish Artists for Palestine in order to study how Irish assertions of cross-cultural kinship with Palestinians — stemming from overlapping histories of colonization and movements for sovereignty— have been strategically mapped onto distinctly *local* music scenes in Northern Ireland, particularly within the folk, traditional, and hip hop idioms. Her talk draws on interviews with musicians and her experience at fundraising events for Irish Artists for Palestine. These presentations will serve as the starting place for a conversation about Palestine, the state of the field of Irish Studies, why Irish people and Irish Americans often understand Palestine so differently, and how to do politically-engaged scholarly work.

Biography: Jessie Rubin is an ethnomusicology PhD candidate at Columbia University. Her dissertation research explores how contemporary Palestinian and Irish musicians forge an 'acoustemological relatedness,' which she defines as shared musical approaches and structures of feeling audible (and visible) in political and musical collaborations. She is currently conducting multi-sited fieldwork for this project.

Panel 3:2 History: Evidentiary Materials, Disestablishment and the Elmes Letters

Chair: Jay Roszman

Room T2:02

Ida Milne, Crisis, change and the south Wexford Protestant community: the Elmes Letters

Robert D Marshall, Disestablishment 1869: the product of incremental change

Abstracts and Biographies:

Ida Milne Crisis, change and the south Wexford Protestant community: the Elmes Letters

Southern Irish Protestants have long navigated uncertainty; whether they embraced change at key points in Irish history is both a moot point and a complicated question, and very long answer. In this paper, the Elmes letters will be used to explore the issue of change as it applied to a network of south Wexford Protestants. While the letters themselves date from around the time of the 1798 rebellion (with the Elmes family deeply affected), this paper explores their attitudes to change, and attitudes to their family across a 'longue durée', until Irish independence and beyond.

Biography: Ida Milne is a history lecturer at Carlow College and a visiting research fellow at TCD School of Histories and Humanities. Her principal research interests are in history of infectious disease, and history of southern Irish Protestant identity; she has multiple publications in these and other fields. She is chair of HSTM Network Ireland and co-chair of the ESSHC health and environment strand.

Robert D Marshall Disestablishment 1869: the product of incremental change

Political theory argues that in a constitutional society, change occurs incrementally as individual decisions accumulate to alter possibilities over time. Nineteenth century churchmen believed that disestablishment would be revolutionary and so complex that it could not be accomplished.

Gladstone was a committed Anglican and an acute observer of the changing environment in which the United Church of England and Ireland operated outside the United Kingdom. In the expanding Empire, the Anglican Church took on a consensual character where national churches freed from the parliamentary control of the Imperial parliament were able to determine their own future. This paper demonstrates how the structures so identified were applied by Gladstone in the Irish Church Act, 1869 through an imputed contract. This contract enabled the members of the Church of Ireland to frame a constitution for their Church and under it to govern their own affairs.

This paper demonstrates how those changes were applied by Gladstone in the Irish Church Act, 1869 so that disestablishment was evolutionary rather than revolutionary whatever the then members of the Church of Ireland may have thought.

Biography: Robert D Marshall is a retired solicitor and a priest in the Anglican tradition. He is Registrar of the United Dioceses of Dublin and Glendalough and of the Court of the General Synod of the Church of Ireland. He has written on disestablishment, the Constitution of the Church of Ireland and also on Irish judges of the early 20th century. He graduated MBA in 2010 and currently is a joint honorary treasurer of the Irish Legal History Society of which he was president 2012-15,

Panel 3:3 ROUNDTABLE Care Ethics and Irish Studies

Chair Matthew L. Reznicek

Room T2:03

Maggie O'Neill, is a researcher in the University of Galway.

Moynagh Sullivan, is a Professor of English, NUIM

Emily C. Bloom, is a Mellon Public Humanities Fellow at Sarah Lawrence College

Matthew L. Reznicek, is Associate Professor of Medical and Health Humanities at the University of Minnesota School of Medicine

Biography: Maggie O'Neill is a researcher in the University of Galway. Her research explores issues of inclusion and representation in various facets of culture and society, and encompasses social and cultural gerontology and Irish literature.

Biography: Moynagh Sullivan is a Professor of English, with specialties in Gender, Intersectionality, Motherhood, and Irish Studies. She was Visiting Fellow in Irish Studies at the Centre for Irish Studies/Moore Institute at NUIG, in Spring 2022, and in the autumn semester of 2021, she was Visiting Professor in Irish Studies at the Centre for Irish Studies at Boston College, both leading global centres for Irish Studies.

Biography: Emily C. Bloom is a Mellon Public Humanities Fellow at Sarah Lawrence College, where she teaches literature. She also coordinates lifelong learning programs at the Wartburg Adult Care Community in Mount Vernon, NY. She is the author of *The Wireless Past: Anglo-Irish Writers and the BBC, 1931-1968* (Oxford University Press, 2016), which was awarded the First Book Prize by the Modernist Studies Association. Her most recent book, *I Cannot Control Everything Forever: A Memoir of Motherhood, Science and Art*, will be available in April from St. Martin's Press.

Biography: Matthew L. Reznicek is Associate Professor of Medical and Health Humanities at the University of Minnesota School of Medicine. His research focuses on the intersection of health humanities, critical disability studies, and eighteenth- and nineteenth-century literature. He is currently finishing a monograph that explores the politics of health and illness in *the National Tales of Edgeworth, Owenson, Scott, deStael, and Austen*.

Panel 3:4 Repealing the 8th Amendment

Chair: Holly Cowman

Room T2:04

Jaime Leigh Gray, 'Fight the Real Enemy:' Sinéad O'Connor, the Virgin Mary, and Repealing the Eighth Amendment

Carol Ballantine, Paradoxical resonances in post-8th amendment times: unheard voices of those who are concerned about/ opposed to repealing the 8th

Linda Ellen Norton, Something Close: Illegitimacy, Shame, and History in Irish America

Abstracts and Biographies:

Jaime Leigh Gray 'Fight the Real Enemy:' Sinéad O'Connor, the Virgin Mary, and Repealing the Eighth Amendment

In 2018, when voters repealed the Eighth Amendment banning abortion, many people labelled it a new dawn for Ireland. The nation was realizing its potential as a modern country, atoning for a history of patriarchal oppression and harm by recognizing the autonomy of women and pregnant people. In a nation founded on the iconography of the Virgin Mary, the Irish were embracing new definitions of womanhood. Sinéad O'Connor's death in 2023 presents the opportunity to revisit her contributions to reproductive rights activism. While the internationally-renowned singer became a controversial figure in the 1990s, she was later heralded for speaking out ahead of her time. She openly admitted to having two abortions; she discussed the physical and mental abuse she had suffered while enrolled at a Catholic reform school. This paper interrogates O'Connor's acts of femininity and womanhood as embodiments of a shifting cultural identity. I argue that O'Connor's performances countermand the dominance of Marianism in the national imagination to reveal how women's lived experiences have historically been omitted from cultural imagery. Reconsidering O'Connor as an Irish feminist icon sheds light on how to navigate the evolving landscape of women's rights post-Repeal.

Biography: Jaime Leigh Gray is an Assistant Professor of Theatre History and Culture at Southern Illinois University. She earned a PhD in Theatre, Dance, and Performance Studies from the University of California Santa Barbara. Her current book project, *Repealing Mary: A Performance Historiography of Ireland's Campaign for Abortion Rights*, investigates feminist body politics and religious syncretism in the digital era. She is a contributor to the anthology *Abortion in Popular Culture: A Call to Action* (Lexington Books). Jaime has presented her research at the American Society for Theatre Research and the Society for Cinema and Media Studies.

Carol Ballantine Paradoxical resonances in post-8th amendment times: unheard voices of those who are concerned about/ opposed to repealing the 8th

The repeal of the 8th amendment was an historic moment in Ireland, initiating a wide range of new questions related to the changing nature of gender in/equalities on the island. Under the 8th, pro-choice people and those with experience of abortion described being silenced, shunned and stigmatised in many day-to-day spaces and relationships because of their positions related to abortion.

In this paper, we explore the 'new normal' of post-Repeal Ireland, in which a majority of voters favoured legislation for the provision of abortion in limited circumstances. These changes are intended to improve gender equality, and current research investigates the extent to which this does and does not happen. However, 33% of those who voted opposed repeal of the 8th amendment, and outside of a small number of high profile commentators, the day-to-day experience of this cohort is not the subject of academic research.

This paper explores data from forty-eight interviews conducted in Ireland in 2021 and 2022 with people who had concerns about, or oppositions to, socio-legal changes related to gender, sexuality and/ or abortion. It explores the ways that interview participants who were concerned about/ opposed to Repeal represented their positions as unheard/ unvoiced/ or indeed silenced. Without insinuating an equivalence between these experiences and those of pro-choice people under the 8th amendment, we seek to historicise the current reproductive moment in Ireland in the context of a history of abortion-related stigma, shame and silence.

Biography: Dr. Carol Ballantine is a feminist sociologist and writer interested in gender, violence and day-to-day lives and narratives of contemporary global Ireland. She currently works as a postdoctoral researcher in UCD on *Beyond Opposition*, a 5-year, 3-country research project exploring the day-to-day relationalities and spatialities of people with concerns about or oppositions to socio-legal changes related to gender, sexuality and abortion. Her narrative nonfiction is published in journals including *Banshee* and the *Stinging Fly*.

Linda Ellen Norton Something Close: Illegitimacy, Shame, and History in Irish America

Catholic Ireland's reckoning with the tragic history of its treatment of unwed mothers and their children led to repeal of its 1983 abortion ban in 2018. In America, soon after this seismic shift in Ireland, right-wing Catholics on the Supreme Court overturned a woman's right to abortion. Irish writers are giving voice to victims previously erased from the record. But in the U.S., 20th-century stories of unmarried Irish mothers and their 'illegitimate' children remain untold. Here I present a documentary study of one Kerry woman, exploring ramifications of intergenerational misogyny, silence, and shame in Ireland and in America. Starting with access to one extraordinary document (a Boston social worker's account of my unwed immigrant grandmother's story), I built a medical, cultural, and family history where there was once nothing but secrets and lies. Seven trips to Ireland and years of interviews and research inform this study of 'illegitimacy' in the diaspora. How many Irish women and their children in America have been erased from the record? And what does it mean to claim Irish citizenship despite or because of sexual shame in an era of changing views of women's rights and reproductive freedom on both sides of the Atlantic?

Biography: Linda Norton is the author of *The Public Gardens: Poems and History* (introduction by Fanny Howe), a finalist for a *Los Angeles Times* Book Prize, and *Wite Out: Love and Work* and is the 2023 recipient of a \$5000 non-fiction award from the San Francisco Foundation for Something Close: A Transatlantic Reckoning. BlazeVOX will publish her *Cloud of Witnesses* in 2024. In 2014, Dermot Healy included Norton's nonfiction in an Irish anthology; that same year, she exhibited 48 of her collages at a show in the Dock Arts Centre in Ireland (subsidized with a travel grant from the US Embassy in Dublin). She has been in residence at the Guthrie Centre in Ireland, the Lannan Foundation in Marfa, the Ucross Foundation, and the T. S. Eliot House in Gloucester. She is a dual citizen of the US and Ireland/EU. From 2020-2022, she taught online at ATU Sligo.

Panel 3:5 On the Margins: Unofficial Eighteenth-Century Irelands

Chair: Richard Butler

Room T2:05

Michael Griffin, May this to all a warning be: Irish criminals and early Boston print culture

David Fleming, 'Bawdy women': prostitution in eighteenth-century Ireland

Christina Morin, 'Interesting, well-written ... but... unnatural': Irish Minerva Writers and their 'Dirty' Books

Abstracts and Biographies:

Michael Griffin May this to all a warning be: Irish criminals and early Boston print culture

This paper deals with the execution of the young Limerick burglar Matthew Cushing at the age of 23 at Boston Neck for burglary. Cushing's burglary and trial was fodder for a popular taste in reading material, and stimulating to a polite readership insecure about their holdings and domestic safety in early eighteenth-century Boston. Equally marginal, women who made a living from sex were often deemed dangerous to the moral and physical fabric of eighteenth-century Irish society. Yet attitudes varied from outright hostility to benign toleration, and even sympathy.

Biography: Michael Griffin is a Professor of English at the University of Limerick. He is the author of *Enlightenment in Ruins: The Geographies of Oliver Goldsmith* (2013), and the editor of *The Collected Poems of Laurence Whyte* (2016) and *The Selected Writings of Thomas Dermody* (2012). With David O'Shaughnessy, he is co-editor of *The Letters of Oliver Goldsmith* (2018) and a general editor of a new, eight volume Cambridge University Press edition of *The Collected Works of Oliver Goldsmith*, the first two volumes of which will appear next year.

David Fleming 'Bawdy women': prostitution in eighteenth-century Ireland

This paper explores this still hidden aspect of eighteenth-century Ireland and tells how those on the margins might find themselves at the centre of public debate and scrutiny. Navigating the margins of literary respectability and the margins of the page.

Biography: David Fleming is a Senior Lecturer in History and a historian of eighteenth-century Ireland. His research concentrates on the social and political development of eighteenth-century Ireland, and has published on topics ranging from provincial politics, poverty, religious conversion, associational behaviour and prostitution. He is the author of *Politics and Provincial people: Limerick and Sligo, 1691-1761* (2010).

His most recent book is *Edmund Sexton Pery: the politics of virtue and intrigue in eighteenth-century Ireland* (2023).

Christina Morin 'Interesting, well-written ... but... unnatural': Irish Minerva Writers and their 'Dirty' Books
This paper considers novels written by Irish writers and published by London's Minerva Press in the period 1790-1820. The leading publisher of popular fiction in the period, Minerva was understood to drive a precipitous increase in the production of new novels and an equally precipitous fall in their general quality. Accordingly, Irish-authored Minerva texts such as Regina Maria Roche's *The Children of the Abbey* (1796) and *Clermont* (1798) were generally condemned by contemporary reviewers as mere circulating library trash, despite the fact that they were exceptionally widely read. This paper seeks to trace the material evidence of the reception of Irish Minerva texts by average readers via analysis of the 'dirty' Minerva books – or, as Kathryn Rudy might argue, books that bear the traces of being read and enjoyed – held by Trinity College Dublin, the National Library of Ireland, and Cambridge University.

Biography: Tina Morin is a senior lecturer in English at the University of Limerick. Tina's research interests centre on Romantic-era Irish gothic literature, book history, and Irish women's writing. She is the author of *The Gothic Novel in Ireland, c. 1760-1829* (2018) and *Charles Robert Maturin and the Haunting of Irish Romantic Fiction* (2011). She has also edited, with Jarlath Killeen, *Irish Gothic: An Edinburgh Companion* (2023); with Marguérite Corporaal, *Travelling Irishness in the Long Nineteenth Century* (2017); and, with Niall Gillespie, *Irish Gothics: Genres, Forms, Modes and Traditions* (2014). Her current research focuses on the dissemination and circulation of Irish novels published in London by the Minerva Press.

Panel 3:6 Black and Green: Identity and Belonging in Diasporic Irish Spaces

Chair: David Brundage

Room T2:06

Kim DaCosta, Navigating the Black and Green Atlantic in an age of racial reckoning,

Miriam Nyhan Grey, Harmony: An Anti-Racism Organisation in 1980s Ireland,

Samantha Haddad, Realpolitik, Race, and Irish Republicanism: Multiracial Alliances in a Cold War Context, 1970-1998

Abstracts and Biographies:

Kim DaCosta Navigating the Black and Green Atlantic in an age of racial reckoning,

This presentation will reflect on the challenges and possibilities of teaching about Irish and African diasporic encounters in the US and Ireland. I will use my NYU course, 'The Black and Green Atlantic' taught in Dublin in 2023 and upcoming in 2024 as a point of departure. My broader intention is to engage the broader analytical possibilities that diasporic Black Irish studies might offer.

Biography: Kim DaCosta, is a sociologist based at New York University who is interested in racial inequality and, in particular, the contemporary production of racial boundaries. Her book, *Making Multiracials: State, Family, and Market in the Redrawing of the Color Line* (Stanford University Press, 2007), explores the cultural and social underpinnings of the movement to create multiracial collective identity in the United States. DaCosta served as Associate Dean of Students at NYU's Gallatin School for seven years and has been involved in NYU's Prison Education Program since its inception in 2013, most recently as its Faculty Director. She is an Associate Faculty member in the NYU Department of Sociology.

Miriam Nyhan Grey Harmony: An Anti-Racism Organisation in 1980s Ireland,

In 1986 the anti-racism group Harmony was formed by a small group of Dubliners and led by activist Black Irish Jude Hughes. Harmony campaigned to have race relations laws introduced and resulted in a new Minister for Equality being appointed which eventually led to the introduction of some equality legislation. Harmony also played a crucial role in providing spaces for multiracial families to congregate and connect. This presentation will outline the impact of Harmony in the context of a new documentation strategy which also historicizes anti-racism activity in Ireland and its diasporic influences.

Biography: Miriam Nyhan Grey has been affiliated with New York University in various roles since 2008. Her first book is a social history of Ireland's only Ford factory and she is the editor of *Ireland's Allies: America and the 1916 Easter Rising*. A regular co-editor of the *American Journal of Irish Studies*, Grey was the

inaugural associate editor of the NYU Press Glucksman Irish Diaspora Series. In 2019, she originated the acclaimed *Black, Brown and Green Voices* project at NYU. She is a founding board member of African American Irish Diaspora Network.

Samantha Haddad Realpolitik, Race, and Irish Republicanism: Multiracial Alliances in a Cold War Context, 1970-1998

This paper explores the stratified and symbiotic transatlantic relationships between Irish republicans and various communities of color, activist groups, and politicians from the 1970s through the Good Friday Agreement. In doing so, this paper disrupts dominant historiographical trends in Irish and Irish American history regarding race while placing Irish and Irish American multiracial alliances within a broader Cold War and post-Cold War context and climate.

Biography: Samantha (Sam) Haddad is a Ph.D. student at the College of William and Mary where her primary interests include the relationships between gender, sexuality, race, and transatlantic Irish republicanism and the relationship between law enforcement and undocumented Irish migrants on both sides of the Atlantic from the 1980s on. Samantha graduated Phi Beta Kappa with degrees in history and art history from Mount Holyoke College in 2019 where she graduated with departmental and institutional honors. In 2021, Samantha obtained her M.A. in Irish and Irish American Studies from New York University.

Biography: David Brundage is Professor Emeritus of History at the University of California, Santa Cruz. He is author of *Irish Nationalists in America: The Politics of Exile, 1798-1998* (Oxford University Press, 2016) and is working on a biography entitled *A People's Advocate: Frank P. Walsh and the Democratic Promise*.

Panel 3:7 Trauma and Truth in Contemporary Irish Fiction

Chair: Eoin Flannery

Room T2:07

Jennifer Jeffers, 'Don't Tell Mammy': Veronica Hegarty's Father's Abuse in Anne Enright's *The Gathering*

Niamh Meaney, Shaming and Shamed: The Role of Social Media and Catholicism in Shame Culture in Louise O'Neill's *Asking for It*.

Abstracts and Biographies:

Jennifer Jeffers 'Don't Tell Mammy': Veronica Hegarty's Father's Abuse in Anne Enright's *The Gathering*

Although early scholarly critiques of Ann Enright's *The Gathering* were quick to discuss traumatic childhood events that led up to Veronica Hegarty's brother, Liam's, suicide (Dell'Amico 2010; Harte 2010), which are linked to Irish institutional stories of child abuse and neglect that emerged in the 1990s, my critique, "'Don't tell Mammy': The Father's Abuse in Anne Enright's *The Gathering*", uncovers a less obvious, but no less troubling abuser, her 'Daddy.' Ostensibly, the fragmented and mosaic-like story centres around haunted memories of 'when I was just eight and Liam was nearly nine, we were sent with our little sister, Kitty, to stay with Ada' (46), the place and time she believes Lambert Nugent began his sexual abuse of Liam. However, this narrative thread can be interpreted as distraction from or a covering over of the core trauma Veronica cannot remember because it buried beneath manta, 'Don't Tell Mammy' (9).

Biography: Jennifer M. Jeffers is Professor of English Literature at Cleveland State University where she specializes in 20th and 21st Century Irish and British Literature, Film, and Gender Studies. Her books include *The Irish Novel at the End of the Twentieth Century: Gender, Bodies, and Power*, *Uncharted Space: The End of Narrative*, *Britain Colonized: Hollywood's Appropriation of British Literature and Beckett's Masculinity*. She is the international book series Editor for 'New Interpretations of Samuel Beckett in the Twenty-First Century' with Palgrave Macmillan. Her biography of Frances Molloy, *Frances Molloy: A Portrait of a Postwar Northern Irish Woman Writer*, is forthcoming.

Niamh Meaney Shaming and Shamed: The Role of Social Media and Catholicism in Shame Culture in Louise O'Neill's *Asking for It*.

From the early 2000s social media began to weave an intricate web of influence throughout the lives of young people across the globe, including Ireland. Sites such as Facebook, Instagram, and Twitter allowed for the formation of communities where one could share their interests and achievements online with their peers. However, it quickly turned into a sinister place, with online bullying and slut-shaming becoming so

familiar to their users that they gained a verb especially for their purpose- trolling. In twentieth-century Ireland women who failed to conform to these ideals were sent to Magdalene Laundries, and following the closure of the last Laundry on October 25 1996, it became more difficult for Irish society to ignore the modern woman who wished to express agency and autonomy through sexuality and individuality. Therefore new channels of enforced conformity began to be explored.

These topics will be discussed in this paper regarding the protagonist Emma O'Donovan in Louise O'Neill's novel *Asking For It*, as well as their detrimental effects on her mental health and sense of self.

Biography: My name is Niamh Meaney and I am a first-year PhD student at Mary Immaculate College (MIC) Limerick. I have studied in MIC for the past five years, completing a Bachelor's Degree in English and History and a Master's Degree in Modern English Literature. Researching female representation and subjectivity has been my passion since the beginning of my academic career, and I intend to continue on this path throughout the duration of my career.

Panel 3:8 ROUNDTABLE Networks of Comparison: Methods and Practice in Irish and World Literature

Chair Eric Falci

Room T2:08

Shinjini Chattopadhyay, is an Assistant Professor at the Department of English and Comparative Literature, University of North Carolina-Chapel Hill.

Julia Obert, is Professor of English at the University of Wyoming.

Nathan Suhr-Sytsma, is Associate Professor of English at Emory University

Sarah L. Townsend, is Associate Professor of English and co-founder of Irish Studies at the University of New Mexico.

Abstracts and Biographies:

Shinjini Chattopadhyay will examine how Irish modernism is positioned within the canon of transnational modernisms. She seeks to depart from an expansionist model of comparison by studying global modernist texts as part of an interconnected transnational network which would dismantle the authority of a Eurocentric or West-centric modernist canon. She suggests that comparing how Irish and Bengali modernisms are shaped by dissimilar colonial imaginaries, which ultimately lead to the displacement of British colonial modernity, reveals the ways in which regional modernisms crucially contribute to the heterogenous panoply of transnational modernism.

Biography: Shinjini Chattopadhyay is an Assistant Professor at the Department of English and Comparative Literature, University of North Carolina-Chapel Hill. She completed her PhD at the Department of English, University of Notre Dame, with minors in Irish Studies and Gender Studies. She works on British, Irish, and Bengali modernisms and her monograph-in-progress, *Pluralities of the City*, investigates the construction of metropolitan cosmopolitanism in modernist and contemporary novels. Her recent works have been published in *James Joyce Quarterly*, *European Joyce Studies*, and various edited collections.

Julia Obert will argue for the importance of shifting comparative postcolonial scholarship away from any fixation on or fetishization of the nation—a fetishization that persists curiously in the field despite our vociferous critiques of nationalisms. She advocates instead for localizing knowledge, suggesting that the city—or the neighborhood, or even the individual block—can often be the best point of reference for understanding forms of global relationality. Providing Belfast as an example, she suggests that looking to local sites, perhaps paradoxically, tells us more about global formations than do more traditional forms of transnational analysis.

Biography: Julia Obert is Professor of English at the University of Wyoming. She has published widely in the areas of Irish literature, especially contemporary Irish poetry, postcolonial studies, affect theory, and sound studies/acoustic ecology. Her most recent monograph, *The Making and Unmaking of Colonial Cities: Urban Planning, Imperial Power, and the Improvisational Itineraries of the Poor*, was published by Oxford UP in 2023, and her current book project is entitled *Irish Joy: Resistant Affects in Contemporary Irish Literature*.

Nathan Suhr-Sytsma will speak about *Poetry Unbound*, a podcast launched in 2020 and presented by Pádraig Ó Tuama, whose book of the same title was published by W. W. Norton in 2022. Suhr-Sytsma is especially interested in the axes of comparison between Irish and Indigenous languages that Ó Tuama, who grew up speaking Irish as well as English, suggests in his commentary on and interviews with poets such as Natalie Diaz (Mojave), No'u Revilla (Óiwi), and Jake Skeets (Diné). Such comparisons imply a potential decolonial approach to poetry that does not conflate or equate Irish and Indigenous confrontations with coloniality.

Biography: Nathan Suhr-Sytsma is Associate Professor of English at Emory University and the author of *Poetry, Print, and the Making of Postcolonial Literature* (Cambridge UP, 2017), which compares the work of mid-twentieth-century poets from Nigeria and Northern Ireland. Recent essays include chapters on Africa in *The Oxford Handbook of W. B. Yeats* (2023) and on postcolonial poetry in *Decolonizing the English Literary Curriculum* (2024). He is completing a book about the worldmaking of twenty-first-century African poets.

Sarah Townsend will discuss the Abbey Theatre's 2022 production of Black American playwright Branden Jacobs-Jenkins's 2014 play *An Octoroon*, a metatheatrical adaptation of nineteenth-century Irish playwright Dion Boucicault's 1859 melodrama about American slavery, *The Octoroon*. Bringing Boucicault's problematic (read: downright racist) dramatization of slavery back 'home' to the Irish stage via Jacobs-Jenkins's thoughtfully critical adaptation prompts us to reflect on Ireland's participation in the transatlantic slave trade, and on the role that Boucicault and his audiences—and contemporary Irish playwrights and their audiences—play in the global circulation of narratives about Black suffering and white exceptionalism. Townsend is especially interested in how contemporary Irish dramatists resurrect historical persons and texts to challenge audiences to consider Ireland's past and ongoing participation in racial violence.

Biography: Sarah L. Townsend is Associate Professor of English and co-founder of Irish Studies at the University of New Mexico. The adopted Korean granddaughter of Irish-American immigrants, she is personally and academically curious about the transnationality of Irish identity. She has published widely on Irish fiction and drama, and her newest research focuses on racial reckoning in Ireland and Irish America.

Biography: Eric Falci is Professor of English at the University of California, Berkeley. He is the author of *Continuity and Change in Irish Poetry, 1966-2010* (2012), the *Cambridge Introduction to British Poetry, 1945-2010* (2015), and *The Value of Poetry* (2020), as well as a number of essays on twentieth- and twenty-first-century Irish and British poetry.

Panel 3:9 Changing Troubles Narratives: Migration, Criminalization & the Peace Process

Chair: Anne Marie Brosnan

Room T2:11

Elizabeth DeYoung, 'Skullduggery and Stasis: Reframing the 'New Northern Ireland''

Tiffany Thompson, 'Belfast Exodus: Violence, Displacement, and Migration in Northern Ireland's Troubles'

Rachael Young, Criminalization and Counter-Narratives: Comparing Trouble in Belfast and Brixton'

Abstracts and Biographies:

With the marking of the 25th anniversary of the Good Friday Agreement, Troubles scholars are reframing our understanding of the tumultuous thirty-year conflict as well as reanalyzing the document that brought the conflict to an end. The longstanding preoccupation with establishing a 'usable' narrative of Northern Ireland's 'troubled' past has shaped the nature of historical inquiry on the conflict. This panel explores emerging trends in shifting Troubles scholarship as academics embrace new comparisons, methodologies, and analytical frameworks to understand the conflict and the peace process. These three papers explore how Troubles scholars are embracing previously overlooked and underrepresented groups to expound upon our historical understanding of conflict in Northern Ireland. These projects situate the study of the Northern Irish conflict in relation to broader comparative, transnational, intersectional, and post-colonial contexts to advance new arguments about the Troubles.

Elizabeth DeYoung 'Skullduggery and Stasis: Reframing the 'New Northern Ireland''

This paper contrasts the 'new' Northern Ireland promised by the peace process with the 'new' Northern Ireland as it has emerged among a grassroots polity fed up by the status quo of point-scoring politics."

Biography: Elizabeth DeYoung (she/her) is a Research Scientist at the University of Pennsylvania's Center for Guaranteed Income Research. A former Mellon/ACLS Public Fellow, she earned her PhD at the Institute of Irish Studies, University of Liverpool and her MA from Queen's University Belfast. Her first book *Power, Politics & Territory in the New Northern Ireland*, was published in November 2023 by Liverpool University Press.

Tiffany Thompson 'Belfast Exodus: Violence, Displacement, and Migration in Northern Ireland's Troubles'
This paper investigates volatile moments in the early 1970s to reflect a broader range of experiences of the conflict, particularly in terms of working-class families across sectarian divisions.

Biography: Tiffany Thompson (she/her) is a fourth-year PhD candidate in the history department at Boston College and she previously earned her MA from Columbia University. Her dissertation examines gender, violence, and the dislocation and migration of urban families during the first decade of the Troubles.

Rachael Young Criminalization and Counter-Narratives: Comparing Trouble in Belfast and Brixton'
This paper examines the overlooked similarities and solidarity between the republican community of Belfast and the Black community of Brixton in the years leading up to and following the 1981 hunger strike of Long Kesh and the 1981 Brixton uprising.

Biography: Rachael Young (she/her) is a postdoctoral fellow and program coordinator for Boston College's Irish Studies program. She earned her PhD from Boston College and her MPhil from Trinity College Dublin. Her work compares criminalization and community activism between marginalized groups in England and Northern Ireland during the 1970s and 1980s.

Panel 3:10 Navigating Uncertainty in Northern Ireland: What Political Science can tell us about the current status of the Northern Ireland Peace Process

Chair

Room: T2:12

Andrew Sanders, Amnesty law and its impact on peacebuilding in Northern Ireland

Thomas Beaumont, Necropolitics and the role of the state in conflict: The Northern Ireland case study

Emily Naasz, A case for including Northern Ireland in conflict datasets

Abstracts of the panel:

In this panel, we propose three papers, drawn from our wider research project to assert the ways in which this interdisciplinary study can show how Northern Ireland can navigate a period of uncertainty and how it can help others do the same. We seek to offer new insight into the current status of the conflict resolution and post conflict reconciliation process in Northern Ireland but also how Northern Ireland can inform our understandings of protracted conflicts internationally and historically. We anchor the panel in the context of the 30th anniversary of the 1994 Provisional Irish Republican Army ceasefire, an anniversary which passes with the fragility of the political stability that has underpinned those parts of the Northern Ireland peace process that one might reasonably term 'successful' never more apparent.

Biography: Andrew Sanders is a senior lecturer in politics and international relations at De Montfort University. He is the author of *The Long Peace Process: The United States of America and Northern Ireland 1960-2008* (Liverpool University Press 2019), and *Inside the IRA: Dissident Republicans and the War for Legitimacy* (Edinburgh University Press 2011), and the co-author of *Times of Troubles: Britain's War in Northern Ireland* (Edinburgh University Press 2012).

Biography: Thomas Beaumont is an Associate Professor of Political Science at Texas A&M University – San Antonio, USA. His research is situated across the fields of phenomenology, queer theory, and trauma studies and focuses on interrogations of contemporary subjectivities and their implications for political and social violence. His current projects examine the role of sovereignty in shaping truth commissions during processes of post-conflict reconciliation.

Biography: Emily Naasz is a Political Science lecturer at Texas A&M University-San Antonio. Her research agenda addresses issues related to international security and conflict management/resolution. Her current projects address the strategic use of civilian targeting and the effects it has on post-conflict justice processes.

Panel 3:11 Poetry in Irish and English

Chair: Síle Ní Choincheannain

Room: T2:13

Martin McKinsey, Meeting the English: Interlingual Negotiations in Contemporary Poetry in Irish
Matthew Knight, Pádraic Ó Beirn: The 'New York Seanchaí' and 'Bard of Donegal'

Abstracts and Biographies:

Martin McKinsey Meeting the English: Interlingual Negotiations in Contemporary Poetry in Irish

A typology of contemporary poetry in Irish might begin with the following tripartite structure, roughly chronological. Nuala Ní Dhomhnaill's *Pharaoh's Daughter* (1990), and the poet-publisher-translator collaboration it represents, can mark the first phase. Here, through the mediation of English, for the first time Gaelic poetry emerged from linguistic isolation and attained a wide audience. Louis de Paor's *Disappearing English* (1997) can serve to mark the second phase, in which dissenting voices raised concerns about too great a reliance on English. Irish-language poets faced a dilemma: either to reap the benefits of translation into a world language and risk having one's own words rendered invisible; or resist translation and face writing in relative obscurity. My talk focuses on an emerging third group, whose work seeks ways around this creative dilemma by various means, including bilingual collections where neither English or Irish version is designated the original, thereby voiding the question of 'authenticity'; collections including poems in both languages, sometimes paired and sometimes not; and, finally, works in which the languages jump the middle barrier to disrupt the monolingualism of the facing page. I explore the implications of these new developments from the perspective of history of the book and reader-response theory.

Biography: Martin McKinsey is the author of *Hellenism and the Postcolonial Imagination: Yeats, Cavafy, Walcott* (2010) and *Clearing the Ground: C.P. Cavafy, Poetry and Prose 1901-1910* [2015]. His articles on modern poetry have appeared in *Yale Journal of Criticism*, *Twentieth-Century Literature*, *Callaloo*, *The Journal of Modern Greek Studies*, and are forthcoming in essay collections from MLA editions and Bloomsbury. He teaches modern and contemporary British, Irish and World Anglophone literature at the University of New Hampshire and is at work on a book on multilingual poetry.

Matthew Knight Pádraic Ó Beirn: The 'New York Seanchaí' and 'Bard of Donegal'

Donegal-born Pádraic Ó Beirn was a driving force in the efforts to cultivate the Irish language in the 19th century, yet his poetic contributions are often left out of the historiography. Although a handful of articles and a self-published book have focused on Ó Beirn, the inability of the authors to access newspapers from the United States, where Pádraic published more than seventy poems between 1883 and 1894, has left an incomplete representation of his impact. Ó Beirn's poetry dominated the Irish-language columns in Ireland and America, and he helped to create an international public sphere, where students and scholars could discuss and debate issues of Irish language, culture, nationalism, and politics, all while reading and writing in Irish. This paper will explore the poetry of Pádraic Ó Beirn in its original context, highlighting his ability to weave many themes into his work depending on current events. His poems explored nationalism and nostalgia, temperance and piety, love and vulnerability, and even the unity between the Irish and Scottish Gaels. Beloved by his fellow expatriates and the Irish at home, Ó Beirn earned the honorifics 'New York Seanachuidhe' and 'Bard of Donegal' and his poems were learned by heart in Irish schools. It is time to reevaluate his legacy.

Biography: Matthew Knight is an Associate Librarian and Affiliate Faculty in the Department of History at the University of South Florida. His dissertation, 'Our Gaelic Department: The Irish-Language Column in the New York Irish-American, 1857-1896,' and his recent publications explore the efforts to preserve and cultivate the Irish language in 19th-century America. His book, *Dion Boucicault: The Vampire (1852) and The Phantom (1873)* is due to be published in 2024.

Panel 3:12 ROUNDTABLE Navigating Uncertainty: Death and Irish Women at Home and Abroad

Chair: Deirdre Flynn

Room T2:14

Laura D. Kelley, Waking the Dead: Old World Traditions in a New World Environment

Ciara Breathnach, Death registration in Ireland's Mother and Baby Institutions

Dr Sarah-Anne Buckley, Death, memorialisation and accountability: the case of the Tuam Mother and Baby Institution

Abstracts and Biographies:

Laura D. Kelley Waking the Dead: Old World Traditions in a New World Environment

In New Orleans, the relaxed co-existence of adherence and defiance of tradition is well exemplified by the story of the Irish immigrants to this city. The largest wave of Irish to arrive in North America occurred because of the Great Famine (1845-52). Due to the city's thriving port as well as her Catholic character, tens of thousands of Irish famine immigrants came to the Crescent City. However, the South's loss in the Civil War brought about a dramatic drop in Irish immigration to New Orleans. Yet, faced with this loss of new arrivals, in defiance of expectations, the local Irish-American communities did not lose their identity. Instead they tightened, and their ethnic identity strengthened in the decades following the Civil War. This paper examines how this affirmation of Irish New Orleans identity expressed itself in the local Irish community's treatment of their dead in the early to mid-20th century. It reveals what traditions from the old country remained as well which new rituals were appropriated and developed, often due to the strength and influence of the neighborhood Catholic Church.

Biography: Laura D. Kelley, is an immigrant and ethnic historian at Tulane University and the Academic Director of Tulane's Summer in Dublin Program. She is also the section editor for the Louisiana Endowment for the Humanities KNOWLA Project and has published articles in Louisiana History as well as online collections. Her book, *The Irish in New Orleans*, won the bronze medal in IPPY awards. She is currently completing her second manuscript on the Irish, 'Erin's Enterprise'.

Ciara Breathnach Death registration in Ireland's Mother and Baby Institutions

Over the past decade revelations about the irreverent handling of bodies in religious and State-run institutions globally have attracted considerable media attention and prompted public outrage. In response to alleged 'mass burial sites' the Irish government-appointed commission in 2015 to make an inquiry into entry and exit pathways from the so-called 'Mother and Baby Homes'. The commission published its final report in 2021, which yielded disappointment to those who survived and were victims of woeful neglect and abuse. History and historians are often handmaidens to such endeavours and in this paper, I draw attention to some of the problematic elements of the research data that were used to estimate infant and maternal mortality rates in the Mother and Baby Homes Commission of Inquiry (MBHCOI). With a focus on the space and the encounter in which civil registration data is collated I question whether we can really tell a history from below with sources that are taken from above.

Biography: Ciara Breathnach is Associate Professor of History at the University of Limerick. Her Current monograph *Ordinary lives, death and social class: Dublin City Coroner's Court, 1876-1902* (Oxford University Press, 2022), won the American Conference of Irish Studies, James S. Donnelly Sr. Prize for Books on History and Social Sciences (2023).

Dr Sarah-Anne Buckley Death, memorialisation and accountability: the case of the Tuam Mother and Baby Institution

Two distinct monuments are located less than a hundred metres from one another on the site of the former workhouse in Tuam, later the infamous Tuam Mother and Baby 'Home' or Children's Home from 1925-1961. One, erected in 1985, commemorates six Irish Republican Army men executed in 1922. The other, in 'loving memory of those buried here', remembers the deceased, *forgotten* infant children of unmarried mothers admitted to the Tuam Mother and Baby Institution over several decades. This monument and the site of the burial of hundreds of infants in a sewage area has prompted national and international attention since 2014. The two monuments raise provocative questions about 'selective remembrance,' histories of trauma and commemoration. Of the three different groups invariably 'remembered' on the Tuam site, the infants who died at the home were treated with disrespect for decades while the Sisters of the Bons Secours and deceased IRA men were given decent burials on repeated occasions and memorialised in several places. This raises questions for us not only about the relationship between republicanism and Catholic institutions in the newly independent state, but also the harsh treatment and suppressed memory of marginalised

women and children seen to be outside the acceptable strictures of society. Using testimonies from the Tuam Oral History Project and contemporary archival documents this paper will question who, how and what we remember, while also addressing the treatment of survivors and their families in 'historical' abuse inquiries in recent years.

Biography: Dr Sarah-Anne Buckley is Associate Professor in History at the University of Galway. Co-PI of the Tuam Oral History Project, she is an expert in the history of child welfare in Ireland. Chair of the Irish History Students Association, she is also Vice-Dean for Equality, Diversity and Inclusion for the College of Arts, Social Sciences and Celtic Studies.

Wednesday June 19th Parallel Panels 4 14:15 – 15:45

Panel 4:1 Creating Borders in Modern Ireland

Chair: Deirdre Flynn

Room T2:01

Sean Farrell, 'Reverend Drew and Cooke and Roe, Roaring Hanna': The Ranting Clergyman and Victorian Belfast in British and Irish Nationalist Imaginations

Timothy G. McMahon, The 'Mutilation of a Nation': Northern Nationalists and the Ongoing Response to Partition, 1930-1950

Anna Teekell, 'That Tingle': What We Talk About When We Talk About the Border

Abstracts and Biographies:

Sean Farrell 'Reverend Drew and Cooke and Roe, Roaring Hanna': The Ranting Clergyman and Victorian Belfast in British and Irish Nationalist Imaginations

The political pastor, typically depicted as an evangelical Protestant preacher spewing anti-Catholic invective, came to be one of the stock figures of the Victorian imagination of late nineteenth-century Belfast. Nowhere is this better emblemized than *Punch's* September 1857 comic poem, 'Roaring Hanna,' which blamed the religious extremism of Belfast's 'Orange ministers' for the Belfast Riots of 1857. This was, of course, a reductionist portrait of figures like Drew, Cooke, Roe, and Hanna, whose appeal to their supporters depended on complex and shifting populist repertoires. The shadow of the ranting clergyman, however, loomed large over the historiography of the northern capital. Using a wide array of archival and newspaper sources, this paper examines the various ways the image of the ranting clergyman constrained British and Irish nationalist thinking about Belfast by portraying it as a fundamentally irrational and 'foreign' place.

Biography: Sean Farrell is professor of history at Northern Illinois University and a former President of the American Conference of Irish Studies. He has written a number of articles and books on religion and politics in nineteenth-century Ireland, including *Thomas Drew and the Making of Victorian Belfast* (2023).

Timothy G. McMahon The 'Mutilation of a Nation': Northern Nationalists and the Ongoing Response to Partition, 1930-1950

Attention to nationalist resistance to partition that focuses on violent activists who sought to destabilize Northern Ireland through violence, elides the work of more moderate nationalists on both sides of the border who raised objections to partition after the suppression of the Irish Boundary Commission report in 1925. Scholars from John Bowman to Clare O'Halloran have detailed the efforts by politicians in the Free State/Republic and the short-lived Anti-Partition League to harness the border question as a useful tool to gain support. Those efforts were, in part, made possible through long-standing efforts to highlight the disjuncture in everyday life in the borderlands. These included works written by former Members of Parliament from both the old Irish Parliamentary Party and Sinn Fein. Among the most important was the longtime County Fermanagh activist, Cahir Healy, who continued to serve in the Northern Ireland parliament into the 1950s, as well as Patrick Cunningham and Anthony Mulvey, who had represented constituencies in Counties Fermanagh and Tyrone. Examining the careers and treatises written by these figures will highlight the ongoing sense that northern nationalists remained part of what Healy called a 'mutilation.' Ironically, in articulating the realities of the borderlands, their works hardened the border in people's imaginations, affirming its power to separate people in space and experience.

Biography: Timothy G McMahon is associate professor of history at Marquette University and a former President of the American Conference for Irish Studies. The author of *Grand Opportunity: The Gaelic Revival*

and *Irish Society, 1893-1910* (2008), he has also written extensively about the Irish engagement with Empire. Currently he is working on a book that examines the partition of Ireland and its impact on Irish identities.

Anna Teekell 'That Tingle': What We Talk About When We Talk About the Border

Into a literary culture teeming with portals to otherworlds, a 310-mile threshold was dropped a century ago: the Irish Border. While Irish literary studies have long embraced discussions of borders as a concept, particularly in Northern Irish writing, the Border itself has been largely invisible – just as post-1998 politics aimed to make manifest in lived experience. But the Northern Ireland Protocol crisis brought on by Brexit has made the Border visible in new ways, and an investigation of its mark on literature is overdue. This paper aims to theorize why Irish literature needs to embrace interdisciplinary Border Studies in order to understand the cultural landscape of the Border as a third space, a contested zone with human and ecological consequences that Border literature makes visible. In introducing the *New Frontier of Border literature*, as a 2021 anthology names it, this paper will offer a close reading of how Michael Hughes' short story 'Marcel Marceau' (2021) posits a new way of seeing (and feeling) the Border.

Biography: Anna Teekell is associate professor of English at Christopher Newport University. She has published widely on 20th century Irish literature, including *Emergency Writing: Irish Literature, Neutrality, and the Second World War* (2018). One of her current projects is a monograph called *BorderLines: A Literary Atlas of the Irish Border*.

Panel 4:2 Navigating Uncertainty and Generating Change in Irish Theatre

Chair: Jose Lanfers

Room T2:02

Dr Shonagh Hill, 'Feminist Futures in 2050, *Under the Albert Clock*'

Dr Finian O'Gorman, 'Untangling the Roots of Change: The Arts Councils and the Origins of Amateur and Professional Theatre in Ireland'

Dr Miriam Haughton, 'The Price of Performance in 21st Century Ireland'

Abstracts and Biographies:

Dr Shonagh Hill, 'Feminist Futures in 2050, *Under the Albert Clock*'

The first paper, by Dr Shonagh Hill, will address the challenges facing women's theatre making in the north of Ireland as expressed through a theatrical engagement with the future. Shonagh Hill will examine *2050 Under the Albert Clock*, a series of monologues by five female playwrights commissioned by New York-based Origin Theater Company for their 1st Irish Festival, January 2020. This explicit engagement with the future is situated against the ongoing crisis and collapse of the Northern Ireland Executive. Further add to the mix ingrained patriarchal thinking against which women theatre makers continue to struggle, as noted in *The Headcount Report (WakingTheFeministsNI)*. This paper examines the potential for change as located in a futural feminist temporality.

Biography: Dr Shonagh Hill is a Research Fellow (AHRC) at Queen's University Belfast working on 'Generations and Feminist Temporalities in Contemporary Northern Irish Performance'. Shonagh previously held a Marie Skłodowska-Curie Fellowship. Her monograph, *Women and Embodied Mythmaking in Irish Theatre* (Cambridge UP, 2019), provides an alternative genealogy of modern Irish theatre.

Dr Finian O'Gorman, 'Untangling the Roots of Change: The Arts Councils and the Origins of Amateur and Professional Theatre in Ireland'

The second paper, delivered by Dr Finian O'Gorman, addresses the boundaries that the Arts Councils of Ireland, north and south, drew between amateur and professional practice after the Second World War. By revisiting and interrogating this pivotal moment in modern Irish theatre, this paper shows how highly consequential changes in the arts can often be traced to just a few influential individuals. It suggests that by tracing the roots of such changes, we can better address their consequences and foster an awareness that encourages more productive change in the future.

Biography: Dr Finian O'Gorman is a Lecturer in Drama and Theatre Studies at the University of Galway and is writing a monograph on amateur theatre in Ireland. His most recent published work has featured in *Review of Irish Studies in Europe* (2021) and *Irish Drama and Theatre Since 1950* (Bloomsbury, 2019).

Dr Miriam Haughton, 'The Price of Performance in 21st Century Ireland'

The final paper by Dr Miriam Haughton examines the financial structures that professional theatre companies on the island of Ireland must navigate to produce performance between 2000-2020. Led by a question of economic sustainability within this timeframe, 'uncertainty' operates as a polite and diplomatic term that may refer to a multitude of major crises: the Eurozone economic crash of 2008, the environmental crisis, Brexit, and the COVID-19 global pandemic. These seismic economic, political, social and environmental shifts create intense turbulence that directly shape how production becomes constituted and enabled, both on and off stage. 'Uncertainty' manifests as a working culture of financial crisis, unreasonable pressure on arts councils and artists, regular professional anxiety, a reduced arts workforce due to emigration and instability, and a reliance on smaller casts in intimate venues for reduced runs with modest or no production design. In this Ireland, what is happening to art?

Biography: Dr Miriam Haughton is Associate Professor in Drama and Theatre Studies at the University of Galway, President of the Irish Society for Theatre Research (2023-27) and PI of IRC Laureate 'The Price of Performance' (2023-25). Publications include *The Theatre of Louise Lowe* (Cambridge UP Elements, forthcoming 2024), *Staging Trauma* (Palgrave 2018), and co-editor of *Theatre, Performance and Commemoration* (Methuen 2023), *Legacies of the Magdalen Laundries* (Manchester UP 2021), and *Radical Contemporary Theatre Practices by Women in Ireland* (Carysfort 2015).

Panel 4:3 Irish Women's Writings in the 21st Century: Change Or Continuity?

Chair Eugene O'Brien

Room T2:03

Sylvie Mikowski, *New Generation/Lost Generation: a Survey of Contemporary Irish Fiction by Women*

Eamon Maher, 'New Beginnings' in some fiction by Anne Enright and Emer Martin

Marie Mianowski, *Writing for a change : Kerri ni Dochartaigh's writing in the perspective of the Climate Writing Group*

Abstracts and Biographies:

Sylvie Mikowski *New Generation/Lost Generation: a Survey of Contemporary Irish Fiction by Women*

This paper is an attempt to answer the question what material, social, or political conditions, have made it possible for a new generation of Irish women writers to have a much easier access to publication and popularity than their elders. In keeping with a comparison made by Clare Wills between Edna O'Brien and Eimear McBride, in which she suggests how the two writers handle similar themes but the former had to face harsh criticism going as far as sheer censorship, whereas the latter was acclaimed for her innovative style, I would like to suggest the continuity between writers of the 1960s-1980s generation of women writers and that of today as far as plot lines, motives and themes are concerned, even though the younger generation enjoys a much improved reception, the possible causes of which I would like to investigate. Examples will be derived from Anne Enright, Sally Rooney, Clare Keegan but also writers from the North like Anna Burns, Jan Carson and others.

Biography: Sylvie Mikowski is newly retired and is now Professor Emerita from the University of Reims Champagne-Ardenne (France). She was until October 2023 chair of SOFEIR (Society of French Irish Studies) as well as a member of the board of EFACIS. She used to be on the editorial board of *Études irlandaises* and is currently reviews editor for *RISE (Review of Irish Studies in Europe)*. Her main field of research is contemporary Irish Fiction, on which she has published extensively, but she has also interests for popular culture and Irish book history.

Eamon Maher 'New Beginnings' in some fiction by Anne Enright and Emer Martin

This paper will look at how Anne Enright's *The Gathering* (2007), which won the Booker Prize for its author, and Emer Martin's *The Cruelty Men* (2018) and *Thirsty Ghosts* (2023) unearth certain unsavoury aspects of twentieth century Ireland, particularly in relation to its treatment of women. While the female characters in the novels mentioned undergo severe trauma, they still manage to contemplate a future which might not be quite as oppressive as what has come before. There is a sense in which the sharing of their personal stories, and those of other victims, brings healing of sorts, as well as assisting them to start afresh.

Biography: Eamon Maher is Director of the National Centre for Franco-Irish Studies in TU Dublin and General Editor of the *Reimagining Ireland* book series with Peter Lang Oxford.

Marie Mianowski Writing for a change : Kerri ni Dochartaigh's writing in the perspective of the Climate Writing Group

The Irish Writers' Centre in Dublin has been hosting writing sessions around the theme of « Writing for a Change » within a writing group called the Climate Writing Group since 2020. The 6th session took place on 22nd November 2023, but the list of writers involved since 2020 is quite long. Those sessions are funded by UNESCO Dublin City of Literature and the Arts Council. The sessions are hosted by a guest author (literary fiction, nonfiction, poetry, speculative fiction, essay...) and a guest NGO (politician, policy maker, scientist involved in conservation, climate justice, ecology, politics, industry, law, agriculture, finance etc.) from Ireland and/or abroad. The sessions take place online and are free. Their goal is to offer writers the opportunity 'to explore climate action through fiction and non-fiction'. The sessions last 90 minutes and include interviews of the two guests, discussions with guest publishers or editors, book reviews, occasional writing exercises or feedback as well as networking. The aim of this paper is to look more precisely into how the Climate for a Change sessions are conceived and experienced, as well as into the writing that is produced during and after those sessions. I will focus in particular on the work of Kerri ní Dochartaigh who acted as guest writer in at least one of the Climate Writing Group sessions, as well as curated three events of the Earth Project and I will look into her two books : *Thin Places* (2020) and *A Cacophony of Bones* (2023), questioning the ways in which Irish fiction and non-fiction open out new beginnings and sketch new horizons.

Biography: Marie Mianowski is Professor of Anglophone Literature and Irish Studies at Grenoble Alpes University in France. She is the author of *Post Celtic Tiger Landscapes in Irish Fiction* (Routledge, 2017) and of many articles on the representations of place and landscape in Irish contemporary literature. She is also coordinator of the IDEX-IRGA Project SEEDS (*Sensory Ecologies and Environmental Dialogues*) and working on contemporary nature writing by women as well as on 18th and 19th century Irish women botanists and writers. She also translated Melatu Uche Okorie's collection of stories *The Hostel Life* (2018) into French (Tropismes Editions, 2024) and Léonie Villard's *War Journal* (UGA Editions, 2024).

Panel 4:5 Poetry Roundtable Voicing the Past: Inflections of Gender and Form

Chair: Eric Falci

Room T2:05

Pat Coughlan, is Professor Emerita at the University College Cork

Dr Ailbhe McDaid, is Assistant Professor in Literature at Mary Immaculate College

Julie Morrissy, was the first Poet-in-Residence at the National Library of Ireland

Eric Falci, is Professor of English at the University of California, Berkeley.

Abstracts and Biographies:

This panel will consider recent work by Vona Groarke, Martina Evans, Susannah Dickey, Julie Morrissy, Nithy Kasa, and Nandi Joli to consider a few questions concerning the ways that poets turn to the past to catalyze considerations of gender and sex within Irish history, and the ways that different kinds of formal and compositional methods become the ground of ideological and cultural critique. Poets like Groarke and Dickey reanimate historical female figures via the personae poem or dramatic monologue, while Morrissy's compositional practice involves deep engagement with and transformation of archival materials and historical documents. Emerging writers like Kasa and Joli have approached the literary and historical past via refashioned lyric conventions and more direct addresses to their poetic precursors. This panel will aim to locate paths of connection (and divergence) between such volumes in order to better understand the various ways in which poets in contemporary Ireland are intertwining compositional practice and political critique via the capacious affordances of poetic form.

Biography: Pat Coughlan is Professor Emerita at the University College Cork. She has edited and co-edited a number of volumes, including *Spenser and Ireland: An Interdisciplinary Perspective* (1990), *Modernism and Ireland: the Poetry of the 1930s* (1995), and *Irish Literature: Feminist Perspectives* (2008), and she has published many influential essays on modern Irish literature.

Biography: Dr Ailbhe McDaid is Assistant Professor in Literature at Mary Immaculate College. Her research interests focus on marginal narratives in 20th and 21st-century Irish writing, via migration literature, women's writing, conflict stories and the literature of under-represented populations. She has held research and teaching roles in UCC, University of Liverpool, Maynooth University and University of Otago.

Biography: Julie Morrissy was the first Poet-in-Residence at the National Library of Ireland from 2021-2022. Her awards include the National Endowment for the Humanities, the Newman Fellowship in Creativity, and the 'Next Generation' Award and Literature Bursary from the Arts Council. She is based at Maynooth University as the postdoctoral researcher on *Irish Poetry Beyond Regionalism and Nationalism*, a HEA-funded project in the North-South Research Programme.

Biography: Eric Falci is Professor of English at the University of California, Berkeley. He is the author of *Continuity and Change in Irish Poetry, 1966-2010* (2012), the Cambridge *Introduction to British Poetry, 1945-2010* (2015), and *The Value of Poetry* (2020), as well as a number of essays on twentieth- and twenty-first-century Irish and British poetry. With Paige Reynolds, he served as co-editor of *Irish Literature in Transition, 1980-2020*. His first volume of poetry, *Late Along the Edgelands*, appeared in 2019

Panel 4:6 Newspapers and History: The Anglo-Irish War, the *Sunday Freeman* and Home Rule as Dystopia

Chair: Richard Butler

Room T2:06

Claire Dubois, The birth of independent Ireland in Simone Téry's reporting on the Anglo-Irish war

Felix M. Larkin, History in a time of change: the case of the *Sunday Freeman* newspaper, 1913-16

Pauline Collombier, 'Home rule as dystopia: the very uncertain future of the early 1910s'

Abstracts and Biographies:

Claire Dubois The birth of independent Ireland in Simone Téry's reporting on the Anglo-Irish war
The daughter of two journalists, Simone Téry (1897-1967) was invited to report on the Irish War of independence (in August 1921) at a time when many foreign correspondents – including famous French ones like Joseph Kessel and Henri Béraud – had already been sent there. Writing for *L'Oeuvre*, left-leaning daily newspaper edited by her father Gustave Téry, she spent months in Ireland and secured interviews with the main Sinn Féin and Unionist leaders. Her articles provided the French readers with descriptions of Ireland's desolate state, and enthusiastic portraits, together with physical descriptions and photographs. Said to have been the only journalist to have interviewed Michael Collins, she claimed her own space in the very masculine field of French grand reportage of the interwar years, emphasizing more the human side of the conflict than her male counterparts and more clearly taking sides.

This paper will use her articles, diaries and letters to show how she represented the birth of Ireland as an independent country, how her mode of writing was different from that of the other French journalists, and her interpretation differed from the mainstream French view of the Anglo-Irish war.

Biography: Affiliation Université de Lille – France. Claire Dubois wrote a PhD on representations of the Gaelic Past and their use in the construction of Irish identity in the eighteenth and nineteenth centuries. She is an Assistant Professor in Irish Studies at Lille University, in France. She works on visual culture, architecture, the press, travel writing, national identity and its expressions. Her book, *L'art comme arme en politique. Les combats de Constance Markievicz*, is forthcoming from Presses Universitaires du Septentrion (April 2024). She is currently working on the representation of Ireland's revolution in France.

Felix M. Larkin History in a time of change: the case of the *Sunday Freeman* newspaper, 1913-16

The premise of this paper is that, in times of change, our sense of the past – our collective memory or public history – is likely to be a factor in determining our future. George Orwell put it better than I can in his novel 1984: ‘Who controls the past controls the future.’ My paper will illustrate this point by reference to how Home Rulers in the years immediately before the 1916 Rising looked back on 1798 and the later Irish rebellions of the nineteenth century through the lens of the Sunday Freeman newspaper, an organ of the Irish Party at Westminster.

The *Sunday Freeman* was launched in 1913, a new venture by the daily *Freeman’s Journal* newspaper. Much of its content was feature articles – rather than strictly news reportage – and these articles regularly addressed aspects of Irish history, especially recent history during the ‘long’ nineteenth century. My paper will analyse the *Sunday Freeman’s* approach to Irish history in its feature articles and its implications.

Biography: Felix M. Larkin has written extensively on the history of the press in Ireland. He is a co-founder and former chair of the Newspaper and Periodical History Forum of Ireland. In 2022 he was elected a Fellow of the Royal Historical Society. His most recent book is an edited collection (co-edited with Niamh Howlin of UCD) for the Irish Legal History Society, *Confluences of Law and History* (Dublin: Four Courts Press, forthcoming, October 2024).

In 2021 he published a selection of his occasional writings, *Living with History* (Dublin: Kingdom Books).

Pauline Collombier ‘Home rule as dystopia: the very uncertain future of the early 1910s’

The 1910s were times of possible change and new beginnings for Ireland and the rest of the United Kingdom. The Parliament Act of 1910 which removed the Lords’ power of veto gave hope that a new home rule bill for Ireland would eventually be passed by the British parliament and receive royal assent. This in turn spurred aspirations that home rule for Scotland and Wales would follow and that the empire might be transformed into a federation of self-governing nations. On a different front, women and working-class men who were still excluded from the vote aspired to the establishment of universal suffrage. In their campaign against home rule, Unionists resorted to a wide array of visual and textual propaganda in addition to organizing mass meetings and the signing of the Ulster Covenant.

The purpose of this paper would be to examine three future fictions published during these few years, i. e.:

- William Palmer, *Under Home Rule: A novel* (London: Baines & Scarsbrook, 1912)
- Rev. P. P. O’Sullivan, *Dr Blair or, Irish Protestants under Home Rule* (Belfast: R. Carswell & Son, 1912)
- Wilfrid Douglas Newton, *The North afire: a picture of what may be* (London: Methuen & co., 1914)

These were dystopias predicting the worst if Ireland were to become self-governing, fuelling a paranoia which was not new and was to be long-lasting amongst unionist ranks. These three novels are therefore interesting since they allow to get a better glimpse of the fears the prospect of home rule fueled amongst unionist ranks and to examine how these unionists attempted to navigate uncertainty by resisting change.

Biography: Since 2009, I have been an Associate Professor (Maître de Conférences) at the university of Strasbourg working on Anglo-Irish relations, Irish home rule and the relationship between Ireland and the British empire in the second half of the long nineteenth century. My latest publication is: *Imagining Ireland’s Future, 1870-1914: Home Rule, Utopia, Dystopia* (Cham, Switzerland: Palgrave Macmillan, January 2023).

Panel 4:7 Ireland’s Others

Chair: Holly Cowman

Room T2:07

Linda Norton, Black Irish Pedagogy: What Ireland Can Learn About Black Studies from American Educators and Writers, and Vice Versa

Muiris MacGiollabhui, Diversity, Equity, and Inclusion in Ireland: Studying Abroad in 2024

Niamh Donnellan, Wildlife Genocide: An Cultural Study of Badgers in Ireland

Abstracts and Biographies:

Muiris MacGiollabhui Diversity, Equity, and Inclusion in Ireland: Studying Abroad in 2024

This paper explores how to effectively lead a study abroad class in Ireland while also addressing questions of diversity, equity, and inclusion. The theme of this study abroad class, offered in Spring 2023 and Spring 2024, which was run by two faculty members from Purdue University, asked a brief yet pointed question: What does it mean to be Irish? In the wake of the Dublin riots on November 2023 orchestrated by a far-

right Irish movement, this class will address how diversity, equity, and inclusion is spoken about throughout both the Republic of Ireland and Northern Ireland, and the conditions that led to violence in 2023. Through this class, students will be encouraged to consider a broader definition of Irishness and what that means for the future of the island. Moreover, this paper will address how to evaluate cultural competency for students around questions of openness and engagement with different peoples.

Biography: Dr. Muiris MacGiollabhuí is a Clinical Assistant Professor at the Honors College at Purdue University. His interests lay in the Irish experience in exile, and also a comparative understanding of exile which includes the Jamaican Maroons, French Acadians, and Indian Tamils, among others. His most recent publication, 'Irish Liberty, Black Slavery, and the Green Atlantic: The Racial Ideology of the United Irishmen, 1791-1830,' will be published in the *Journal of Global Slavery* this Fall. His recent book project, *Disunited Irishmen*, is a transnational history of the United Irishmen in exile.

Niamh Donnellan Wildlife Genocide: An Cultural Study of Badgers in Ireland

The culling of Badgers in Ireland draws out the long running tensions between environmentalists and farmers. Yet, the justification of these cruel practices are often supported by biased scientific findings that have been reputed by many concerned with this grave situation. This talk will question whether badgers are scapegoated by governments in order to avoid changing the cattle industry. It will also tell the story of the badger through folklore, mythology and ethnographic cultural encounters. In doing so it aims to learn from their history and precarious position in Irish culture. By extending our ethical boundaries to incorporate these non-human beings we may begin to witness badgers as our kin, a vital part of the ecological matrix that makes up the topology of this island. By placing the onus on governmental practices it also hopes to dilute the backlash against farmers who are caught between the dual pressures of globalisation and land ownership: pressures that often result in the stratification of farming land away from family businesses and into the hands of large conglomerates. Drawing on decolonialism, extinction studies and critical animal studies I will situate this study within larger philosophical conversations in the ecological humanities.

Biography: I am a 3rd year PhD Candidate and Departmental Assistant at Mary Immaculate College. My project is titled 'Ecological Philosophy in the Anthropocene: A Decolonial Perspective'. My research area addresses the intersections of postcolonial approaches within the Environmental Humanities by drawing on the methodologies of ecofeminism, cultural studies, indigenous knowledge and extinction studies. I also work as a Forest School Leader, setting up my business Leanbh Fiáin Forest School, free-lancing with schools, outdoor adventure companies, and Family Resource Centres. I have a publication coming out early next year, a chapter contribution in a book series with Palgrave Macmillan and I have presented my research at five conferences.

Panel 4:8 Contemporary Poetry and the Canon

Chair: John McDonagh

Room T2:08

Hana F. Khasawneh, New Domesticity, New Poetic Tradition and New History: Eavan Boland

Elizabeth Fredericks, Aesthetics and Pregnancy Loss in Irish Poetry

Abstracts and Biographies:

Hana F. Khasawneh New Domesticity, New Poetic Tradition and New History: Eavan Boland

Eavan Boland is a female poet representing the emerging Irish nation, as well as giving voice to everyday Irish woman rather than presenting an idealized woman voicing her womanly experience. Boland was successful in creating new spaces for women by celebrating their feminist poetics. Irish women have been traditionally presented as lovely, homely and docile and consequently they were subordinated and marginalized by both Irish nationalism and English colonization. The current article observes that Boland is deconstructing and reconstructing the dominant male literary tradition and consequently paves the way for many other female poets to assert their voices, including Nuala Ni Dhomhnaill, Medbh McGuckian and Paula Meehan. Besides, the article sheds light on the plight of Irish women and Boland's efforts to unsettle the male poetic tradition. For centuries, the Irish poetic tradition had been dominated by male voices including Jonathan Swift, Thomas Moore, W.B. Yeats, Patrick Kavanagh, Derek Mahon and Seamus Heaney. In her

poetry, Boland is rewriting her ideas of nationhood, literary tradition and the place of the poet and in particular female poets in the literary tradition. In her poetry, Boland is rewriting her ideas of nationhood, literary tradition and the place of the poet and in particular female poets in the literary tradition. Mother Ireland is often present in Boland's poems and is given the chance to talk freely. Suburban area of Dublin and the everyday life of the suburban mother are recurring in her poems.

Biography: Dr Hana F Khasawneh is an Associate Professor of English Language and Literature at Yarmouk University, Irbid-Jordan. She joined the English Department back in 2008 and since then she has been engaged in teaching a wide range of literary courses at undergraduate and postgraduate level with particular focus on Irish studies and cultural studies. She earned her PhD degree from the University of Sussex in 2008 and she has a strong record of publications related to Irish literature and culture. She has published her work in *Literary Insight / Contemporary Discourse*, *Arab World English Journal*, *Océanide*, *The James Joyce Broadsheet*, *Studies: an Irish Quarterly Review*, *Journal of Franco-Irish Studies* and *Journal of Literary Theory and Comparative Literature*

Elizabeth Fredericks Aesthetics and Pregnancy Loss in Irish Poetry

During the latter half of the twentieth-century, pregnancy and motherhood became more common topics in Irish women's poetry, with sets of tropes and aesthetics evolving around both subjects, some of which poets in the twenty-first century have begun to interrogate, subvert, or further develop. But pregnancy loss is a topic that was slower to enter into poetic idioms, and the aesthetics around it remain somewhat in flux, both due to taboos around the subject and the delicacy of the topic itself. What poetic strategies have poets developed to speak about and around this topic, which, given its presence-as-absence, presents artistic difficulties on several fronts? This paper will examine both better known poems on the topic, such as Paula Meehan's 'Ectopic,' as well as more recent poems such as Sinead Morrissey's 'Stitches' and Doireann Ní Ghríofa's 'Recovery Room, Maternity Ward' to consider the aesthetic strategies that poets have developed and how they intersect or diverge from poetry and maternity.

Biography: Elizabeth Fredericks is an associate professor of English at Hillsdale College in Michigan, where she teaches Great Books and twentieth century British and Irish literature. Her research and teaching interests include religion and literature, memory and identity, and modern reception of classical texts.

Panel 4:9 Northern Ireland: State Repression, the Post Office and Italian Immigrants

Chair: William Leahy

Room T2:11

Jamie Nugent: One Hundred Years of the Ulster Postie: the Northern Ireland Post Office from Partition to Brexit

Elena Bergia: Italians in Northern Ireland: Ingenuity, adaptation, and engagement of a migrant community in a divided country

Jamie Nugent One Hundred Years of the Ulster Postie: the Northern Ireland Post Office from Partition to Brexit

In the first three-quarters of the twentieth century, the north of Ireland was transformed by political partition, economic and technological change, and new societal movements. Tourism has often been seen as a neutral or ambivalent phenomenon during this time. However, the study of tourism can contribute to scholarship on local placemaking, regional identity formation, and engagement with modernisation. The North of Ireland is an ideal place for exploring change and continuity amidst rapid transformations in rural and urban ways of life. This paper looks at five case studies of tourism, leisure, and placemaking from Antrim to Donegal and argues that close engagement with these local and regional histories can offer important insights into such contested topics as international tourism, national identity, and processes of modernisation.

Biography: Jamie Nugent is a PhD candidate at Queen's University Belfast in this fourth and final year. His thesis title is 'Making Ulster the Tourist's Mecca': Leisure, Identity, and Placemaking in the North of Ireland 1900-1970'. He explores the complex interactions between recreation, politics, economic restructuring, and cultural change in modern Ireland. He spent last year on placement in Ohio, working with local stakeholders to regenerate the downtown of Steubenville through culture and festival.

Elena Bergia: Italians in Northern Ireland: Ingenuity, adaptation, and engagement of a migrant community in a divided country

Italian migrants hold a unique position in the otherwise recent history of migration to Ulster/Northern Ireland. Besides being among the oldest migrant communities in the region (having started to settle in the area even before the unification of Italy in 1861), Italian migrants also share a common religious background with the Catholic/nationalist sector of the local population.

Despite this longstanding presence and the ongoing migration flow, our knowledge of the Italian presence in the area is limited to some mentions in local history publications and sparse anecdotal evidence on the historical role of Italians in the food industry, constructions, and shipbuilding. Italian surnames have also made an appearance in the news and scholarly publications due to the involvement of some Italian-origin people in the Republican movement.

This limited information alone, pointing to the unique position of Italian migrants in Northern Ireland, should trigger our interest. It also raises intriguing questions: how did Italian migrants historically experience and navigate the ethno-political division characterizing the province? How are current Italian migrants experiencing such division?

In a province that is attempting to move beyond historical violence to embrace peace and multiculturalism, understanding the experiences of migrants is essential. Crucial is the question: do migrant experiences tend to replicate the divisiveness of the host society; or, on the contrary, may migrants be precious allies to mitigate historical contrapositions?

Biography: I am an independent researcher with a PhD in Anthropology\Irish Studies from Queen's University, Belfast. One of my areas of expertise is the republican movement in Northern Ireland, with publications concerning gender roles within the movement and the discursive construction of the republican identity. I have also authored publications on gendered heroism and the roles of women in conflict situations. My current research project focuses on the Italian migration to Northern Ireland, with a particular focus on how Italian migrants understood, navigated, and adapted to, the ethno-political division of the province.

Panel 4:11 Diasporas: French, Chinese and Issues of Sustainability

Chair Tim White

Room T2:13

Grainne O'Keeffe-Vigneron, Changing Engagement with the Irish Diaspora: the French Connection

Joseph Lennon, Harnessing Irish Culture: Sustainability Initiatives in the Irish Diaspora

Nicholas Kevin Harrington, Crimson and Clover: Chinese and Irish Ethnic Enclaves in the Pacific Northwest

Abstracts and Biographies:

Grainne O'Keeffe-Vigneron Changing Engagement with the Irish Diaspora: the French Connection

A diaspora can be defined as a people with a common origin, who reside more or less on a permanent basis, outside the borders of their ethnic or religious homeland. Diaspora members identify themselves, or are identified by others as part of the homeland's national community, and as such are often called upon to participate in homeland-related affairs .

The Irish diaspora is estimated to be in the region of 70 million people. The potential of this resource has not been lost on the Irish government, especially during the post-2008 economic crisis. Through its various diaspora strategies, links and exchanges between Ireland and the global diaspora have changed and transformed over the last 15 years.

In a post-Brexit environment, relations between Ireland's nearest EU neighbour, France, have evolved and taken on increased importance. This paper will examine the steps that have been taken by the Irish government to reach out to its diaspora in France and how effective it has been in developing relations with its core members based there. The outcome of this strategy will also be analysed.

Biography: Grainne O'Keeffe-Vigneron is Senior Lecturer in Irish Studies at the Université Rennes 2, France. After completing a PhD on the Irish diaspora in Britain, her current research project focuses on the Irish diaspora in France. She is President of the Steering Committee of the National Research Network in Irish studies in France (Groupement d'Intérêt Scientifique (G.I.S EIRE) and co-director of the research strand, 'Repositioning Ireland in the World: Old Configurations, New Realities', part of a national research network

in Irish studies in France (Groupement d'Intérêt Scientifique (G.I.S EIRE)) and completed a report on the Irish in France for the Department of Foreign Affairs and Trade, Dublin in 2018. In 2022 she published on return Irish migration, "'Leaving Ireland is easy. It's going home that is hard", The Barriers to Return for Irish Emigrants', in the review *Études irlandaises*.

Joseph Lennon Harnessing Irish Culture: Sustainability Initiatives in the Irish Diaspora

Irish insularity, a geographical fact and long a metaphor for protective measures, is challenged by climate change. Island nations and nations with long and low coastlines will be affected more acutely by climate change. Ireland has taken a special role in developing strategies for implementing the United Nations Sustainable Development Agenda, and the Irish government and diplomatic core have become ambassadors for sustainability. And, yet, many Irish cultural discussions still reflect an isolated point of view. Irish culture, Irish Studies, and Irish tourism lightly touch on global sustainability measures, rehearsing the role of the Irish bystander.

Irish cultural policy has recently encouraged sustainability initiatives, particularly through Ireland's Department of Tourism, Culture, Arts, Gaeltacht, Sport, and Media. While Ireland's Department of Foreign Affairs embraces Ireland's soft power on the world stage, Irish cultural organizations infrequently use its beneficial influence on the diaspora to support sustainability initiatives. By reading current Irish policy documents, alongside contemporary Irish art and literature (Deirdre O'Mahony and Jane Clarke), this talk encourages sustainability in Irish cultural initiatives and in community-engaged research and education.

Biography: Joseph Lennon is Emily C. Riley Director of the Center for Irish Studies at Villanova University, where he also is Associate Dean, Professor of English, and Co-Director of Villanova's Strategic Initiative for Climate, Justice and Sustainability. He publishes poetry with Salmon Press and his scholarship focuses on Irish and transnational literature and culture and global histories of famine and fasting protests. His book, *Marion Wallace-Dunlop and the Origins of the Hunger Strike*, is forthcoming from SUNY Press. He publishes scholarship in *New Hibernia Review*, *American Journal of Irish Studies*, and *Irish University Review*.

Nicholas Kevin Harrington Crimson and Clover: Chinese and Irish Ethnic Enclaves in the Pacific Northwest

A couple of years ago, the Chinese were asking for an Irish scholar to work on the Irish diaspora in the United States. Cynically speaking, the reason why the Chinese would be interested in emulating Irish influence in America is not difficult to understand. But there is another side to this cynicism: the Irish had much in common with other populations in the United States. They were often confined to ethnic enclaves and, in many instances, seen as foreigners within the Americas.

This work will look at the Irish in the Northwest of the United States living next to the second-largest Chinese population in the country. It will examine what the Irish had going against them, what they had going for them, and, more crucially—how they viewed their place in the American republic in the late 19th and early 20th centuries. As the United States and Europe become increasingly diverse, understanding where the Irish diaspora failed and succeeded can add to an understanding of disparate populations as contemporaries that have much in common rather than adversaries looking to compete with each other.

Biography: Nick Harrington is the current President of ACIS West. He currently works at Western Governors University and has a book about the Irish and Chinese populations in Portland, Oregon that is currently being peer-reviewed. University College Cork is his alma mater.

Panel 4:12 ROUNDTABLE Maria Edgeworth

Chair Mathew L. Reznicek

Room T2:14

Matthew L. Reznicek, is Associate Professor of Medical Humanities at the University of Minnesota School of Medicine

Susan Manly, is Reader in English at the University of St Andrews School of English

Lucy Cogan, is Assistant Professor in Medical Humanities and English Literature at University College Dublin

Sinéad Sturgeon, is Senior Lecturer in Irish Writing, in the School of Arts, English, and Languages, in Queen's University Belfast.

Dr Sonja Lawrenson, is Senior Lecturer in Eighteenth- and Nineteenth-Century Literature at Manchester Metropolitan University.

Biography: Matthew L. Reznicek is Associate Professor of Medical Humanities at the University of Minnesota School of Medicine where he uses eighteenth- and nineteenth-century British and Irish literature to explore the social determinants of health. His research focuses on the intersection of health, illness, disability, and citizenship in the National Tale.

Biography: Susan Manly is Reader in English at the University of St Andrews School of English. She is currently completing a political life of Maria Edgeworth, the first to consider Edgeworth's life in relation to the political debates and philosophies with which she engaged, as well as the collaborations and networking that were so vital to her work.

Biography: Lucy Cogan is Assistant Professor in Medical Humanities and English Literature at University College Dublin. She is currently completing a monograph on drunkenness in eighteenth and nineteenth century Irish literature. In her research on Maria Edgeworth and alcohol she considers how Edgeworth engages with various medicalised models of addiction throughout her career.

Biography: Sinéad Sturgeon is Senior Lecturer in Irish Writing, in the School of Arts, English, and Languages, in Queen's University Belfast. She has published widely on nineteenth-century Irish writing and culture, with particular focus on the work of James Clarence Mangan and the Gothic.

Biography: Dr Sonja Lawrenson is Senior Lecturer in Eighteenth- and Nineteenth-Century Literature at Manchester Metropolitan University. Her research specialisms include Irish Romanticism, Romantic transnationalism, Enlightenment Orientalism, Irish theatre history, and popular print culture. With Matt Foley she is editor of a special issue of *Gothic Studies* entitled *Melmoth's Global Afterlives* (2024). Other recent and forthcoming publications include a short monograph on *Maria Edgeworth and the Gothic* (Cambridge UP, forthcoming), as well as contributions to *Irish Literature in Transition, 1780-1830* (Cambridge UP, 2020), *The Oxford Handbook of Romantic Prose* (Oxford UP, 2024), and *Transnationalism and Irish Literature* (Cambridge UP, 2024). She is co-director of the 'Long Nineteenth-Century Network' at Manchester Met and co-host of the 'North-West Long Nineteenth-Century Research Seminar'.

Wednesday June 19th Parallel Panels 5 16:00 – 17:30

Panel 5:1 ROUNDTABLE Embedding Global Citizenship Education into initial teacher education to equip future teachers with the ability to embrace change and navigate uncertainty

Chair Brigid Golden

Room T2:01

Aoife Titley, Maynooth University

Barbara O'Toole, Marino Institute of Education

Brigid Golden, Mary Immaculate College

Richeal Ní Thiarnaigh, Marino Institute of Education

Maria Barry, Dublin City University

This panel proposal aims to share the experiences and research of members of the national DICE Project, which is a national strategic education initiative which aims to develop and extend both staff and student capacity and expertise around global citizenship education at primary level. Global citizenship education equips learners with the knowledge, skills, and attitudes to live in an ever-changing, unpredictable world and to work collectively for a more just and sustainable future. It is our belief that education holds transformative potential to improve the lives of learners and the future of society. Through a focus on injustice, an exploration of our responsibilities, and a commitment to equity and human rights, global citizenship education aims to be responsive to the ever-evolving challenges of modern life, while retaining a focus on the root causes and historic contexts which influence inequality.

Biography: Dr Aoife Titley is the lecturer in Global Citizenship Education in the Froebel Department of Primary and Early Childhood Education in Maynooth University. Her research interests include anti-racism education, diversifying the primary teaching profession and supporting global justice action and activism among primary school pupils.

Biography: Dr Barbara O'Toole is a Senior Lecturer in Education at Marino Institute of Education (MIE) in Dublin where she teaches intercultural education and global citizenship education. Her research interests are in critical interculturalism, decolonial studies, linguistic diversity, and GCE.

Biography: Dr Brigid Golden is Assistant Professor in Global Education at Mary Immaculate College, Limerick, and a member of the national DICE project network. Brigid teaches, researches, and publishes in the areas of global citizenship education, critical thinking, resource development, initial teacher education, and self-study research approaches.

Biography: Richeal Ní Thiarnaigh is an assistant lecturer in Marino Institute of Education, working in the area of Equality Studies, Professional Studies and Gaeilge on the Irish-medium Bachelor of Education. Her areas of interest include Global Citizenship Education, Immersion Education and Content and Language Integrated Learning (CLIL).

Biography: Maria Barry, PhD, is Assistant Professor in the School of STEM Education, Innovation and Global Studies in DCU's IoE. She is a teacher educator and researcher in the fields of history education and global citizenship education. Prior to joining DCU, Maria worked in Trócaire's (NGDO) development education team from 2002-2014 and managed the organisation's team, strategy, funding, programmes and research development for seven years.

Panel 5:2 C.S. Lewis and Ireland

Chair Clíona Ó Gallchoir

Room T2:02

Dr David Clare, 'Gods and fighting [wo]men': C.S. Lewis and Irish Mythology

Dr Sharon Jones, Poets in portrait: Regarding C.S. Lewis and Seamus Heaney

Peter Linkens, 'The Land of Longing': C.S. Lewis, Proud Irishman and Loyal King's Man

Abstracts and Biographies:

Dr David Clare 'Gods and fighting [wo]men': C.S. Lewis and Irish Mythology

This paper examines the considerable impact that Irish myths and legends had upon the work of Belfast-born 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 and Fenian 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.

Biography: Dr David Clare is Lecturer in Drama and Theatre Studies and Course Director of the BA in Drama and English at Mary Immaculate College, Limerick. His books include (among others) *Irish Anglican Literature and Drama* (2021), *The Golden Thread: Irish Women Playwrights, 1716-2016* (2021), and *Bernard Shaw's Irish Outlook* (2016).

Dr Sharon Jones Poets in portrait: Regarding C.S. Lewis and Seamus Heaney

Two portraits by Ross Wilson were unveiled in 2015 in Belfast's Parliament Buildings, depicting C. S. Lewis and Seamus Heaney, 'two of Northern Ireland's literary greats and native sons', with accompanying words of 'relevance to the journey that Northern Ireland has undergone'. This paper explores common ground shared by Lewis and Heaney, closing with a focus on Heaney's 2014 project, *Five Fables*, its resonances with Lewis's *Chronicles of Narnia*, and the relevance of both in Northern Ireland and beyond.

Biography: Dr Sharon Jones read Modern and Medieval Languages at Cambridge, and completed doctoral studies on Spanish writer Miguel de Unamuno at Ulster. Her work on Heaney and Lewis has featured in *Irish*

Studies Review and *Journal of Inklings Studies*. Sharon teaches at Stranmillis University College Belfast and is an inaugural Fellow of the McGrath Institute Inklings Project, University of Notre Dame.

Peter Linkens 'The Land of Longing': C.S. Lewis, Proud Irishman and Loyal King's Man

As both a proud Irishman and a loyal British citizen, C.S. Lewis could be described as occupying what Homi Bhabha calls 'the third space of enunciation', a liminal space between the colonised and the colonising culture, i.e. Irish and English. This liminal space allowed Lewis to draw upon a wellspring of literary traditions in his writing, from the Irish legends of his contested homeland to the Germanic mythology that awakened his longing for an experience he called 'joy'. Not only did this make Lewis a popular storyteller but a powerful social commentator, who critiqued English society and imperialist attitudes through his storytelling. We have yet to examine the full import of how Lewis's hybrid identity as both Irish and British affected his writing, including what he meant when he called Ireland 'the land of longing' and why he was drawn to the idea of Britain's shadow self, known as Logres.

Biography: Peter Linkens is a PhD researcher and teaching assistant at Mary Immaculate College, Limerick, where he is writing his thesis on C.S. Lewis's critique of colonialism and its impact on animals, people, and the environment. His research interests include the Romantic movement, Gothic literature, and postcolonial studies.

Panel 5:3 Respatialising Space, Community and Gender in Contemporary Fiction

Chair: Deirdre Flynn

Room T2:03

Tara Harney-Mahajan, Oona Frawley's *Flight*: Respatializing Home, Pregnancy, and Motherhood

Allison Graves, Masculine Characters in Crisis in Contemporary Irish Women's Fiction

Megan Crotty, 'A Thousand Lir Years': Troubled Temporalities and Mythic Allusions in Eimear McBride's *A Girl is a Half-Formed Thing*

Abstracts and Biographies:

Tara Harney-Mahajan Oona Frawley's *Flight*: Respatializing Home, Pregnancy, and Motherhood

Oona Frawley's *Flight* was, notably, Tramp Press's first book. Frawley wrote the novel on the heels of the controversial 2004 Irish Citizenship Referendum and while it was received positively in London when Frawley first sent it out, she was also advised to get rid of one of the main characters, a Zimbabwean woman named Sandrine, change the setting from the suburbs of Dublin to an Irish rural farm, and to rework the father's garrulous nature to more of a brooding silent, Irish father. Frawley, to her credit, declined to make any of those changes, and when it finally came to Tramp years later, Liaa Coen and Sarah Davis-Goff found a 'beautifully-written literary novel, a very Irish novel, about a family, travel, immigration, coming home, not knowing where you belong, a crisis pregnancy, it's actually got all the ingredients....and we said this is perfect to launch with' (49). *Flight* transports us to a strange Irish childhood spent in Vietnam, through the recollections of Elizabeth, the other main protagonist. Sandrine arrives in Dublin pregnant with her second child—a dangerous situation for an African woman at this time in Ireland. I will discuss how the novel charts the traumatic experiences of an uprooted child and a migrant woman within the politics of citizenship and the racial disparity rife in their paralleled, yet wholly dissimilar, experiences. Frawley mines their uneven 'flights' through a globalized world to reconfigure the spatialities of home and experiences of pregnancy and motherhood.

Biography: Tara Harney-Mahajan is an Associate Professor of English at Caldwell University, where she teaches courses on Irish and Global Anglophone literature. In terms of recent publications, in the *Palgrave Studies in Adaptation and Visual Culture* series she published a chapter on representations of Ireland's architecture of containment in recent films. She is also co-editor of the literary studies journal *LIT: Literature Interpretation Theory*.

Allison Graves Masculine Characters in Crisis in Contemporary Irish Women's Fiction

This paper analyses three novels written by women since the death of the Celtic Tiger, Claire Kilroy's *The Devil I Know* (2012), Sally Rooney's *Beautiful World, Where Are You* (2021) and Niamh Campbell's *We Were Young* (2022) and their masculine characters in crisis after the financial crash in Ireland. The boom years

and ensuring bust created a society of senseless competition that left people feeling like the system had been rigged against them. By weaponizing the crisis and creating a workforce that fears unemployment, the energy of the country inevitably shifted and created an affective atmosphere of suspicion, fear, and cynicism. The toxic masculinity of the Celtic Tiger era was encouraged by the vast economic success of men, further enforcing gendered ideas of heteronormativity. When the Celtic Tiger crashed and financial austerity dominated policy in the ensuing years, arts funding was severely cut and creative voices, especially those of women, were hamstrung by financial precarity. I believe women's writing is best able to negotiate and analyze this push-pull rhythm of changing gender roles and the boom, bust, bailout rollercoaster of Irish economics. Further, novels by women speak to hopeful possibilities in both new narrative modalities and diversifying spaces of community.

Biography: Allison Graves received her BA in English Literature from Dalhousie University and her MA in Creative Writing from Memorial University where she wrote a collection of short stories called *Soft Serve* that was published this fall. She is the current fiction editor of *Riddle Fence*, Newfoundland's Journal of Arts and Culture. She is doing a PhD in Contemporary Irish Women's Literature at Memorial University and teaches in the English Department.

Megan Crotty 'A Thousand Lir Years': Troubled Temporalities and Mythic Allusions in Eimear McBride's *A Girl is a Half-Formed Thing*

Eimear McBride's first novel, *A Girl is a Half-Formed Thing*, follows the life of an unnamed girl growing up in the west of Ireland during the late twentieth century. The novel chronicles the myriad traumas Girl is forced to endure, from her brother's prolonged terminal illness to her uncle grooming and raping her when she is 13. By focusing on family trauma and a troubled childhood, McBride enters the well-established realm of the Irish trauma novel, which, as Kathleen Costello-Sullivan notes, has been 'a facet of Irish Literature for much of the twentieth century.' However, McBride introduces several elements that differentiate her work from what has come before. For example, this almost coming-of-age novel is primarily narrated in an impossible present tense, from the womb to Girl's suicide by drowning. This is made all the more dynamic and unsettling by McBride's treatment of time within the narrative. In addition to the aforementioned impossible present tense, the author creates two competing experiences of time and associates each of them with a primary traumatic event in Girl's life. Furthermore, McBride uses allusions to Celtic mythology and Marian apparitions to represent these temporal slips. In doing so, McBride suspends her 'half-formed' Girl in a confused and precarious state that exacerbates her trauma response in an attempt to stave off her brother's inevitable demise.

Biography: Megan Crotty is a Doctoral Candidate and Irish Studies Fellow in the English Department at Boston College. Her research interests include empire, nationalism, and gender in Irish and Commonwealth literature. Her dissertation focuses on trauma and gender in contemporary novels by Irish women writers. She has received several awards and fellowships, including the Dalsimer Dissertation Fellowship, an MLA Summer Teaching Institute Fellowship, the Kiara Kharpertian Writing Award, and the Pierce Loughran Scholarship at the Yeats Summer School in Sligo, Ireland.

Panel 5:4 Language Revival agus Pleanáil Teanga; an scéal go dtí seo

Chair: Róisín Nic Dhonncha

Room T2:04

Máire McCafferty, Bring[ing] the use of Irish into the hearts and homes of the working class people': Coiste na bPáistí i Saorstát Éireann sna 1930idí

John Prendergast, Feidhmiú na Pleanála Teangan in Éirinn ó 2012 ar aghaidh: cás Chorca Dhuibhne

Máire Nic an Bhaire and Laoise Ní Chléirigh, The library at the back of the class: Unexpected new beginnings for Change, Culture, and Sustainability in Irish Language Education and Literature with Cosán na Gealaí

Abstracts and Biographies:

Máire McCafferty Bring[ing] the use of Irish into the hearts and homes of the working class people': Coiste na bPáistí i Saorstát Éireann sna 1930idí

Ba í an Ghaeilge sa chóras oideachais ceann de na clocha ba mhó ar phaidrín rialtas Shaorstát Éireann ó 1922, nuair a daingníodh í mar ábhar éigeantach sna scoileanna náisiúnta. Tríd síos na 1920idí, reáchtáiltí

cúrsaí do mhúinteoirí náisiúnta sna Coláistí Samhraidh Gaeilge, agus an rialtas ag maíomh go bhféadfaí páistí na tíre a Ghaelú dá mbeadh a múinteoirí oilte go leor sa teanga. Ba léir faoi thús na 1930idí, áfach, nach raibh ag éirí leis na scoileanna an Ghaeilge labhartha a chur chun cinn i measc na bpáistí. Feictear béim nua á chur ar an aos óg féin ó 1933, nuair a bunaíodh scéim neamhspleách le páistí lucht oibre Bhaile Átha Cliath a sheoladh chun na Gaeltachta. Níorbh fhada go dtí gur leathnaíodh scéim Choiste na bPáistí, mar a tugadh air, chuig cathracha eile sa tír, agus faoi 1937 bhí breis agus 400 páistí á gcur ag an gCoiste chun na Gaeltachta agus maoiniú á fháil acu ón rialtas chomh maith. Cuireann an páipéar seo roimhe léargas a thabhairt ar thús Choiste na bPáistí agus ar luach na heagraíochta do ghluaiseacht na Gaeilge sa Saorstát. Murach obair an Choiste ní bheadh deis ag na céadta páistí bochta tumadh a fháil i saol agus i dteanga bheo na Gaeltachta. Le teacht chun cinn Choiste na bPáistí agus scéimeanna eile mar é sna 1930idí, feictear tús ceart le ré na hóige sa Ghaeltacht. Cé nach bhfuil plé fairsing déanta ag scoláirí ar na blianta sin go nuige seo, tréimhse thábhachtach staire is ea na 1930idí ó thaobh forbairt na teanga de, go háirithe toisc gurb é an t-aos óg is mó a théann siar chun na ceantair Ghaeltachta gach samhradh ó shin.

Nóta beathaisnéise: Is mac léinn PhD í Máire McCafferty i Scoil na Gaeilge, an Léinn Cheiltigh agus an Bhéaloidis sa Choláiste Ollscoile, Baile Átha Cliath. Is ball í den mheitheal taighde ‘Rannphairtíocht na nÓg i gCaomhnú Teangacha Eorpacha,’ tionscadal atá maoinithe ag an gComhairle Eorpach um Thaighde. Díríonn a cuid taighde ar stair Choláistí Samhraidh na Gaeilge, ar ról na ndaoine óga agus ar chruthú an chultúir náisiúnta Éireannaigh. Bronnadh maoiniú uirthi le déanaí ó Acadamh Ríoga na hÉireann chun taighde a dhéanamh ar ról luachmhar na gColáistí Gaeilge i dTír Chonaill do ghluaiseacht na teanga ó thuaidh sna 1920idí.

John Prendergast Feidhmiú na Pleanála Teangan in Éirinn ó 2012 ar aghaidh: cás Chorca Dhuibhne
Conas atá ag éirí le hÉirinn ina ré nua pleanála teanga? Cíorann an páipéar seo feidhmiú an phróisis pleanála teanga, go dtugadh bonn reachtúil fé le hAcht na Gaeltachta, 2012. Tá tuairisciú chuimsitheach déanta ar chreimeadh na Gaelainne mar phobaltheanga sna ceantair Gaeltachta in Éirinn leis na scórtha bliain, agus sa pháipéar seo deinfear coimriú ar na hiarrachtaí atá á ndéanamh ag an Stát an teanga a láidriú, le súil fé leith ar chás staidéir na pleanála teanga i nGaeltacht Chiarraí Thiar. Deinfear cur síos ar na meicníochtaí atá ann maidir leis an bpróiseas pleanála teanga agus cuirfear roinnt ceisteanna sa mheá: an bhfuil na gníomhachtaí seo éifeachtach don ndúshlán mór seo? Conas gur féidir feidhmiú ar ardchaighdeán a ráthú don bpróiseas seo? An bhfuil tacaíochtaí leordóthaineacha curtha ar fáil dóibh siúd atá ag treabhadh an ghoirt seo le cinntiú go n-éireoidh leis an bpróiseas seo? Leis na hathruithe móra atá tagtha ar labhairt na Gaelainne le glúin nó dhó, ní mór éachtaint ionraic a bheith againn ar an áit a bhfuil ár dtríail maidir le cur chun cinn agus pleanáil na Gaelainne sna blianta romhainn: cá bhfuil na heasnamh, na dúshlán agus cad atá ag teastáil.

Nóta Beathaisnéise: Tá John Prendergast ag obair mar Oifigeach Pleanála Teanga Chiarraí Thiar le Tobar Dhuibhne ó 2019. Is scoláire PhD é ar an bpleanáil teanga i Scoil na Breatnaise, Ollscoil Caerdydd, sa Bhreatain Bheag.

Is ball é John de Choiste Gnó & Meitheal Ghaeltachta Chonradh na Gaeilge. ‘Sé an tlonadaí Gaeltachta ar an gCoiste Comhairleach um Sheirbhísí Gaelainne leis an Stát, atá freagrach as an bPlean Náisiúnta Earcaíochta a chur le chéile. Iarscoláire Fulbright & IUCF is ea é a theasgasc an Ghaeilinn i mórán Ollscoileanna i Meiriceá Thuaidh: Ollscoil Mhontana, Ollscoil Mhuire Naofa, Halifax, & Ollscoil Notre Dame, ina measc.

Máire Nic an Bhaire and Laoise Ní Chléirigh The library at the back of the class: Unexpected new beginnings for Change, Culture, and Sustainability in Irish Language Education and Literature with Cosán na Gealaí
This paper centres on the development of Cosán na Gealaí little readers, designed to enhance Irish language education and literature in primary schools by integrating culture, language, and sustainability. In today's world, the inseparable connection between language and culture is pivotal for effective language acquisition. Recognising the need for innovative and holistic educational Irish language readers, our work draws inspiration from ‘Embracing Change, Navigating Uncertainty: Ireland and New Beginnings.’ These little readers serve as a response to the dearth of Irish language materials that comprehensively address the Sustainable Development Goals (SDGs), emphasise the interplay of culture and language, and align with the 2019 Primary Language Curriculum. We employ a Froebelian Ecofeminist Lens as our guiding theoretical framework, championing sustainable practices and eco-awareness in early education.

Our paper not only details the theoretical underpinnings of Froebelian ecofeminism but also highlights how these principles come to life within the enchanting pages of *Cosán na Gealaí*. We explore the magical reading and language acquisition journey these readers offer, facilitating a deeper understanding of Irish culture, language, and environmental stewardship, promoting an inspiring new beginning in Irish language reading on the fragile planet on which we live today.

Biography: Dr Máire Nic an Bhaird is an Associate Professor in Maynooth University. Her areas of teaching and research include; the life and work of Douglas Hyde, Ireland's first President, Censorship of Irish Language Literature (1920-1960), Children's Literature in the Irish Language, Education for the Science-Society nexus, History of Education. Máire is leading Maynooth University's central role in the €2 million *Horizon Europe BioBeo project*. Máire is also a partner in an 8 million European Commission funded Horizon 2020 project *AgroCycle* addressing the 'circular economy'. Her team's role relates to translating the scientific concepts of the 'circular economy' into child-centred language suitable for the primary school curriculum. Máire is working with Professor Liam Mac Mathúna on the life and work of Douglas Hyde.

Biography: Dr Laoise Ní Chléirigh is a lecturer and Irish language author working in Maynooth University. Her research interests include children's literature, folklore, a circular economy as a topic for discussion in the primary classroom, environmental sustainable development education through a Froebelian ecofeminist lens, outdoor learning and CLIL. She is a partner in the 2 million funded Horizon project *BioBeo* and the 8 million funded *AgroCycle* project. Laoise and Máire have written numerous Irish language books for children.

Panel 5:5 Gendered Space, Ballads and Place in Irish Writing

Chair: Eugene O'Brien

Room T2:05

Heather McLeer, *Liminal Spaces and Deferred Beginnings in Elizabeth Bowen's The Heat of the Day*

Jenkin Benson, 'The most trenchant rendering': Balladry and Bruno in *Ulysses*

Abstracts and Biographies:

Heather McLeer *Liminal Spaces and Deferred Beginnings in Elizabeth Bowen's The Heat of the Day*
Scholars of Elizabeth Bowen's fiction have considered how Bowen's protagonists experience late (or no) maturation, 'frozen youth,' and deferral of movement into socially prescribed 'adult' roles. In so doing, scholars have considered how Bowen plays on the tropes of the British realist novel and reframes them in a modernist context. However, Bowen's *The Heat of the Day*, with its middle-aged and widowed heroine, offers an opportunity to explore Bowen's treatment of women who have moved into socially prescribed 'mature' roles such as marriage and motherhood and yet find their lives 'on pause' in World War II-era England and Ireland. Drawing on and extending recent scholarship on the 'nonhuman turn' in Bowen's fiction, this paper will explore how Bowen utilizes spaces 'in transition' – subleased apartments, homes destroyed in war, and an Irish Big House with an absent heir – to figure her female characters' suspension between already-achieved social roles and uncertain futures. By focalizing her characters' stubbornly inaccessible new beginnings through spaces that are liminal – suspended between past and future, abandonment and reoccupation, destruction and memory – I will argue that Bowen places realist tropes of maturation in a uniquely late-modernist context.

Biography: Heather McLeer (she/her) is Senior Lecturer in English at the University of Illinois at Urbana-Champaign. Her research focuses on the realist-modernist transition in Irish literature and its transnational influences.

Jenkin Benson 'The most trenchant rendering': Balladry and Bruno in *Ulysses*

Despite James Joyce's penchant for performing ballads, investigation into the songs embedded into *Ulysses* is often overshadowed by studies of his political and theological thought. This is an unfortunate demarcation; Joyce's understanding of sociopolitics was pivotally influenced by esoteric Christian aesthetics, specifically that of the notorious Giordano Bruno. Gordon Bowker, in his canonical biography, repeatedly reports on Joyce's admiration for the Italian dissident, claiming that Joyce adopted Bruno's belief that the purpose of art was to express truth over Catholic dogma. Bowker's record directs one's attention

to the conspicuous lack of Ulysses-focused ballad studies in the last 20 years. This paper seeks to remedy this scholastic oversight and revisit Joycean ballad research.

Placing Giordano Bruno into conversation with balladic allusions in *Ulysses*, I endeavor to demonstrate that Joyce reimagines the ballad as an indicator of Irish political discord, rather than Irish national harmony, a discord which offers visions of ethnocultural heterogeneity as a solution to xenophobic nation-statehood. My intent is that this paper will encourage new tangents of Joycean ballad research. While Bruno and ballads fascinated Joyce, their joint study has only marginally piqued students of Joyce. It is time to reciprocate Joyce's enthusiasm and seriously engage with both bodies of work.

Biography: Jenkin Benson is a rising 3rd year English Lit PhD student at the University of Notre Dame in South Bend, Indiana. He principally studies the creative interchange between Irish and Welsh modernists and also tracks the development of nationalistic literatures across the Atlantic world, focusing on writers like James Joyce, David Jones, and Claude McKay.

Panel 5:6 Music: Traditional Music, Jazz and Issues of Race and Ethnicity

Chair

Room T2:06

Gwen Moore, 'Can you get a degree in that now?' A Critical Discourse Analysis of Ideologies and Values on the Place of Irish Traditional Music in Higher Education

Rebecca Miller, Rethinking the 'Other:' Shifting representations of race and ethnicity in Irish popular music, 1930 – 1970

Tom Spalding, Cultural Retrenchment: from 'Jazzing' to 'Old Time Waltzing' and Student Entertainment in Cork, 1920-1939

Abstracts and Biographies:

Gwen Moore 'Can you get a degree in that now?' A Critical Discourse Analysis of Ideologies and Values on the Place of Irish Traditional Music in Higher Education

In this paper, I examine how historical research and critical discourse analysis can uncover prevailing assumptions and ideologies about musical value in higher education. Employing critical discourse analysis, I explore the ways in which post-colonial ideologies of musical value in relation to western classical music and Irish traditional music intersect with privilege and power relations in the language of the *Music Education National Debate Report* (2004). This is complemented by empirical data from a national survey and interviews with students and lecturers in higher education. Critically, I consider the extent to which discourse on musical value in higher music education manifests as 'symbolic capital' in the legitimation and reproduction of higher music education practices and the 'othering' of certain musics and practices. To conclude, I consider implications for the changing landscape of music in higher education in Ireland.

Biography: Dr Gwen Moore has been lecturing and researching in music education for over twenty years. Prior to her role at MIC, Gwen worked as a school music teacher in Dublin and Limerick and she also devised and presented the TV show, *EZ Guitar* for RTÉ. Gwen has been awarded grants for projects worth €2.4 million and is published widely. She is Series Editor of *Global Perspectives and Specialist Themes in Music Education* (Routledge) and serves on a range of international editorial boards. Gwen is Chair of the Society for Music Education in Ireland and is Executive Board Member of International Society for Music Education (ISME).

Rebecca Miller Rethinking the 'Other:' Shifting representations of race and ethnicity in Irish popular music, 1930 – 1970

In a May, 1930, column in the *Connacht Sentinel*, Dr Thomas Patrick Gilmartin, Archbishop of Tuam, made clear his views on the degradation of Irish music and dance in the face of imported 'jazz' from the United States: 'Must we admit, I ask you, that Irish dances have been discarded for what has been described as `mere sensuous contortions of the body timed to [N-word] music, a semi-barbaric music?'" Such racist characterizations of imported popular music were common at the time and used to assert moral control by Irish clergy, politicians, and cultural leaders. By the late-1950s, as Ireland's popular music industry took shape with the emergence of showbands, overt African-American racism took a back seat to other types of ethnic and racist stereotyping, primarily aimed at Jewish and Native American populations.

In this paper, I examine the historic representation of the 'other' by those affiliated with Ireland's popular music and dance scenes from 1930 to 1970. Drawing on newspaper accounts, images and lyrics from dance band sheet music, and stage routines, I argue that this reliance on stereotypes served different purposes over time -- from racist depictions of the outsider as inherently threatening and dangerous to the wholesale appropriation of stereotyped images of the 'other' as marketing strategies of commercial pop music.

Biography: Rebecca Miller is Professor of Music at Hampshire College, Amherst, MA, USA. An ethnomusicologist, she received an MA from Wesleyan University and the PhD from Brown University. Her research areas include the Caribbean and Ireland/Irish-America. Miller is the author of numerous academic and general publications, a producer/writer of award-winning audio and video documentaries, and a fiddler (old time and Irish music). Her forthcoming book, *The Next Dance, Please!': Showbands, Popular Music, and Modern Ireland* (working title) focuses on Irish popular music from 1925 to 1975 and is under contract with Indiana University Press (anticipated 2024).

Tom Spalding Cultural Retrenchment: from 'Jazzing' to 'Old Time Waltzing' and Student Entertainment in Cork, 1920-1939

This paper examines the adjustments made by young people in Cork to two revolutionary changes in Irish culture: the arrival of Jazz after the First World War and the cultural retrenchment of the 1930s that revived traditional music and introduced the 'old time waltz'. Local politicians were suspicious of Jazz, but what of did the young people of Cork make of it? Through the records of a Student's Union and their college, this talk tracks the fortunes of the new music from 1920 to 1939. What appears points to changing ideologies over time.

Initially, students welcomed jazz, but found their enthusiasm stifled. Throughout the Irish War of Independence there was an expectation 'that Irish dances [were] well represented [in any dance] programme'. However, as the Civil War blazed jazz was regularly heard beyond the college. By 1926, the attitudes had relaxed and jazz became a popular style of dances music. Female students took the lead in arranging events, but the mood changed again by the mid-1930s. Students themselves restricted the repertoire: first to 'Irish dances, old time waltzes and modern dances'; then removing the latter altogether. By the Second World War, the Union committee, now purely male, only permitted Céilidhe.

Biography: Tom Spalding's PhD thesis at the Technological University Dublin explored the various modernities of twentieth century design. He is the author of a number of books on Cork, including *The Cork International Exhibitions 1902-1903* (with Daniel Breen) and *Layers: the Design, History and Meaning of Street Signage in Cork and other Irish Cities*. His most recent project (with Dr Gwen Scarbrough) is a chapter devoted to the topic of gender in a forthcoming collection of essays on the Irish pub. He contributes regularly to Irish and international conferences and currently works as a Snr. Postdoctoral researcher at University College Cork.'

Panel 5:7 The Novel: Benjamin Black, John Banville and Kevin Barry

Chair: Jose Lanteris

Room T2:07

Auxiliadora Pérez-Vides, A Noir Resignification of Women's Disposability: Benjamin Black's *Christine Falls*

Ian Hickey, Lost Futures and Kevin Barry's *City of Bohane*

Ye Li, From the Linear Perspective to Multiple Perspectives: The Art of Cubism in John Banville's *The Blue Guitar*

Abstracts and Biographies:

Auxiliadora Pérez-Vides A Noir Resignification of Women's Disposability: Benjamin Black's *Christine Falls*

This paper explores the terms in which practices of human categorisation and gender violence are predicated in *Christine Falls* (2007), the crime fiction novel that inaugurated the so-called 'Quirke series' published by John Banville under his nom de plume Benjamin Black. Drawing from Sarah Ahmed's postulates about how the classification of beings into their usefulness results into processes of victimisation, and Zygmunt Bauman's critique of the modern production of 'human waste', my analysis concentrates on the treatment of women's bodies as disposable that permeates the novel. Relying on the detection genre, the author portrays different forms of physical maltreatment of women, whose bodies figure as repeatedly

used and abused by the artefacts of the State in the confessional and hegemonic order of 1950s Dublin, where the action is set. I argue that in this noir narrative Black opens new ways of thinking about the scapegoating practices executed through the female body in Ireland in order to perpetuate the ideological tenets of the nation. On the contrary, he claims for the resignification of such discriminatory doctrine that understood women's bodies as totally redundant, and he proposes, instead, a shift towards a sustainable, gender-balanced and fair cultural order in the near future.

Biography: Auxiliadora Pérez-Vides is Senior Lecturer in English at the University of Huelva, Spain. She has conducted extensive research on the intersection of gender, nation, family and social history in contemporary Ireland as well as on the representation of single maternity in Irish fiction, cinema and art. Her current research interests focus on the cultural productions about Ireland's Magdalene Laundries and John Banville's crime fiction as Benjamin Black. She has recently contributed to the collections *The Cultural Politics of In/Difference* (Peter Lang, 2022), *Cultural Representations of Gender Vulnerability and Resistance* (Palgrave, 2022) and *La cultura de la violación* (Dykinson, 2023).

Ian Hickey Lost Futures and Kevin Barry's *City of Bohane*

This paper examines the haunted nature of Kevin Barry's *City of Bohane*. Drawing on the work of Zygmunt Bauman and Mark Fisher, this paper argues that the uncertainty present within the novel is a direct response to the cultural and social uncertainty embodied by the twenty-first century. The novel is given to anachronism and moments of inertia as the past constantly intrudes upon the present moment. The inhabitants of the city are haunted by the past, which in the novel is referred to as the 'lost time', and are unable to move towards a future free from the shackles of memory, tradition and violence. Indeed, Mark Fisher's thinking on the twenty-first century is important to consider in the context of his writing on hauntology and lost futures. While the characters are bound to the 'lost time' they are by implication prone to lost futures as they cannot escape the past as it sutures itself within the present moment in new and different forms. The only futures that are achievable are lost futures.

Biography: Ian Hickey has worked as a lecturer in the Department of English Language and Literature, Mary Immaculate College. His first monograph *Haunted Heaney: Spectres and the Poetry* was published by Routledge in 2021 and was joint winner of the British Association for Contemporary Literary Studies Monograph Prize. He also co-edited, alongside Ellen Howley, *Seamus Heaney's Mythmaking* published by Routledge in 2023. *The Frontier of Writing: A Study of Seamus Heaney's Prose*, co-edited with Eugene O'Brien is forthcoming with Routledge in 2024.

Ye Li From the Linear Perspective to Multiple Perspectives: The Art of Cubism in John Banville's *The Blue Guitar*

In an interview with literary critic Christopher Bigsby, John Banville elucidates his particular interest in painting: 'It does teach you to look at the world in a very particular way, or perhaps, we are predisposed to look at the world in that way' ('Conversation'). His words inspire me to explore how he will uniquely embed the ways of seeing in *The Blue Guitar* (2015), his first novel featuring a painter as the narrator. In this novel, Banville crafts the painter-narrator Oliver Orme who, constrained by the limitations of a single perspective, faces a creative impasse and ceases painting after realizing the unpaintable nature of the world. Beyond artistic struggles, the painter grapples with other overwhelming events — the death of his daughter, a friend's suicide, and his wife's departure — leading him to commit himself to writing as a means to weather the storm. In his writing, Orme self-consciously breaks away from his previous singular viewpoint by simultaneously adopting multiple perspectives to revisit and unfold the past. By using different paintings to refer to the same scene and varied metaphors for the same subject, as well as blending multiple tenses to narrate past events, I argue that he not only creates a new multi-layered reality to inhabit his sorrowful past but also transforms his narrative into a work of art mirroring his transition to Cubism.

Biography: Ye Li is a Ph.D. candidate at Nanyang Technological University (Singapore), funded by an NTU Research Scholarship. Her research interests are Irish literature and modern and postmodern fiction. Her current research is to investigate the aesthetic and formal function of artist-characters in recent experimental Irish novels.

Panel 5:8 Uncovering Women's Histories

Chair: Holly Cowman

Room T2:08

Erin Costello Wecker, The Persistent Agitator: Kate Kennedy's Mission for Gender Pay Parity and Protection from Arbitrary Demotion and Dismissal

Karen Hanrahan, 'Nun, done': Former Irish nuns' navigations of life beyond the convent walls

Hannah Thieryung Patriotic Pacifism: Eva Gore-Booth and Cultural Nationalism

Abstracts and Biographies:

Erin Costello Wecker The Persistent Agitator: Kate Kennedy's Mission for Gender Pay Parity and Protection from Arbitrary Demotion and Dismissal

In 1849, as an Gorta Mór ravaged Ireland, Kate Kennedy embarked for America. While Kennedy's immigration pattern was typical, the life she created once established in San Francisco was truly remarkable. Credited with transforming women's rights, Kennedy successfully argued before the California Supreme Court for equal pay for equal work and protection from arbitrary demotion/dismissal. Despite these landmark achievements, Kennedy's legacy remains largely unexamined. Drawing on archival research, this presentation will contribute to the recovery of women's rhetorical voices and explore the peculiar absence of public memory surrounding Kennedy.

This presentation will offer three critical interventions situated in Feminist Rhetorical Studies and Irish Studies. First, the speaker will analyze women's rhetorical voices as employed in social justice pursuits focusing specifically on pre-1920's America as related to Kennedy. Next, the speaker will advance Jessica Enoch's call to 'investigate the rhetorical work that goes into remembering women and, consequently, examine how women's memories are composed, leveraged, forgotten, and erased in various contexts and situations' (62) and interrogate why public memory has forgotten the landmark achievements of activists like Kennedy. Finally, the speaker will disrupt the rhetorical traditions that have obscured Kennedy's legacy and offer attendees inclusive strategies for amplifying women's contributions.

Biography: Erin Costello Wecker, Ph.D. is an Associate Professor of English & Irish Studies and the Director of Rhetoric & Composition at the University of Montana. Her research focuses on the interdisciplinary nexus between the fields of Rhetoric and Composition, Irish Studies, and Women's, Gender, and Sexuality Studies. Her work has been published in *Studi irlandesi. A Journal of Irish Studies, Ireland, Irish America, and Work, and Women's Studies: An Interdisciplinary Journal, WPA Writing Program Administration, and Misogyny in American Culture: Causes, Trends, Solutions*. Her current book project focuses on the life of legendary activist Kate Kennedy.

Karen Hanrahan 'Nun, done': Former Irish nuns' navigations of life beyond the convent walls

No study currently exists in the Irish context which explores the testimonies of former nuns, particularly those who entered religious life pre-Vatican II (1962-65). Drawing on my interdisciplinary doctoral project, which adopts a life history approach to foreground the narratives of Irish nuns who left religious life, this paper considers how these women navigated their re-entry into the secular world they renounced as teenagers in 1950s Ireland. A 'spoilt nun' was the description for those who left their vocation, denoting the stigma attached to such transgressions. For many who broke their vows, years of infantilisation made adjusting to life beyond the convent walls a significant challenge – mentally, socially, emotionally and financially. Few were supported in this transition. As the daughter of a former nun, I am afforded a unique auto/biographical perspective within the research as I consider how my narrative inheritance is bound up with my mother's new beginning. Nuns occupy a contentious place within Irish collective memory. I argue that these unique stories of former women religious, now in their eighties, complicate any simple binaries of good versus evil or agent versus victim, helping to illuminate the complexity of the space assigned to nuns in 21st century Ireland.

Biography: Karen Hanrahan is a lecturer in Education at University College London. Her AHRC funded doctoral research is located at the interface between a number of disciplines (Irish Studies, sociology, life writing and narrative psychology) and draws on narrative and life history methodologies to explore the lives of former Irish nuns, one of whom is her mother. Her research is concerned with representations of the past and how ethical memory can challenge the imposing ideologies of the present. Other research interests

include the role of reflective practice in professional becoming and biographical and arts-based methodologies in Higher Education.

Hannah Maureen Thieryung Patriotic Pacifism: Eva Gore-Booth and Cultural Nationalism

Many authors during the Celtic Revival popularized stories from the medieval Irish literary tradition to underscore a sense of national heritage, using them as canvases for contemporary political thought. With heavy connections to the cultural nationalist and physical force nationalist movements, the expression of ideas found in these works often advocates a physical force solution for an independent Ireland. But, Eva Gore-Booth used the Irish mythological and medieval literary traditions as vessels for her expression of pacifist political ideas. Her work in the period of Irish nationalism before independence shows that she was entrenched in the Irish nationalist movement in a way that is not often spoken about, yet she has been sidelined in modern examinations of cultural nationalism, likely because her work is difficult to reconcile with the dominant narrative of cultural nationalism. Gore-Booth presents current scholars with a valuable image of what pacifist resistance to British control of Ireland looked like in the period of the Easter Rising to examine moving forward.

Biography: Hannah Thieryung is a first-year history MA at the University of South Florida, whose research examines Irish identity in America, cultural nationalism, and Irish theatre. She has a particular fondness for Irish playwrights like Dion Boucicault and Eva Gore-Booth. Hannah also has a strong interest in public history and has written a handful of submissions about local tourism for Tampa Historical. She also works with her community's history museum. Hannah also acts as President of USF's Irish Culture and Language Club and recently presented at and assisted in planning the Southern Regional Meeting of ACIS in St. Pete, Florida.

Panel 5:9 The Troubles in Northern Ireland: Poetry and Fiction

Chair: Síle Ní Choincheannain

Room T2:11

Deirdre Canavan, 'Say the thing that isn't / death': Gail McConnell's *The Sun is Open* as post-conflict elegy

Sabine Egger, Dance and contested spaces of past, present and future in Katja Petrowskaja's *Maybe Esther* and Anna Burns' *Milkman*

Abstracts and Biographies:

Deirdre Canavan 'Say the thing that isn't / death': Gail McConnell's *The Sun is Open* as post-conflict elegy

Recognising the weaponization of death and the currency of public mourning cultivated by a violent history, poets from the North of Ireland have rebuked these politics through their challenge to elegiac conventions and a refusal to 'fulfil certain criteria'. Thus, Northern Irish elegy, as a subversion of the tradition elegiac model of lament-praise-console, is a shining example of the constant reinvention and challenge to tradition that occurs within this genre. However, as a 'post-Troubles' Northern Irish elegy, *The Sun is Open* does present a fresh challenge to its predecessors by reflecting anew on the difficulty of mourning in the North. Navigating the difficulties of mourning post-conflict, *The Sun is Open* follows in the contemporary elegiac tradition of transgression to reinvent the Northern Irish elegy. Not only does McConnell decline to perform a straightforward work of mourning; she interrogates the very structures that politicise mourning and make it difficult terrain to negotiate— even, or perhaps especially, post-conflict. By refusing to abide by the structures that have been laid out for her to participate in, whether gendered, political, elegiac, or temporal, McConnell exposes and critiques how history and politics have shaped and informed her own experience of trauma.

Biography: Deirdre Canavan is a third-year PhD student in English Research at King's College London. Her research project is funded by the UK Arts & Humanities Research Council and examines how methods of feminist storytelling in contemporary women's cultural production from the North of Ireland offer a productive re-reading of the North's complex past and present. She is a council member for the British Association of Irish Studies.

Sabine Egger Dance and contested spaces of past, present and future in Katja Petrowskaja's *Maybe Esther* and Anna Burns' *Milkman*

Ukrainian author Katja Petrowskaja's autobiographical narrative *Maybe Esther* (2018), originally published in German in 2014, and Northern Irish writer Anna Burns' novel *Milkman* of 2018 both map out a contemporary aesthetic of dance. In both texts dance works as a motif, while also providing a specific form of narrative about contested spaces of memory, their present and potential future trajectories. These are interlinked and transformed through forms of dance movement, embodied by the narrator and other characters. The dancers overstep cultural, political and temporal borderlines in a movement that structures the narrative mode itself. In my paper I will show how dance in the texts discussed does not so much provide a decorative element. Instead, the physical movement generates self-referential 'dance realities' whose paradoxical structures actually refer beyond these realities of movement to contexts and contingencies that are of importance for their understanding (Brandstetter; Derrida). Corporeal 'gestures' (Waldenfels) in the texts make an impact on personal memory, as well as collective, and often contested, places of cultural heritage, victimhood and trauma. In how far do these gestures not only constitute acts of navigating uncertainty, but acts of resistance and change? And how can corporeal and phenomenological approaches open new perspectives on shared or contested spaces in literature?

Biography: Sabine Egger, Dr phil. (HU Berlin), MA German, English and Economics (Cologne), teaches at Mary Immaculate College, University of Limerick and is joint director of the Irish Centre for Transnational Studies. Recent publications include 'Contemporary Ukrainian writers as an 'avant-garde' of exile in the German literary field? Katja Petrowskaja and Kateryna Mishchenko', *Oxford German Studies* 52.3 (2023); 'Sarmatia - Germania Slavica - Central Europe' (ed. with S. Hajduk and B. C. Jung), Göttingen: V & R, 2021; 'Dance and Modernism' in *Irish and German Literature and Culture. Connections in Motion* (ed. with C. Foley and M. Harper) Lanham, MD: Lexington, 2019.

Panel 5:10 Film: *Song of the Sea*, *Famine* and *Five Minutes of Heaven*

Chair

Room T2:12

Gregory Ronco, Environmental and Mythic Fluidity in *Song of the Sea*: Actively engaging the Past through Place-in-Process

Josh Cantrell, The Greatest Unmade Irish Film in History: A Case Study of Why Liam O'Flaherty's *Famine* has Never Made it to the Screen

Timothy J. White, Moving Beyond Reconciliation and Toward Responsibility in Northern Ireland: The Dramatic Narrative of *Five Minutes of Heaven*

Abstracts and Biographies:

Gregory Ronco Environmental and Mythic Fluidity in *Song of the Sea*: Actively engaging the Past through Place-in-Process

Questions of social identity, myth, and environment are told and retold in Irish stories. These themes are often wrapped up in each other and often critiqued and remodeled to relate to current needs. The Irish animated film *Song of the Sea* is a familial and environmental exemplar of Ireland's need to transform these stories once again. The film is a fable of grief, loss, and disconnection with the present and past. Set on the west coast of Ireland, Dublin, the rural interior, and the Otherworld, *Song of the Sea's* transformation of myth is ultimately focused on questioning the contemporary industrial need for control, distance, and order. The film's power comes from its expansion into post-Celtic Tiger littoral interpretations of agency to explore families and relations to the environment. This centres it in the Irish ecocritical movement and the centuries of Ireland's environmentally-focused cultural narratives. Through its examination of this focus, it breaks contemporary Ireland out of its attempts to contain emotion and the environment, and reasserts the mutual connections of human, nature, and story.

Biography: Gregory Ronco is an English graduate student and instructor at the University of Wyoming. His master's thesis and research concentrations are on absence, time, and space in contemporary Irish literature and cultural studies. He is a producer and editor of *The Dead Beat* and *HumaNature* podcasts, and creative lead and editor of two international public humanities projects, *Discover Wyoming* and *WyoGlobal Voices*.

Josh Cantrell The Greatest Unmade Irish Film in History: A Case Study of Why Liam O'Flaherty's *Famine* has Never Made it to the Screen

Published in 1937, Liam O'Flaherty's novel *Famine* plays an important role in the history of Irish Famine films, as it is called 'the greatest Famine film never made' (Evans, 2017). According to Paul Marchbanks, 'Famine combines sociological analysis with the dynamism of fiction to render a painfully realistic, unsoftened portrait of an Irish community dying a maddeningly slow death' (2006, p. 93). Described as what might have 'become the seminal film about Ireland's Great Hunger, perhaps even the seminal Irish film' (Evans, 2017), *Famine* exemplifies the struggles in creating Irish Famine films as well as the interest in sharing this story.

To illustrate the journey from text to screen, this paper will focus on the historical and cultural significance of the novel *Famine* and how it relates to O'Flaherty's personal history. Through adaptation theory, this paper will address the attempts made to adapt *Famine* to screen. Finally, this paper will interpret the context of these difficulties and how they relate to other cinematic *Famine* projects. In this way, this paper seeks to form an understanding of what modern Irish filmmakers experience and how these struggles might form a connection to themes of national identity.

Biography: Josh Cantrell is a PhD student at Anglia Ruskin University, focusing on Irish Film studies and representations of the Irish Famine. In addition to research, he is a film teacher and the Education Coordinator for the Student Television Network, delivering film and multimedia pedagogy to instructors throughout the United States.

Timothy J. White Moving Beyond Reconciliation and Toward Responsibility in Northern Ireland: The Dramatic Narrative of *Five Minutes of Heaven*

Scholars and pundits have called for reconciliation as part of the peacebuilding process in Northern Ireland since the signing of the Good Friday Agreement twenty-five years ago. Despite identifying this need, the sectarian divisions separating Catholics and Protestants – Nationalists and Unionists – have proven more enduring than many had hoped. Partially because participants to the peace process did not seek and would not accept a Truth and Reconciliation Commission, the sense of victimization among those who lost loved ones during the Troubles endures. Cillian McGrattan contends that leaders and community members need to focus more on taking responsibility. Then need for taking responsibility before seeking reconciliation is stressed in the film, *Five Minutes of Heaven*. The film successfully identifies both the challenges and the possibilities for peace in post-Good Friday Northern Ireland.

Biography: Timothy J. White is Professor of Political Science at Xavier University and has published widely on Ireland's politics and culture, including recent book chapters and articles on *Stella Days* and *Brooklyn*. He has held two different research positions at the University Galway and has served as an evaluator for Fulbright and Mitchell Scholarship Programs. He has served as the Social Science Representative on the Larkin Book Prize Committee and chaired the Donnelly Book Prize Committee for the American Conference for Irish Studies.

Panel 5:11 New Beginnings in a New World Order: Navigating Political and Cultural Change in Ireland and Irish America after World War One

Chair: Miriam Nyhan Grey

Room T2:13

Michael Doorley, Patrick McCartan's mission to the United States and Bolshevik Russia, 1917-1921

David Brundage, An Irish American Liberal and Interwar Communism: Frank P. Walsh, 1919-1939

David Doolin, (re) Negotiating Rugby Culture in the Irish Free State: How the arbiters of Leinster Rugby navigated questions of sporting identity

Abstracts and Biographies:

Michael Doorley McCartan's mission to the United States and Bolshevik Russia, 1917-1921

As the United States entered the World War in 1917, President Woodrow Wilson declared that America was fighting for 'self-determination' for oppressed minorities. Meanwhile, the Russian Revolution of that year marked a seismic shift in the international world order. In Ireland, the Supreme Council of the Irish Republican Brotherhood sought to capitalise on these developments. It appointed Patrick McCartan, a

Tyrone doctor, as Irish envoy to the United States to plead for American recognition of the Irish Republic. In December 1921, McCartan journeyed from New York to Bolshevik Russia, attempting to secure Soviet aid. While McCartan failed in his objectives, this paper explains how these missions helped to put the Irish question on an international footing in an era of change and uncertainty.

Biography: Dr Michael Doorley is a retired Open University Associate Lecturer in History. He is the author of *Justice Daniel Cohalan, 1865-1946: American patriot and Irish-American nationalist* (Cork University Press 2019). He is currently researching Patrick McCartan's role in the Irish Revolution supported by the Royal Irish Academy.

David Brundage An Irish American Liberal and Interwar Communism: Frank P. Walsh, 1919-1939
Frank Walsh (1864-1939) was a successful Irish American attorney and a key figure in Irish American nationalism at its peak after World War I. When he died, Éamon de Valera hailed him as 'one of Ireland's truest friends.' But Walsh was also a Catholic liberal whose deep commitments to social justice and civil liberties put him in constant interaction with the Communist Party, which dominated the American left after its founding in 1919. My paper assesses these interactions—sometimes cooperative but often contentious. I focus especially on Walsh's legal defense of radicals like Jim Larkin and Tom Mooney and his support for the Spanish Republic, probing what these tell us about the character of Irish American liberalism at a critical moment in global history.

Biography: David Brundage is Professor Emeritus of History at the University of California, Santa Cruz. He is author of *Irish Nationalists in America: The Politics of Exile, 1798-1998* (Oxford University Press, 2016) and is working on a biography entitled *A People's Advocate: Frank P. Walsh and the Democratic Promise*.

David Doolin (re) Negotiating Rugby Culture in the Irish Free State: How the arbiters of Leinster Rugby navigated questions of sporting identity

As WWI ended, the tide began (at least partially) to turn on British rule in Ireland. The new realities on the ground impacted Ireland's sporting culture. While views of ball games being played and those playing them in Ireland were contradictory, there were clearer distinctions identifiable among the arbiters of sporting bodies. These were men who aimed to stamp a particular social and cultural purview onto sports they saw as their own. This paper will introduce some of the tensions among, and actions by, the doyens of rugby in Leinster. It will examine those who resisted and those who embraced change, which reflected evolving complexities during a moment of new beginnings for Ireland, marked by Ireland's independence.

Biography: Dr Doolin is lecturer in Transdisciplinary learning at the University of Galway. He is the author of *Transnational Revolutionaries: The Fenian Invasion of Canada, 1866* (Peter Lang, 2016) and of *A History of Rugby in Leinster* (Merrion Press, 2023). He is currently attempting to combine his Irish migration and sports history interests, investigating the Irish and American Football.

Panel 5:12 Revolutions: Environmental, Cultural and Intellectual

Chair: Richard Butler

Room T2:14

Justin Dolan Stover, Conceiving Environmental Independence before the Irish Revolution

Paloma Carroll-Ryan, 'Children of a Fighting Race': Embracing changing identities through seditious song in the Irish revolutionary period

James Nugent, 'Making Ulster the Tourists' Mecca': Leisure, Placemaking, and Modernity in the North of Ireland, 1900-1975

Abstracts and Biographies:

Justin Dolan Stover Conceiving Environmental Independence before the Irish Revolution

What did a 'free' Ireland look like from an environmental point of view? More specifically, in the decades before the Irish Revolution (1916-1923), how did Home Rule advocates, cultural revivalists, agrarian agitators, and elements of political extremes conceptualize Irish environments and natural resources in a potentially independent Ireland? This paper will examine narratives surrounding Ireland's environmental economy in the late-nineteenth and early-twentieth centuries. Further, it will assess how environmental projects, including drainage and land reclamation, afforestation, and the development of natural resources

contributed to discussions on the practicability of Irish political independence. This topic directly addresses the conference theme by exploring questions of environment and space during a particularly uncertain period.

Biography: Justin Dolan Stover is Professor and Department Chair of History at Idaho State University. He holds degrees from Central Michigan University (B.S.), University College Dublin (M.A.), and Trinity College Dublin (Ph.D.). His work examines the environmental impacts of war and revolution in modern Europe. He recently published *Enduring Ruin: Environmental Destruction during the Irish Revolution*, the first environmental history of the period.

Paloma Carroll-Ryan 'Children of a Fighting Race': Embracing changing identities through seditious song in the Irish revolutionary period

In Peadar Keaney's 'The Soldier's Song', 'Sons of the Gael' are assured that the 'long-watched day is breaking'. That day is the struggle for Irish freedom, those sons are the Gaelic Irish. One of the most popular and influential of the Irish revolutionary period's nationalist songs, 'The Soldier's Song' was one of numerous contemporary poetic expressions of a new conceptualisation of Irishness. If songs such as these sowed the seeds of the national identity that would later be reaped by the Irish Free State, then the ensuing political violence of 1916-1923 provided the rain and sun which facilitated its cultivation.

This paper proposes to explore how cultural expressions of identity were weaponised by Irish separatists against British colonial power and, in turn, how the colonial authorities responded. I am interested in how narratives of political violence, history and culture contained in nationalist songs encouraged identification with an anti-colonial Irish identity. Drawing upon Christopher Small's theory of 'musicking', I will examine how the acts of performing and listening to nationalist songs disseminated and embedded anti-colonial narratives in Irish communities.

Biography: Paloma Carroll-Ryan is a PhD student at Boston College where she focuses on cultural memory and song in Irish nationalism. Building on her Honours research at the University of Melbourne, she is interested in how song was used a vessel for cultural memory in the revolutionary period, and how song was used as an anti-colonial tool.

James Nugent, 'Making Ulster the Tourists' Mecca': Leisure, Placemaking, and Modernity in the North of Ireland, 1900-1975

In the first three-quarters of the twentieth century, the north of Ireland was transformed by political partition, economic and technological change, and new societal movements. Tourism has often been seen a neutral or ambivalent phenomenon during this time. However, the study of tourism can contribute to scholarship on local placemaking, regional identity formation, and engagement with modernisation. The North of Ireland is an ideal place for exploring change and continuity amidst rapid transformations in rural and urban ways of life. This paper looks at five case studies of tourism, leisure, and placemaking from Antrim to Donegal and argues that close engagement with these local and regional histories can offer important insights into such contested topics as international tourism, national identity, and processes of modernisation.

Biography: Jamie Nugent is a PhD candidate at Queen's University Belfast in this final year. His thesis title is *'Making Ulster the Tourist's Mecca': Leisure, Identity, and Placemaking in the North of Ireland 1900-1970*. He is exploring the complex interactions between recreational development, economic restructuring, and cultural change in modern Ireland.



Thursday June 20th Parallel Panels 6 9:30 – 11:00

Panel 6:1 Contemporary Irish Women's Writing: Rooney, Dolan and Pine

Chair: Deirdre Flynn

Room T2:01

Danielle O'Sullivan, "'...holding Julian's hand was like holding a museum pass, and holding hers was like holding a grenade": Embracing the changes and navigating the uncertainties of being in a same-sex relationship in a contemporary Ireland'

Katie Hallinan, 'Bringing up a girlfriend would take courage, whereas cyberstalking was easy': Social media and neurodiversity in Naoise Dolan's *Exciting Times* (2020).

Katie Barnes, Writing Neurodivergence in the Contemporary Irish Women's Novel

Abstracts and Biographies:

Danielle O'Sullivan "'...holding Julian's hand was like holding a museum pass, and holding hers was like holding a grenade": Embracing the changes and navigating the uncertainties of being in a same-sex relationship in a contemporary Ireland'

LGBTQ+ activism in Ireland from the 1970s to present has improved the landscape for queer couples in a heteronormative society, however, Ireland still a long way to go in terms of total acceptance of queer relationships. Many in the LGBTQ+ community face discrimination and threats of violence every day, despite the decriminalisation of homosexuality in 1993 and the 2015 same-sex marriage referendum, and many Irish writers are voicing these positions.

Sally Rooney and Naoise Dolan are two such authors that write queer characters, who are open and proud in their non-normative relationships, whether they are LGBTQ+ or non-monogamous, while at the same time shedding light on the difficulties that can still come with those relationships. Frances and Bobbi in Rooney's *Conversations with Friends* are ex-lovers and best friends, who, by the end of the novel, 'introduce themselves to a polyamorous relationship' with married couple Nick and Melissa (Alferez Mendía 2022, p. 35). Ava and Edith in Dolan's *Exciting Times* portray the difficulties of being in a queer relationship in Hong Kong, keeping their relationship a secret from Edith's parents, and avoiding public displays of intimacy.

Biography: Danielle O'Sullivan is a second year PhD student and Departmental Assistant in Mary Immaculate College. She completed an MA in Modern English Literature in 2021, and a BA in English and History in 2020, both in Mary Immaculate College. She has presented her research at IASIL 2022 in UL, at the Annual Postgraduate Conference in UL in May 2023, and at the 6th Annual International Postgraduate Conference in Irish Studies in Prague in September 2023. Her research interests are contemporary Irish women's writing, trauma theory, queer studies, and feminist theory.

Katie Hallinan 'Bringing up a girlfriend would take courage, whereas cyberstalking was easy': Social media and neurodiversity in Naoise Dolan's *Exciting Times* (2020).

In the last three decades Irish women's writing has experienced unprecedented successes and international acclaim. The post Celtic Tiger years have been particularly vibrant, authors such as Sally Rooney and Naoise Dolan are revolutionising the writing scene with their unflinching criticisms of capitalist culture and Celtic Tiger legacies. These successes are a reminder that for many years, women's lives were strictly confined to the private domain. Now, not only do women have a literary outlet but can also utilise social media as a space to explore contemporary issues and build digital communities and relationships.

In *Exciting Times* 22-year-old protagonist Ava moves from Dublin to Hong Kong to teach English. The novel is a biting critique of late-stage capitalism against a background of the complications of Ava's relationships with Julian and Edith. Ava's social media use is pervasive, and simultaneously a performative and intimate space. This paper will explore Ava's use of social media as a performative space, read through a neurodivergent lens. Dolan, who openly speaks about her experience of being diagnosed with Autism as an adult and the impact it has had on her writing, is a prime example of how Irish literature is changing with the inclusion of marginalised voices. This paper considers this in its exploration of Ava, and how she navigates social media as an autistic coded character.

Biography: My name is Katie Hallinan, I am a first year PhD student researching representations of female neurodiversity in contemporary Irish literature and how this can be used to better understand presentations of varying neurotypes. I am a recent graduate from MIC with the MA in Modern English Literature (2023) and the BA in English and History (2022). Developing a better understanding of neurodiversity is the foundation of my work, and bridges the gap between Irish Studies and Medical Humanities.

Katie Barnes Writing Neurodivergence in the Contemporary Irish Women's Novel

Robert Rozema notes that fiction has 'thus far known only one child with autism: the high-functioning, hyper-verbal savant (Rozema, 2014). As an attempt to push further debate about autistic representation, this paper examines Emilie Pine's portrayal of autism in her 2022 novel *Ruth and Pen* as explored through how protagonist, Pen, interacts with the world and those around her. I will theorise Pine's use of form and language to analyse the suitability of the novel form for representing neurodivergent narratives, suggesting that Pine's innovative use of the chapter structure to intertwine two stories enables a deeper understanding of Pen's character. In line with the themes of the text, I will also examine Pen's uncertain relationship with the idea of motherhood, looking in particular at the relationship between maternal instinct and the physical body. This will lead on to an analysis into the representation of neurodivergent attitudes towards motherhood, seeking to locate Pen as a challenge to traditional ideals of Irish motherhood by analysing her identity as a queer, autistic teenager in a pro-natal society. This paper will ultimately explore Pine's text as a new beginning in the way autism is represented in the contemporary Irish literary canon.

Biography: Katie Barnes is a third year PhD candidate at the University of Salford researching representations of Irish motherhood and maternity in contemporary Irish literature. She is particularly interested in the depiction of the physical maternal body as well as the representation of reproductive choice in post-Repeal writing.

Panel 6:2 Contemporary Irish Poetry: Coady, Berry and O'Siadhail

Chair: John McDonagh

Room T2:02

Caitriona Clutterbuck, The Poetics of Locality in the work of Michael Coady

Eóin Flannery, Sounding the Anthropocene in the poetry of Ciaran Berry

Eugene O'Brien, 'Our world is interwoven': Micheal O'Siadhail and *The Five Quintets*

Abstracts and Biographies:

Caitriona Clutterbuck The Poetics of Locality in the work of Michael Coady

Clutterbuck's paper will focus on the life-work of Michael Coady, arguing that it offers a sustained, lived witness to Patrick Kavanagh's principle that the local is our portal to universal meaning. The paper will examine themes including the relationship between transcendence and the quotidian in Coady; the role of orality and shared creativity in his poetics along with his use of hybrid genre and multi-media; Coady's challenge to binary thinking in Irish cultural debate involving his resistance to patriarchal provincialism; and his interest in open-ended destiny. The overall purpose of the paper is to explore Coady's poetics of the local (extra)ordinary, contextualizing this aesthetic priority in relation to the literary politics informing his reception.

Biography: Caitriona Clutterbuck lectures in the School of English, Drama and Film at University College Dublin, specializing in Irish literature. Her research is focused on contemporary Irish poetry, with broader interests in gender, creativity, faith concepts, and the poetics of mourning. Recent output includes essays on the poetry of Bernard O'Donoghue, the fiction of Deirdre Madden, Catholicism in Irish women's poetry, and a comparison of Derek Mahon and Eavan Boland. She is currently working on a project on the representation of child death in Irish poetry. Her debut poetry collection, *The Magpie and the Child*, was published with Wake Forest University Press in 2021.

Eoin Flannery Sounding the Anthropocene in the poetry of Ciaran Berry

Flannery's paper will open with a brief survey of contemporary Irish ecopoetry; in this regard mention will be made of work by Jessica Traynor, Dermot Healy and Sean Lysaght. But the core of the paper will be the work of Jane Clarke, specifically, her collection, *The River* (2015) and her recent pamphlet, *Coracle* (2023). Clarke's work will be situated in relation to other poets, but will be attended to in detail in terms of ecopoetical preoccupations such as: animal-human relations; the Anthropocene; and the intimacies of the lived local in an age of global climate emergency.

Biography: Eóin Flannery is Associate Professor of English Literature in the Department of English Language and Literature at Mary Immaculate College, University of Limerick. He was the Peter O'Brien Visiting Scholar in Canadian Irish Studies at Concordia University, Montreal in 2022. He has published over 70 scholarly articles and book chapters, and he is the author of 5 books: *Form, Affect and Debt in post-Celtic Tiger Fiction*

(2022); *Ireland and Ecocriticism: Literature, History, and Environmental Justice* (2016); *Colum McCann and the Aesthetics of Redemption* (2011); *Ireland and Postcolonial Studies: Theory, Discourse, Utopia* (2009); and *Versions of Ireland: Empire, Modernity and Resistance in Irish Culture* (2006).

Eugene O'Brien 'Our world is interwoven': Micheal O'Siadhail and *The Five Quintets*

O'Brien's paper will examine Micheal O'Siadhail's 2018 collection *The Five Quintets*. It will offer a placement of this collection as inheriting the grand Modernist narratives that poets like T. S. Eliot and Ezra Pound set out in *The Waste Land*, *Four Quartets* and *The Cantos*. O'Siadhail's complex poetic, thematic and stanzaic structures will be examined, as will the detailed and expansive range of thinkers and writers who appear in his work. Each of the five quintets is divided into five canti, which are then further broken down in sections, with each written in a different form.

Biography: Eugene O'Brien is Professor of English Literature and Theory, and Head of Department in Mary Immaculate College, Limerick. He is the editor for the Oxford University Press Online Bibliography project in literary theory ([Oxford Online Bibliographies: Literary and Cultural Theory](#)), and of the Routledge Studies in Irish Literature series ([Routledge Studies in Irish Literature](#)). His latest book, *Reading Paul Howard: The Art of Ross O'Carroll-Kelly*, (Routledge) and *Reimagining Irish Studies for the Twenty-First Century*, co-edited with Eamon Maher (Peter Lang). *The Frontier of Writing: A Study of Seamus Heaney's Prose*, with Ian Hickey, is published by Routledge in 2024. He is currently working on a monograph *The Gift of Tongues: The Poetry of Micheal O'Siadhail* (Routledge) and *The Routledge Companion to 21st Century Irish Writing*, with Anne Fogarty (Routledge).

Panel 6:3 Catholic Studies: Ultramontanism, Capitalism and Prayer and Play Chair

Room T2:03

Bryan McGovern, Ultramontanism in Irish America

Patrick Doyle, Confronting Capitalism: Catholic Social Teaching and the Moral Economy in Late Nineteenth and Early Twentieth Century Ireland

Richard Butler, Playing and praying in 1950s Cork: homes, churches and playgrounds in Gurranebraher

Abstracts and Biographies:

Bryan McGovern Ultramontanism in Irish America

The Irish who arrived in the United States in the late 1840s and early 1850s to escape famine and political oppression, tended to be Catholic, indigent, and incensed by British imperialism, which they blamed for their dire predicaments. Their shared experience tended to unite them, especially as they became marginalized by American Protestants, allowing them to create a relatively cohesive community centred mostly around the Church, the Democratic Party, fraternal organizations, and a desire to see the wane of influence of the British government back home. However, Irish American nationalists, while mostly in concord on the goal of Irish liberation, tended to be disjointed and fragmented. Historians have centred this contention around disagreements over aims to achieve independence, socio-economic status, and personal disputes. For this paper, I want to focus on the role of the Catholic Church in Irish American politics and society, particularly how Ultramontanism caused divisions in the wider Irish American community, and eroded community cohesion as immigrants were forced to navigate the opposing camps.

Biography: Bryan McGovern is the Chair of the History and Philosophy Department at Kennesaw State University, where he teaches courses in American and Irish history. His research field is Irish American Nationalism, and he authored *John Mitchel: Irish Nationalist, Southern Secessionist* and co-authored *The Fenians: Irish Rebellion in the North Atlantic World, 1858–1867*. He has also written various articles on Young Ireland, Andrew Jackson, Irish immigration, and sectarianism within Irish America.

Patrick Doyle Confronting Capitalism: Catholic Social Teaching and the Moral Economy in Late Nineteenth and Early Twentieth Century Ireland

Morality and its relationship to socioeconomic behaviour has long fascinated historians and social scientists (Polanyi, 1944; Thompson, 1971; Rogan, 2017). The history of capitalist development and environmental

change possesses as evidenced by debates around the effects of industrialisation on society through to recent calls for a 'just transition'.

This paper applies the concept of the 'moral economy' to explore how Irish people understood and engaged with processes of rapid social and economic transformations. The paper focuses upon a body of economic writing and work conducted by an intellectually promiscuous cohort of the Catholic clergy following the appearance of *Rerum Novarum*. Resolving questions about economic inequalities proved central to the vocation of these Catholic social thinkers. In particular, these religious intellectuals considered how rights around property ownership underpinned a capitalist system and aimed to prescribe a series of morally informed alternatives to offset a perceived crisis of capitalism through which they believed they were living. While Catholic social thought was viewed as a counterweight to socialism, this paper examines how Irish social Catholics engaged with debates around labour disputes, property, and money to offer a moral critique of capitalism.

Biography: Patrick Doyle is Lecturer in Irish Politics and Community Development at the University of Limerick whose research focuses upon the history of co-operation, religion, and the moral economy. His book *Civilising Rural Ireland: The Irish Co-operative Movement, Development and the Nation-State, 1889-1939* was published by Manchester University Press and examined the movement's role in the Irish state-building project. He is a founding member of Ireland's Social and Solidarity Economy Network and is the current Chair of the Society for Co-operative Studies Ireland.

Richard Butler Playing and praying in 1950s Cork: homes, churches and playgrounds in Gurranebraher
The hilly north-west of Cork city was transformed in the 1940s and 50s with vast new public housing schemes. New neighbourhoods were created in Gurranebraher, Churchfield, Spangle Hill and elsewhere as hundreds of families were relocated from slums in the city centre to two-storey terrace houses overlooking the old city. In planning these new communities, the Cork Corporation worked closely with the Catholic authorities in the city, especially in the provision of schools and churches. However, the process was not entirely one of cooperation with and deference to organised religion. This paper focuses on one such episode of complex negotiation between the Corporation, the Catholic diocese and central government in Dublin over the building of the Church of the Ascension in Gurranebraher in the early 1950s. To build this landmark church, two recently built homes as well as a large playground had to be removed. This paper analyses what led to such difficult decisions being made and explores what the episode can tell us about the nature of religious power in the city in an era understood today as one of Catholic hegemony.

Biography: Richard Butler is Director of Research at Mary Immaculate College, Limerick, and an historian of nineteenth- and twentieth-century Ireland. His books include *Building the Irish Courthouse and Prison: A Political History, 1750-1850* (Cork, 2020), and the edited collection *Dreams of the Future in Nineteenth-Century Ireland* (Liverpool, 2021). He has published on the history of the Catholic Church in twentieth-century Ireland in journals such as the *Journal of British Studies*, *Irish Historical Studies*, *Rural History*, and *Éire-Ireland*.

Panel 6:4 Healing, Folklore and Memory

Chair: Tim McMahon

Room T2:04

James Walsh, Defining a Sacred Irish Space in the Rocky Mountains: The Irish Memorial in Leadville, Colorado and the Struggle to Understand 19th Century Irish Poverty

Nichole Lariscy, Celtic Revivals as Public Discourse Models of Community Writing for Healing

Patricia Lynch, New discoveries in the field of Ireland's folk medicine

Abstracts and Biographies:

James Walsh Defining a Sacred Irish Space in the Rocky Mountains: The Irish Memorial in Leadville, Colorado and the Struggle to Understand 19th Century Irish Poverty

After seven years of fundraising and building a broad international coalition, the Leadville Irish Memorial was unveiled on September 16, 2023. The memorial bears the names of over 1300 people buried in unmarked 19th century pauper graves, most of them Irish immigrants. Leadville, Colorado is the site of one of the largest silver rushes in American history and is also the highest incorporated town in North America

as 10,200 ft. During the late 1870s and 1880s, thousands of Irish immigrants made their way to Leadville, overwhelmingly from the west coast of Ireland. They occupied the lowest rung of the city's social ladder, worked the most dangerous jobs, and faced epidemics and unimaginable winters. The average age of those named on the memorial is twenty two and nearly half are children. After forming some of Colorado's first labor unions and seeing two massive miners' strikes crushed by the Colorado National Guard, Leadville's Irish community dispersed to Denver and other parts of the American West. The Leadville Irish Memorial was conceived as a way to honor this forgotten working class community, but faced competing visions and ideals surrounding how to define the memorial. These conflicts highlight the state of 21st century Irish America and the struggle to make sense of this difficult historical moment when thousands of Irish immigrants died young while working in dangerous industrial landscapes.

Biography: James Walsh is an Associate Professor in the Political Science Dept. at the University of Colorado Denver, where he has taught for the past twenty six years, specializing in the history and politics of Immigration, Labor, and the Irish Diaspora. Walsh is co-author of *Irish Denver* and numerous articles on Irish Immigrants in early Colorado. He began researching the history of Leadville's Irish community in 2001, leading to the effort to memorialize those buried in Evergreen Cemetery's pauper cemetery.

Nichole Lariscy Celtic Revivals as Public Discourse Models of Community Writing for Healing

I see Celtic Revivals as public discourse models of community writing that have helped heal economic crises, the effects of war, the ecological crisis, and spiritual despair. Medically-based research has clearly proven the healing effects of expressive, community-based storytelling.

In addition to reviving lost cultures, Celtic Revivals invent new traditions. As in the Irish Celtic Revival, this can be seen in Galicia's Celtic Revival that began in the 1970s along the Celtic Camino, which has facilitated economic growth by increasing tourism while galvanizing a sense of connection to their roots among the Galician people. Similar revivals have occurred in the U.S. where Celtic diasporic identification rises around local problems from New Orleans to Savannah to New York.

I will connect the histories of Celtic Revivals with theories of community expressive writing to demonstrate how Celtic Revivals offer antidotes to modern illnesses. Visiting a sacred oak grove on a solstice evening, wearing a Celtic knot pendant, reading about the peace come dropping slow in 'The Lake Isle of Innisfree,' celebrating the luck of the Irish at Savannah's St. Patrick's Day parade, watching movies about Irishmen, producing plays about Lughnasa All of these imaginings and romanticizations reconnect us to things we long for in modernity: an ethical relationship to nature, spiritual well-being, economic strength, resistance against oppression, and even women's empowerment.

Biography: Nichole Lariscy is Associate Professor of English at the University of Alabama at Birmingham where she concentrates her teaching, writing, service, and research on: Multi-ethnic Studies (i.e. Celtic diaspora), Women's Studies, Medical Humanities, and Reading and Writing for Healing and Wellness. Nichole is an active engaged-scholar who creates community-engaged plays designed to empower, honor, and celebrate community partners.

Patricia Lynch New discoveries in the field of Ireland's folk medicine

Documents and literature on Ireland's medicine in bygone times usually describe a situation where people, usually poorer tenant farmer or labourer Catholic Irish, could not afford the services of conventional physicians, usually of Anglo-Irish origin, and were also culturally attuned to using the services of folk doctors, wise women and healers of traditional origin. However, information gleaned from nearly 700 pages of unpublished pre-Famine documents, show that at least occasionally there was a third way of seeking medical help. The Delany papers were the personal documents of a father and son, John and Denis, who were tenant farmers and folk doctors in North Co. Tipperary in the late eighteenth- and nineteenth centuries, in a family known locally even to this day as 'the Doctor Delanys'. Though they had the minimal education of a hedge school, their schooling included medical Latin, so that they were able to read the prescriptions of conventionally trained physicians, translate them, and use them to heal. What is even more surprising is that prescriptions written by the Delanys were accepted at the premises of the local apothecary. I have not found any other evidence of this method of healing practice in my research.

Biography: Patricia A. Lynch is retired from the University of Limerick. She is a long-time member of both ACIS and IASIL, was convenor of IASIL's 1998 conference, co-editor of two volumes of its research, and also

served as Treasurer and member of its Executive. Her fields of interest are: all forms of Irish literature in English, the works of Maria Edgeworth, Stylistics/Linguistic analysis of literature, and the role and function of Hiberno-English in Irish literature. This study is part of her venture into aspects of Irish history.

Panel 6:5 Rediscovering New Beginnings: Irish Identities in American History, 1740-1903

Chair: Aidan Beatty

Room T2:05

Dr Cian McMahon, Friendly Brothers and Marching Knots: The Loyalist Roots of New York's Saint Patrick's Parade, 1690-1780

Dr Matthew O'Brien, Recovered Memory? Revised Images of the 1798 Rising in Philadelphia, Pennsylvania, 1800-1850

Mr. J. Hollis Harris, Revolutionary Remains: Death and Nationalist Political Culture in Irish America, 1899-1904

Abstracts and Biographies:

Dr Cian McMahon Friendly Brothers and Marching Knots: The Loyalist Roots of New York's Saint Patrick's Parade, 1690-1780

The first of these papers will examine the roots of the iconic expression of Irish-American ethnicity: the Saint Patrick's Day parades. Reaching back beyond the oft-cited processions in New York City by Irish soldiers in the British Army during the 1760s, Dr McMahon finds that the roots of such a display extend to an unlikely source: the 'marching knots' of fraternal societies of the late seventeenth century. These processions were meant to display the loyalty of marchers to the Protestant establishment in the celebration, and eventually took place among soldiers stationed in the British colonies in North America.

Biography: Dr Cian T. McMahon is Associate Professor at the University of Nevada, Las Vegas. He is the author of several articles and two books, *The Global Dimensions of Irish Identity: Race, Nation, and the Popular Press, 1840-1880* (2015) and *The Coffin Ship: Life and Death at Sea during the Great Irish Famine* (2021).

Dr Matthew O'Brien Recovered Memory? Revised Images of the 1798 Rising in Philadelphia, Pennsylvania, 1800-1850

Moving into the nineteenth century, this paper will follow the belated and idiosyncratic arrival of William Musgrave's account of the 1798 Rising in the United States. His paper will discuss the belated introduction of Musgrave's arch-revisionist catalogue of rebel horrors by American nativists, spurred by swelling numbers of Irish Catholic immigrants and their alleged threat to the young American republic. Re-printed in Philadelphia, a city scarred by the sectarian violence of the Kensington Riots a few years before, Musgrave's account would find a new readership, reviving alarmist accounts of Irish risings during the seventeenth and eighteenth century to advance the anti-immigrant campaign of the 1830s and 1840s.

Biography: Dr Matthew J. O'Brien is a professor of history at Franciscan University of Steubenville, Ohio. He co-edited a collection of essays with James S. Rogers, *After the Flood: Irish America, 1945-1960*, and has written articles for *Éire-Ireland*, *New Hibernia Review*, *Études Irlandaises*, and the *U.S. Catholic Historian*.

Mr. J. Hollis Harris Revolutionary Remains: Death and Nationalist Political Culture in Irish America, 1899-1904

This paper will address the events within the Clan na Gael during the late nineteenth century. Expanding on the growing body of work about transatlantic networks and the Irish fight for independence, Harris will discuss how the occasion of Fr. Eugene O'Growney's funeral procession provided a rallying point for the reunited Clan na Gael movement to overcome internal rifts and assume its role as the primary American source of support for militant Irish nationalism during the early twentieth century.

Biography: J. Hollis Harris, M.A. is a Ph.D. candidate at Northern Illinois University, specializing in nineteenth- and twentieth-century Irish diasporic history. His in-progress dissertation uses the 1899 reunion of Clan-na-Gael as an entry-point for exploring how nationalists began mobilizing Irish American support during the Irish revolutionary period.

Panel 6:6 An Cóilíneachas agus an Díchoilíneachas: Ó Bhéal Pheig go Béal na Péiste

Chair: Eimear NicConmhaic

Room T2:06

Breandán Ó Cróinín, An Chóilíneacht

Laoise Ní Cheallaigh, *Peig*: An Dírbheathaisnéis a Dhíchoilínigh Córás Oideachais na hÉireann?

Síle Ní Choincheannain, Idir eachtraí agus ealaín; lón machnaimh sa úrscéal Béal na Péiste

Abstracts and Biographies:

Breandán Ó Cróinín An Chóilíneacht

Earra neamhchoitianta go maith is ea an t-úrscéal *The Colony* leis an scríbhneoir Éireannach Audrey Magee: saothar ficin i mBéarla ina bhfuil an Ghaeilge féin ar cheann des na príomhthéamaí ann. Tharraing an t-úrscéal roinnt mhaith airde sna meáin Bhéarla nuair a foilsíodh é sa bhliain 2022 ach is cosúil nár thóg lucht na Gaeilge aon cheann dó. San úrscéal uailmhianach so, tugann Magee aghaidh ar thrí mhórhéama: an cóilíneachas ar an gcéad dul síos, mar is léir ón dteideal; an Ghaeilge féin, mar atá ráite; agus foréigean ‘na dtrioblóidí’ a bhí díreach chun buaic fhuilteach a shroisint in Éirinn i samhradh na bliana 1979, an bhliain ina bhfuil an t-úrscéal suite. Tá formhór phlota an úrscéil suite ar oileán Gaeltachta amach ó chósta iarthar na hÉireann, oileán ar a bhfuil an daonra ag titim go tubaisteach agus an pobal ar fad i mbaol fara lena gcanúint shainiúil Ghaeilge féin. Is é atá i gceist agam a dhéanamh sa pháipéar so ná díriú ar na slite ina bpléitear ceist na Gaeilge san úrscéal agus, ina theannta san, féachaint ar a bhfuil le rá ann mar gheall ar dhán na teangan ag deireadh na fichiú haoise.

Nóta beathaisnéise: Ceann Roinn na Gaeilge i gColáiste Mhuire gan Smál. Litríocht Ghaeilge na hochtú haoise déag, an Fhiannaíocht, nua-litríocht na Gaeilge, go háirithe nua-phrós na Gaeilge, agus teanga agus litríocht Chorca Dhuibhne na príomhspéiseanna taighde atá aige. D’fhoilsigh An Sagart a eagrán de shaothar Phiarais Mhic Gearailt sa bhliain 2015. É ina chomheagarthóir ar *Saoi na Féile: Aistí ar Litríocht Ghaeilge an Ochtú hAois Déag in Onóir do Úna Nic Éinrí* (Coiscéim, 2018) agus ar *Prós Paiteanta: Aistí in Ómós do Phádraic Breathnach* (Coiscéim, 2020). *Atheagrán de Cath Fionntrá* (an tSeabhaic) an foilseachán is déanaí aige (Leabhar Breac, 2022).

Laoise Ní Cheallaigh *Peig*: An Dírbheathaisnéis a Dhíchoilínigh Córás Oideachais na hÉireann?

Díreoidh an páipéar seo ar iniúchadh agus ar phlé báuil ar shaothar dírbheathaisnéiseach Pheig Sayers laistigh de chóras oideachais na hÉireann. Déanfar plé ar an leas a baineadh as an eagrán scoile den dírbheathaisnéis le spriocanna an Stáit maidir le díchoilíniú cultúrtha a bhaint amach trí mheán an chórais oideachais.

Caithfear súil siar ar na cúiseanna éagsúla stairiúla a cuireadh an téacs ar an gcuiraclam iarbhunscoile, agus ar na cúiseanna ar chas déagóirí na tíre ina choinne. Thairis sin, scrúdóidh an páipéar dearcadh agus meon reatha an phobail i leith na dírbheathaisnéise agus i leith Pheig Sayers féin agus féachfar romhainn ar fhéidearthachtaí maidir le háthmhuscailt spéise i gcorpas iomlán na mná eisceachtúla sin.

Ar an 29ú Márta 2023, bhí céad caoga bliain ann ó rugadh Peig Sayers. Deinimis í a cheiliúradh mar ba cheart, mar is cinnte nár caitheadh léi nó lena saothar mar ba cheart nuair a cuireadh leagan leasaithe dá dírbheathaisnéis ar churaclam na hiarbhunscoile an chéad lá.

Nóta beathaisnéise: Léachtóir le Gaeilge i gColáiste Mhuire gan Smál, Campas Phádraig is ea an Dr Laoise Ní Cheallaigh. Is ar ábhar na hidirchultúrthachta iarchoilíní i ngearrscéalaíocht Phádraic Bhreathnaigh a rinne sí taighde dochtúireachta in Ollscoil Mhá Nuad. Ar an imirce ón mBlascaod Mór a scríobh sí a tráchtas M.Litt. san ollscoil chéanna.

I measc na réimsí spéise agus taighde atá aici, tá gearrscéalaíocht na Gaeilge, léann an iarchoilíneachais, litríocht an Bhlascaoid agus litríocht na himirce níos forleithne, agus stair an oideachais in Éirinn agus tá ailt foilsithe aici sna réimsí sin.

Síle Ní Choincheannain Idir eachtraí agus ealaín; lón machnaimh sa úrscéal Béal na Péiste

Idir ‘eachtraí agus ealaín’ (267) atá in úrscéal suntasach, nua de Brún, Béal na Péiste (2023). Téann insint an scéil ó aimsir an dara cogadh domhanda go haimsir na dtrioblóidí ach i measc an scriosta ar fad leagar béim shuntasach ar thábhacht na n-ealaíon agus ar ‘iontais an tsaoil’ (32) san úrscéal seo. Is é atá i gceist agam le cúrsaí ealaíne sa bhrí is leithne den fhocal i gcomhthéacs an tsaothair seo ná an litríocht, an fhilíocht, an

ceol, agus na meáin chumarsáide fiú. Deintear cur síos ar cheol Mendelssohn, ar dhrámaí Shakespeare, agus ar fhilíocht agus aistí Baudelaire agus Rimbaud mar shampla. Is trí na healaíona a insítear scéal an chine dhaonna go hiondúil. Tá an ealaín fite fuaite sa leabhar, fiú agus an pholaitíocht radacach, an chogaíocht chultúrtha agus an bhrúidiúlacht chun tosaigh i gcaibidlí éagsúla, bíodh sé sna sé chontae nó ar Mhór-Roinn na hEorpa. Tugann sé an ealaín léargas dúinn ar chomhthéacsanna sóisialta agus polaitiúil an ama lena mbaineann sí agus tabharfaidh an páipéar seo aghaidh ar sin.

Nóta beathaisnéise: Is Léachtóir san Oideachas le saineolas sa Ghaeilge i An Roinn um Oideachas Teanga agus Lítearthachta í an Dr Síle Ní Choincheannain i gColáiste Mhuire gan Smál, Durlas. Chaith sí blianta ag obair in Ollscoil Luimnigh, in Ollscoil Ottawa faoi Fhondúireacht Ollscoil Éireann Cheanada, agus in Ollscoil Montana mar theagascóir de chuid Fulbright. Cuireann sí an-spéis i nualitríocht na Gaeilge, go mór mór san úrscéal stairiúil agus i ról na mban sa seánra seo. Na foilseacháin is déanaí dá cuid ná 'Faoi champirín na bhFear; Scéal Lucinda Sly' in *Irisleabhar Mhá Nuad* (2022), 'Cás na mBan in An Bhean Feasa' in *Léachtaí Cholm Cille* (2022) agus 30 bliain ar an bhfód: Lorg na Fírinne in *An Fear Dána in ComharTaighde* (2023). Chaith sí seal mar 'Múinteoir Síle' ar an gclár Cúla4 ar Scoil, TG4, chomh maith.

Panel 6:7 Education: Irish Studies in the US, Aesthetic Education and Early Women Leaders

Chair

Room T2:07

Ayesha Faisal, Identity and Education: An Analysis of the Development of Irish Studies in the United States from 1850 to 1998

Barbara A. Clark and **James Joss French**, Aesthetic Education and Moriarty's Imaginative Vision: Discovering Moral Imagination, Myth, and Memory to Create a New Consciousness

Abstracts and Biographies:

Ayesha Faisal Identity and Education: An Analysis of the Development of Irish Studies in the United States from 1850 to 1998

In the 20th century, Ireland and consequently, Irish America would experience a myriad of political, economic, and cultural shifts unlike anything the island nation had seen in hundreds of years. The 20th century saw watershed moments in Irish history: the Easter Rising, the Anglo-Irish treaty, the Civil War, the Troubles, and the Good Friday Agreement all occurring over the course of a few decades. This is not to mention the demographic changes that Ireland underwent in response to these changes, including the several waves of migration to the United States that birthed the Irish-American identity that came to prominence in the latter half of the century. Integral to the endeavours of both the Irish in America and those in Ireland was the network of transatlantic communication and organization.

It is in this environment that we begin to see the formation of a field of study that centred on the Irish, both in America and in Ireland. The development of these Irish Studies departments requires us to examine the Irish identity more keenly, as questions of inclusion arise. Where early Irish Studies programs focused on many classical elements of Irish history and culture, more and more modern programs are taking an inclusive approach to Irish Studies. The history of Irish Studies as a discipline is one that is as dynamic and interesting as the content of its study.

This paper explores the development of Irish Studies departments in the United States and the context in which those changes occurred. The global context of twentieth-century decolonization had lasting implications for education in fields of conflict, and this paper will explore its influence on Irish Studies.

Biography: Ayesha Faisal is a history student at New York University. She studies the Malabar Coast in Western South Asia. Her thesis looks at the continuities of migration and land ownership among the Mappila Muslims of Malabar. In her research, Ayesha looks at the relationship between trade, migration, and empire along coastal frontiers.

Barbara A. Clark and **James Joss French** Aesthetic Education and Moriarty's Imaginative Vision: Discovering Moral Imagination, Myth, and Memory to Create a New Consciousness

How do we reimagine the arts and aesthetic qualities necessary to envision new possibilities for change that responds to the needs of our communities? An examination of John Moriarty's work explores the ways in which, *Turtle Was Gone a Long Time: Crossing the Kedron* (1996), *Invoking Ireland* (2019), and *A Hut at the*

Edge of the Village (2021) awakens the divine imagination woven within a tapestry of Ireland's myths, mystics, and martyrs. The research addresses Moriarty's otherworldly aesthetic vision and the impact on the emotional and moral imagination by weaving the ancient mysticism and mystery of sacred eternal truths. Moriarty inspires us to journey inward, asking us to question who we are and how we see our walk upon the earth with one another. Moriarty (2019) entered 'into sanctity' to capture what was fading away, 'a big way of seeing and knowing the world' (p. 109). This paper will describe how Moriarty's imaginative vision, a call for the creation of a new consciousness, inspired the *Hearts and Minds Without Fear* aesthetic education paradigm that awakens moral imagination (Clark and French, 2014) and artistic innovations to address the social justice needs within communities for families and children.

Biography: Barbara A. Clark, Ed.D. (2004), University of Hartford, is an artist and Professor of Education at CCSU, USA. She has published articles and book chapters on aesthetic education and moral imagination, including *Echoes from a Child's Soul: Awakening the Moral Imagination of Children* (Brill, 2020). Since 2015 her aesthetic research on moral, emotional, and social imagination contributed to the artistic transdisciplinary community events for families, featuring the Aran Island children and teacher trainees attending the Colaiste O Direain.

Biography: James Joss French, Ph.D. (2005), University of Connecticut, is an Associate Professor in Elementary Education at CCSU, USA. Dr. French's research focuses on the power of social ecojustice and aesthetic education to compassionately confront the 21st century problems we all face and advance educators' cultural competence as change agents in their classrooms and communities. Prioritizing human connection, kindness, innovation, voice, and action through the arts, these and other creative compassionate community engagements are illuminated within the co-authored book, *Hearts and Minds Without Fear: Unmasking the Sacred in Teacher Preparation* (Clark & French, 2014).

Panel 6:8 Voicing the Unspeakable in *The Dark*

Chairs: Anna Teekell and Ellen Scheible

Room: T2:08

Barry Houlihan, From *The Pit* to *The Dark*: A new archival reading of *The Dark* manuscripts

Kathleen Costello-Sullivan, Reading trauma in *The Dark*

Jane Elizabeth Dougherty, Narrating and Denarrating Male Child Sexual Abuse in John McGahern's *The Dark*

Abstracts and Biographies:

Barry Houlihan From *The Pit* to *The Dark*: A new archival reading of *The Dark* manuscripts

This paper follows the novel's journey from draft to publication. First written as *The Pit*, John McGahern's second published novel, *The Dark* (1965) would prove to be his most controversial. Giving rise to the so-called 'McGahern Affair', the book was banned in Ireland and led to McGahern losing his job as a primary school teacher. This paper draws on newly released literary manuscripts and correspondence in the McGahern archive at University of Galway. Letters from Faber and Faber outline the prior expectation of censorship, as well as other letters which detail reaction from writers, family, and the public to the book. Early drafts of the manuscript will be examined through a genetic critical lens, applying a new reading of the archival drafts as they reveal the editing and writing process as the novel moves from its early form as *The Pit* to its published form as *The Dark* and to its eventual censorship.

Biography: Dr Barry Houlihan is an archivist and lecturer at University of Galway. Barry's recent monograph is *Theatre and Archival Memory: Irish Drama and Marginalised Histories 1951-1977* and forthcoming is the edited book, *Groundwork: The Collected Essays on Theatre of Thomas Kilroy*. Barry is also general editor of the journal *Irish Archives*, published annually by the Irish Society for Archives.

Kathleen Costello-Sullivan Reading trauma in *The Dark*

This paper argues that the traumatic nature of John McGahern's novel *The Dark* is consistently cordoned off in analyses of the novel, even though the narrative and its (generally-recognized) unfolding as a *Bildungsroman* are clearly inflected by Mahoney's traumatic history. *The Dark's* essence as a kind of *Bildungsroman* cannot be separated from its representation of trauma. Reading *The Dark* explicitly in light of trauma alters our understanding of the protagonist's evolution and illuminates the novel's reception. Young Mahoney's rage, paralysis, shame, and ambivalence toward his father reflect the warped dynamics

of his household and the common emotional consequences of abuse; his limited options and resources simultaneously expose and indict the social and institutional failures of Irish society and the Catholic hierarchy. *The Dark* illustrates how the traumatic realities of mid-twentieth-century Ireland could hide in plain sight, narratively and societally, until the systemic nature of such abuses was explicitly, rather than tacitly, recognized.

Biography: Kate Costello-Sullivan is Professor of Modern Irish literature at Le Moyne College. She has written *Mother/Country: Politics of the Personal in the Fiction of Colm Tóibín* and *Trauma and Recovery in the Twenty-first-Century Irish Novel*, and edited J. Sheridan Le Fanu's novella *Carmilla*. Kate is the current Series Editor for Syracuse UP's Irish line.

Jane Elizabeth Dougherty Narrating and Denarrating Male Child Sexual Abuse in John McGahern's *The Dark*
This paper suggests that in *The Dark*, John McGahern develops innovative narrative techniques to narrate the simultaneously naturalized and scandalous experience of male child sexual abuse in mid-twentieth-century Ireland. Moreover, McGahern illustrates the narrative techniques used by abusers themselves, illuminating in his novel the 'rape script' that enables a father's violation of his son. These narrative techniques can be uncovered and elucidated by applying a feminist psychoanalytic narratological approach to *The Dark*. But these narrations are themselves denarrated by readers and critics of *The Dark*, who seek to censor, ban, misread, and deny McGahern's depictions of male child sexual abuse and its devastating effects. This paper examines the literary, social, and critical narration and denarration of male child sexual abuse in and around McGahern's novel.

Biography: Jane Elizabeth Dougherty is Associate Professor in the School of Literature, Writing & Digital Humanities and the School of Africana & Multicultural Studies at Southern Illinois University Carbondale. Her monograph on Irish female maturation narratives is forthcoming from Edinburgh University Press.

Biography: Anna Teekell is Associate Professor of English at Christopher Newport University and author of *Emergency Writing: Irish Literature, Neutrality, and the Second World War*. With Ellen Scheible, she is co-editor of a new critical edition of *The Dark*, forthcoming from Syracuse UP. She is series editor of Anthem Irish Studies and is completing a monograph, *BorderLines: A Literary Atlas of the Irish Border*.

Biography: Ellen Scheible is Professor of English and Director of the Honors Program at Bridgewater State University. Her current projects include *Body Politics in Contemporary Irish Women's Fiction: The Literary Legacy of Mother Ireland*, a monograph under contract with Bloomsbury's Global Women's Writing Series; *The Dark: A Critical Edition*, a new edition of John McGahern's novel, coedited with Anna Teekell (Syracuse UP); *Teaching James Joyce in the 21st Century* (University Press of Florida) and *Sally Rooney: Perspectives and Approaches*, both coedited with Barry Devine (Bucknell UP).

Panel 6:9 Diaspora: Irish American Diasporic Exchange, Incendiarism as Protest and Notions of Family Memory

Chair: Seán Farrell

Room T2:11

Eleanor O'Leary, From American Parcels to Care Packages: Irish American Diasporic Exchange 1920 to 2020

Gemma Clark, Exporting arson: Incendiarism as protest in the Irish diaspora

Sarah O'Brien, Exploring Irish Diaspora through Family Memory

Abstracts and Biographies:

Eleanor O'Leary From American Parcels to Care Packages: Irish American Diasporic Exchange 1920 to 2020
Despite extensive research on the long history of emigration from Ireland to the United States little work has focused on the ways in which the diasporic relation has been brokered through material culture. This paper details intergenerational narratives of diasporic exchange between the United States and Ireland between 1930 and 2000. Social remittances encompass a range of ideas, practices and behaviours as well as objects of popular and material culture circulated by migrants to their home nation either in the form of items sent home from abroad or return visits (Levitt, 1998, 2001; Levitt and Lamba-Nieves, 2011). Theoretical frameworks related to consumer culture, gift-giving, caregiving and gender are applied to the practice of sending home parcels. Items selected by migrants were simultaneously tied to expectations of material wealth (abroad) and assumptions of material poverty (at home). Diasporic exchange, therefore,

connects issues related to social circumstances in Ireland and the United States, as well as contributing to complex questions about notions of modernity, consumer culture, tradition and identity. Where possible the paper also addresses contemporary social issues related the advent of new media technologies and online shopping and environmental concerns related to disposable goods and product lifecycles.

Biography: Dr Eleanor O'Leary is a Lecturer in Media and Communications and Programme Director of the BA (Hons) in Media and Public Relations at the South East Technological University. She is the author of *Youth and Popular Culture in 1950s Ireland* (Bloomsbury, 2018). Other recent publications include 'Mediated mobility and fraught domesticity: Zoom fails and interruption videos in the Covid-19 pandemic' (co-authored with Prof Diane Negra and Dr Anthony McIntyre, *Feminist Media Studies*, 2021) and 'Social solidarity and generational exchange in post-Celtic Tiger reality television' (*Television and New Media*, 2020). Recent funding awards include the Royal Irish Academy Charlemont Grant (2020) and Arts Council Young People, Education and Residences Scheme (2023).

Gemma Clark Exporting arson: Incendiarism as protest in the Irish diaspora

'Embracing change' and 'navigating uncertainty' are themes at the heart of my ongoing research on social/political violence. My past work on intra-community and gender-based violence in the Irish Civil War (1922–23) brought to light 'hitherto unvoiced' civilian experiences of conflict. My new British Academy-funded project on protest methods in the Irish diaspora continues this research agenda. I build on my published work on the functions of incendiarism in modern Ireland (where it has been ubiquitous as, for example, agrarian protest and paramilitary (and counterinsurgency) strategy) and test out the idea that arson was also a tactic that could be exported around the globe by the communication revolutions of the nineteenth century. This paper will present the early findings of my key diasporic case studies: the torching of buildings by migrants during the New York Draft Riots (1863); and 'Irish' stack-burning by convicts in New South Wales, Australia. I use press, legal, and other sources to determine how far the national/ethnic identity of perpetrators played a role in public perceptions – and the prosecution and management – of arson in the Irish diaspora.

Biography: Dr Gemma Clark is Senior Lecturer in British and Irish History at the University of Exeter. Since her first book, *Everyday Violence in the Irish Civil War*, Gemma has published on sectarianism, gender-based violence, and arson, in outlets including *The Irish Times*, *Irish Historical Studies*, *Atlas of the Irish Revolution*, *Ireland 1922*, and *The Oxford Handbook of Late Colonial Insurgencies and Counter-Insurgencies*. Gemma is currently writing a global history of arson and has received British Academy funding for a related project – *Exporting Arson: Incendiarism as Protest in the Global Irish Diaspora*.

Sarah O'Brien Exploring Irish Diaspora through Family Memory

This paper explores possibilities for a new and more inclusive historical approach to Irish diaspora studies. This approach, which prioritizes the perspectives of women and children, focuses on family memory as a legitimate lens through which to access occluded aspects of the Irish Diaspora. Due in large part to the work of Maurice Halbwachs, James Fentress and Astrid Erll, family memory has grown in historical importance. Erll writes, for instance, that 'official memory... is continually refracted through acts of remembrance taking place within small communities such as families.' (Erll, *Locating Family Memory*, p.312) As such, family memory offers alternative to top down historiography, while contemporary developments in memory studies offer guidelines as to how family memory can be interpreted by the historian. In this paper, I discuss how this approach has guided my analysis of oral history records and memoirs collected from Irish immigrants in Argentina, the United States and the U.K. In so doing, I hope to show that more democratic approaches to Irish diaspora studies are available and accessible.

Biography: Sarah O'Brien is Lecturer in Education and Co-Director of Mary Immaculate College's Oral History Centre. She is the author of *Of Memory and the Misplaced: Irish Immigrant Life Writing in the US* (Indiana University Press, 2024) and *The Irish in Argentina* (Palgrave, 2018).

Panel 6:10 Open-Eyed, Full-Throated: A Poetry Reading by ACIS Poets

Chair Nathalie Anderson

Room T2:12

Nathalie Anderson, Swarthmore College Emerita,

Christine Casson, Emerson University

David Lloyd, University of California at Riverside
Ed Madden, University of South Carolina
Thomas McGuire, United States Air Force Academy
David McLoughlin, American College in Dublin
Ann Neelon, Murray State University
Thomas Dillon Redshaw, University of St Thomas
Kelly Sullivan, New York University
Daniel Tobin, Emerson University, Lawrence Welsh, El Paso Community College
David Vance, University of Texas at San Antonio
Joseph Lennon, Villanova University

Thursday June 20th Parallel Panels 7 14:15 – 15:45

Panel 7:1 Women Writers and the Irish Uncanny

Chair Kelly Sullivan

Room T2:01

Caroline Heafey, Second War Soundscapes: Uncanny Media in Wartime Fiction
Mary Burke, 'County Cork, Mississippi: Unmoored settler-colonial histories in Bowen & Welty'
Lucy McDiarmid, The Poetic Uncanny in Poems by Groarke, Bergin, and Ní Chuilleanáin'

Abstracts and Biographies:

Caroline Heafey Second War Soundscapes: Uncanny Media in Wartime Fiction

In Elizabeth Bowen's 'The Demon Lover' and Dorothy Macardle's *The Uninvited*, supernatural experiences with ghosts occur through mediums and with media. Since its invention, wireless technology has been closely aligned with the uncanny, often figured as a medium capable of transcending time and place and with the potential to make contact with the spiritual world. In Macardle's *The Uninvited*, the radio is quickly replaced by contact with ghosts, trading one disembodied voice for another. In Bowen's 'The Demon Lover,' Mrs. Drover's letter announcing the return of her fiancé killed decades earlier collapses one war onto another. This paper will explore how, by experimenting with wireless and print media in fiction, Macardle and Bowen write wartime trauma through sound across time and place.

Biography: **Caroline Heafey** is the Assistant Director of Glucksman Ireland House at NYU and a Ph.D. candidate at the University of Massachusetts Amherst in the English department. She has been published in *Critical Inquiries into Irish Studies* and *Irish University Review*. In 2019, Tramp Press published Dorothy Macardle's novel *Dark Enchantment* with Heafey's introduction as a part of their *Recovered Voices* Series. Heafey is presently working on a dissertation that examines Irish women writers and radio during the Second World War.

Mary Burke 'County Cork, Mississippi: Unmoored settler-colonial histories in Bowen & Welty'
Burke considers the title story of Welty's collection *The Bride of the Innisfallen* (1955), inspired by Welty's stay in Bowen's ancestral manse. It opens on a British train packed with Irish passengers that is increasingly adrift from reality and linear time as it careens through the night towards a boat to Cork. Rather than lacking a sense of place—as was charged by reviewers—the title story's evocation of Ireland and America's shared settler-colonial histories suggests that Welty saw her own Deep South in Bowen's Cork. Its strangeness suggests both as locations in which history remains unfinished. Altogether, defamiliarization works to suggest why Ireland was so familiar to the Mississippi writer.

Biography: Professor Mary Burke, UConn, is author of *Race, Politics, and Irish America: A Gothic History* (2023) as well as a cultural history of Irish Travellers (both OUP). She collaborated with Tramp on the 2022 Juanita Casey *Horse of Selene* reissue and was a 2022 LRH Fellow at alma mater TCD.

Lucy McDiarmid The Poetic Uncanny in Poems by Groarke, Bergin, and Ní Chuilleanáin

This talk looks at three poems by contemporary women writers in order to explore what the uncanny can look like in poetry. Vona Groarke's 'Family' [2004] closes with a talking pig who says "'thank you" in a voice too like my own.' The line introduces a new mode in the poem, peculiar, uncanny, and surreal, but as the

14th line of a sonnet, the phrase does not have space to elicit a response from a speaker who may be puzzled, amused, or terrified. The speaker of Tara Bergin's gothic 'The Undertaker's Tale of the Notebook Measuring 1 x 2 cm' [2013] has appropriated a tiny notebook from a dead woman's apron pocket. His final comment on it is baffling: 'the year Nineteen-Forty-/One' is 'a year too small for her/to write in.' Eiléan Ní Chuilleanáin's 'Let Me Explain' [2023] is spoken by a terrified, perhaps kidnapped woman who is brought into a kitchen where she sees (among other bizarre sights) a 'man with his shirt open' who 'leered at my aunt / breastfeeding.' At the end, she is afraid she will 'lose the power of speech forever.' These poems show ordinary, recognizable details transformed and amplified in different degrees of *das Unheimliche*.

Biography: Lucy McDiarmid is the author or editor of eight books. Her most recent monographs are *At Home in the Revolution: what women said and did in 1916* and *Poets and the Peacock Dinner: the literary history of a meal*. She is Marie Frazee-Baldassarre Professor of English at Montclair State University and former president of the American Conference for Irish Studies.

Panel 7:2 ROUNDTABLE on Christodoulos Makris, *It Reeks of Radio* (2023)

Chair Julie Morrissy

Room T2:02

Lucy Collins, Associate Professor, University College Dublin

Nolan Goetzinger, PhD candidate, University of California, Riverside

Ailbhe McDaid, Assistant Professor, Mary Immaculate College

Ed Madden, Professor, University of South Carolina

Julie Morrissy was the first Poet-in-Residence at the National Library of Ireland from 2021-22. Her awards include the National Endowment for the Humanities, the Newman Fellowship in Creativity, and the 'Next Generation' Artist Award from the Arts Council. She is currently the Law & Poetry fellow at University College Dublin. www.juliemorrissy.com

Lucy Collins is an Associate Professor in the School of English, Drama and Film at University College Dublin. She has published on modern poets from Ireland, Britain, and America, and has a particular interest in work by women. Her books include *Poetry by Women in Ireland 1870–1970: A Critical Anthology* and *Contemporary Irish Women Poets: Memory and Estrangement*, both published by Liverpool University Press. She is co-founder of the Irish Poetry Reading Archive, a national digital repository based at UCD Library and is the current editor of the *Irish University Review*.

Ailbhe McDaid is Assistant Professor in Literature at Mary Immaculate College, University of Limerick. She works on modern and contemporary literature, with interests in issues of migration, conflict and gender.

Ed Madden is professor of English at the University of South Carolina. He is the author of many articles on Irish LGBTQ literature and culture in *Éire/Ireland*, *Irish University Review*, *RISE*, *Review*, *Breac*, and elsewhere, as well as six books of poetry, most recently *A pooka in Arkansas*, which was selected for the Hilary Tham prize. He served 8 years as the inaugural poet laureate for the City of Columbia, SC, and is recipient of a poet laureate fellowship from the Academy of American Poets.

Panel 7:3 Structures for Transitional Justice

Chair Mari Steed

Room T2:03

James M. Smith, *Beyond Bricks and Mortar...': Building an archive as a form of redress?*

Maeve O'Rourke, *An all-island, human rights-based approach to national archiving*

Máiréad Enright, *Inheritance: Rethinking 'Law Work' as Care for Histories of Institutional Abuse*

Abstracts and Biographies:

James M. Smith *'Beyond Bricks and Mortar...': Building an archive as a form of redress?*

Conrad Bryan—institutional abuse survivor, advocate and scholar—has observed that 'the State investigates buildings rather than people' to limit its exposure to liability for 'historical' abuse. Keeping Bryan's observation in mind, this paper considers the repurposing of the former Sean McDermott Street Magdalene Laundry as part of the proposed National Centre for Research and Remembrance (NCRR), a key component of the government's Action Plan providing redress to survivors of institutional abuse. It deploys

the United Nations definition of ‘redress,’ which insists that victims are entitled to ‘as full rehabilitation’ as possible, to ask how the NCRR will facilitate this end? Ultimately, it poses a series of questions about the Centre’s collection development plan: What materials will comprise this archive? Will the Centre be empowered to work across the ‘public’/‘private’ designation and thereby ensure the broadest possible inclusion of relevant material? Will the Centre deploy a human-rights-based approach that prioritizes the rights of survivors and family members to access information and actively contribute to its holdings?

Biography: James M. Smith is Professor of English and Irish Studies at Boston College and a member of Justice for Magdalenes Research. He has written extensively about Ireland’s Magdalene Laundries and most recently co-edited *Redress: Ireland’s Institutions and Transitional Justice* (UCD Press, 2022).

Maeve O’Rourke An all-island, human rights-based approach to national archiving

This paper considers the possibilities and human rights law-based requirements of an all-island national archive of historical ‘care’-related records, consisting of the promised Annex to the National Archives of Ireland at the future Sean McDermott Street National Centre for Research and Remembrance and the repository being created by the Public Records Office of Northern Ireland for the ongoing Independent Panel and future Public Inquiry into Magdalene, Mother and Baby, and Workhouse Institutions and their related pathways and practices. The paper illuminates both current avenues and barriers to archival access and freedom of expression, and examples of human rights-compliant practice within the jurisdictions of Ireland and Northern Ireland. Drawing on European, international and domestic Constitutional principles, the paper proposes key legislative underpinnings for a shared national archiving approach that would facilitate Transitional Justice on the island of Ireland.

Biography: Dr Maeve O’Rourke is a Lecturer in Human Rights Law at the University of Galway and a member of Justice for Magdalenes Research. She has authored numerous publications on Ireland’s ‘historical’ abuses and was commissioned by the Northern Ireland Executive in 2021 to co-design a framework for the now-ongoing state investigation into Magdalene, Mother and Baby, and Workhouse institutions.

Máiréad Enright Inheritance: Rethinking ‘Law Work’ as Care for Histories of Institutional Abuse

This paper presents some initial findings from a series of Spring 2023 interviews with lawyers, legal scholars and activists who have worked on legal issues related to ‘historical institutional abuse’ in Ireland. They include solicitors and barristers who have represented survivors of abuse, as well as advocates for legislative reform in areas including access to information, survivor ‘voice’ in state processes, disposal of the archives of state inquiries, institutional burials, and redress and reparation. In these varied legal spaces, people whose work is increasingly saturated in law, be they legally trained or not, have often found themselves articulating different legal histories of abuse than the ones the state is willing to amplify and promote. Access to knowledge, preservation of opportunities to interpret and share that knowledge as history, and evaluation of evidence and proof are all central to this work. The paper considers how law and legal culture may constrain the production of certain histories of institutional abuse, while enabling others. Legal activity does not merely act on history but produces and reproduces it.

Biography: Máiréad Enright is Professor of Feminist Legal Studies at the University of Birmingham, where she has taught since 2016. She works on issues of ‘historical’ injustice and reproductive injustice with a particular focus on Ireland. Most recently, she has been researching and writing on the legal histories of convent institutions in twentieth century England.

Biography: Mari Steed is co-founder of Justice for Magdalenes Research and Adoption Rights Alliance. She was a litigant in the Irish High Court judicial review action resulting in eight Declarations that the Mother and Baby Homes Commission of Investigation denied survivors who participated in the state investigation their fair procedures rights under statute law

Panel 7:4 18th and 19th Century Poetry and Song

Chair: Breandán Ó Cróinín

Room T2:04

Deirdre Nic Mhathúna, The development of accentual verse in Irish in the seventeenth and eighteenth centuries

Tony Ó Floinn, Pádraig Phiarais Cúndún’s ‘Aiste na nIarthar’ – Reality, Rhetoric, and a Response

Abstracts and Biographies:

Deirdre Nic Mhathúna The development of accentual verse in Irish in the seventeenth and eighteenth centuries

The development from the syllabic verse of the Classical Irish period to the accentual verse in amhrán metre of the eighteenth century and beyond is sometimes seen as a dramatic new dawn. Rather than viewing it as a neat shift from one mode of composition to another, a more nuanced interpretation would recognise a gradual transition with both forms appearing alongside each another in poetic tradition for an extended period. The accentual caoineadh metre in which formal elegies were often composed is a case in point. This metre, although considerably more straightforward than its syllabic counterparts, made its own metrical demands of the poet and required adherence to a set form. This paper will discuss seventeenth-century poems in the caoineadh metre and early hybrid compositions including those in the metre known as ‘trí rann agus amhrán’ which consist of three quatrains in syllabic metre and a verse in accentual metre. Examples of later verse in the amhrán metre of the type which gained much prominence in the eighteenth century will also feature in this discussion of the evolution of accentual verse in Irish.

Biography: Deirdre Nic Mhathúna is Assistant Professor in Fiontar & Scoil na Gaeilge, Dublin City University. Her research focuses on seventeenth- and eighteenth- century poetry and on life-writing. She is Secretary of *Studia Hibernica* and Chairperson of Cumann Merriman.

Tony Ó Floinn Pádraig Phiarais Cúndún’s ‘Aiste na nIarthar’ – Reality, Rhetoric, and a Response

Pádraig Phiarais Cúndún’s (1777-1857) poetry written in the vicinity of Ballymacoda in east Cork is worthy of attention and has ensured that his memory endures locally. However, his Irish language letters and poems written in Deerfield, Utica, New York State, after 1836 have drawn wider attention as they constitute an unique Irish language corpus from North America before and during the Great Famine. Cúndún’s most extended poetical treatment of emigration and life in America is found in his earliest poems from Deerfield and in ‘Aiste na nIarthar’ (‘The Poem of Faraway Places’) in particular. This paper discusses those aspects of reality Cúndún chose to highlight in ‘Aiste na nIarthar’ and the views advanced in its more rhetorical passages. The paper also considers the extent to which the poem ‘A chuisle mo chroidhe ná bí-se brónach’ (Don’t be mournful, my dear friend’) can be understood as a response to ‘Aiste na nIarthar’. Composed by Séamus Mac Gearailt in 1836 two years after ‘Aiste na nIarthar’ reached Ballymacoda, ‘A chuisle mo chroidhe ná bí-se brónach’ represents the most substantial surviving evidence of how Pádraig Cúndún’s poems and letters were received in his native home.

Biography: Tony Ó Floinn is a lecturer in Roinn na Gaeilge on the St Patrick’s Campus of Mary Immaculate College in Thurles. His current research interests include the Irish language poetry and letters of Pádraig Phiarais Cúndún (1777-1857) written in Ballymacoda, Cork, and Utica, New York, the works of Carrigtwohill native Dáibhí de Barra (1757/8-1851), a significant writer of prose in Irish in the first half of the nineteenth century, and other aspects of the Irish language literary and manuscript traditions of east Cork and Waterford in the period 1700-1850.

Panel 7:5 Contemporary Literature and Cinema

Chair: Eoin Flannery

Room T2:05

Peggy Pollard, ‘Unto the Seventh Generation’: The Abused Child in Modern and Contemporary Irish Literature and Film

Rebecca Steinberger, ‘I am the cause of misery/To those I love’ : Women and Confinement in Contemporary Irish Writing

Matthew J. Fee, The Eighties in Irish Cinema

Abstracts and Biographies:

Peggy Pollard ‘Unto the Seventh Generation’: The Abused Child in Modern and Contemporary Irish Literature and Film

Wherever poverty and injustice exist in human societies, child abuse is too often to follow --disempowered adults keen to vent their anger through physical abuse of children. Modern and contemporary Irish

literature presents these stories with an extra layer of cruelty, by scapegoating the abused with moral shame as well.

This analysis of the abused child in Irish literature and film over the past century seeks to provide a lens through which to view the development of Irish social identity from colonization to religious oppression to modern-day feminism. I will analyze James Joyce's short story 'Counterparts' and W.B. Yeats's play 'Purgatory' as examples of the abused child in colonial settings. Peter Mullen's *The Magdalene Sisters*, Patrick McCabe's *The Butcher Boy*, and Stephen Frears's *Philomena* deploy the trope of the abused child for the purpose of making a critique of religious oppression. Finally, I will look at Emilie Pine's *Notes to Self* as an example of the abused child in the service of contemporary feminism and subjective, first-person voice.

Biography: Peggy Pollard, MFA student in Creative Writing, San Jose State University, Chief Podcast Editor and Nonfiction Editor for SJSU's Literary journal Reed Magazine, studied Irish Literature with Professor Matthew Spangler. Pollard writes on social dance for Santa Cruz Sentinel newspaper, is staff for a nonprofit for university international students and former reporter for San Francisco Bay Area Newspapers on arts and culture. A third generation Irish-American, her mother Cornelia was born in San Francisco to grandparents who emigrated from Ireland before 1900, Cornelius Courtney from Killarney and Margaret McMenamin from Donegal.

Rebecca Steinberger I am the cause of misery/To those I love' : Women and Confinement in Contemporary Irish Writing

When Sinéad O'Connor unexpectedly passed on 26 July 2023, her time spent in a Dublin Magdalene Laundry was disclosed. A short time later, her unreleased 'The Magdalene Song' was used at the end of the BBC drama, *The Woman in the Wall*. This comes on the heels of a number of recently published literary works that offer an exposé into the Laundries, including Irish writers such as Claire Keegan (*Small Things Like These*, 2021) and Emer Martin (*The Cruelty Men*, 2018 and *Thirsty Ghosts*, 2023). In the years that have followed the closing of the last Magdalene laundry in Ireland in 1996, horrific discoveries have uncovered unimaginable corruption, mistreatment, neglect, lack of healthcare, and violence at the hands of Catholic institutions associated with these so-called 'asylums.' While we consider thresholds of change in feminism and reproductive justice mirroring our current reality, this study is even more essential in 2024. Those seeking justice for the Magdalenes ask, how do writers and academics engage with the voices of institutional abuse survivors? Through an examination of contemporary Irish writing, this paper will elucidate the role women writers play in facilitating the healing of a nation and lending a voice to those tragically silenced.

Biography: Rebecca Steinberger is a Professor of English at Misericordia University. Her teaching and research interests include Shakespeare, Irish studies, theatre, and disability studies. She is the author of *Shakespeare and Twentieth-Century Irish Drama: Conceptualizing Identity and Staging Boundaries* (Ashgate, 2008), and contributing editor of *The Renaissance Literature Handbook* (Continuum, 2009), Adam Max Cohen's *Wonder in Shakespeare* (Palgrave Macmillan, 2012), and *Encountering Ephemerality 1500-1800: Scholarship, Performance, Classroom* (Cambridge Scholars Publishing, 2012). Recently, she has published chapters in *Magic on the Early Modern Drama* (Bloomsbury 2022) and *Notelets of Filth: An Emilia Companion Reader* (Routledge 2022).

Matthew J. Fee The Eighties in Irish Cinema

The 1980s occupies a pivotal space in the landscape of Irish film production, with the establishment of the Irish Film Board (Bord Scannán na hÉireann) in 1981 heralding the first efforts on the part of the Irish government to develop a national film industry. However, the abrupt closure of the Board in 1987—not to mention the government's earlier hesitation to even consider cinema an art form until 1973—tellingly expresses Ireland's ambivalent relationship towards the medium, especially during the Republic's era of 1980s austerity.

But the 1980s and Irish Cinema circulate beyond the film archive, and so this paper examines the tensions across developing, remembering, and archiving a host of dynamic cinematic terrains. Indeed, Irish films of the past decade have consistently returned to the 1980s to provide both setting and subject matter during what many would consider a thriving era of contemporary Irish screen production—itsself attendant to

another more recent era of austerity in Ireland. Moreover, the coexistence of the Irish Film Institute's increased efforts to archive and distribute 1980s screen media alongside a contemporary film industry that often nostalgically gazes backwards underscores the complex historiographies of Irish visual culture.

Biography: Matthew J. Fee is a Lecturer and Director of the Integral Honors Program at Le Moyne College. His primary areas of research and specialization are Irish film, media, and visual culture; Irish studies; and global film genres. He has presented and published on Irish cinema, contemporary documentary, horror films, and post-9/11 cinema, with two of his most recent publications analyzing the television adaptation of Sally Rooney's *Normal People* as well as exploring the representation of Irish Americanness in 1990s Hollywood films. Dr Fee's recently completed book on Irish cinema and the fantastic is under contract with Syracuse University Press.

Panel 7:6 Irish Migration to the UK and USA and a Trans Irish Past

Chair: Kathleen Costello O Sullivan

Room T2:06

Kamel Salmi, The image of the Irish immigration in British National Archives: a study of the representation of the Irish population in Britain between 1921 and 1937

Amanda Crabb, The post-1995 Irish Immigrant Cohort

Abstracts and Biographies:

Kamel Salmi: The image of the Irish immigration in British National Archives: a study of the representation of the Irish population in Britain between 1921 and 1937

Since the Act of the Union of 1800, Irish emigration had the right to travel freely to the United Kingdom without being subjected to any regulation. Therefore, this freedom of movement made England the first destination for these waves of Irish immigration. When Ireland gained its independence, over 500,000 Irish citizens and people of Irish descent were living in the UK. The period between the creation of the Irish Free State and the drafting of the Irish Constitution in 1937 represents a pivotal stage with regard to the laws that would later regulate Irish emigration to Great Britain. This was mainly due to the transformation of the status of Irish immigrants from 'subjects of the empire' to that of citizens of an independent territory regulated by The Alien Act. An examination of the period between 1921 and 1937 through the National Archives will allow us to understand the extremely complex nature of political relations between Great Britain and Ireland following its independence. Amidst such a period of political ambiguity, the policies related to Irish immigration were dictated by the law of supply and demand. That is to say, regardless of the policies related to foreign immigration, Ireland was a source of the workforce that helped the British authorities to 'fill the ships' in order to 'fill the shops'.

Biography: Kamel Salmi is a PhD student at Sorbonne Nouvelle University, currently conducting a comparative study of diasporas in the English and French-speaking world. My research broadly centers on the question of immigration, encompassing topics such as coloniality, national identity, assimilation and integration. Thesis title: *France and the United Kingdom, lands of exile: a comparative study of the Algerian and Irish diasporas post-independence.*

Amanda Crabb The post-1995 Irish Immigrant Cohort

Economics continues to be a significant driver of immigration, into and out of Ireland. The mid-1980s wave leaving Ireland occurred after the recession of 1980-1985 and the smaller, more recent wave of the mid-2000s followed the collapse of the Celtic Tiger economy. This paper is an expansion of the work by Lobo and Salvo (1998) who analyzed legal Irish immigration to the United States of the 1980s and early 1990s. While the post-1995 cohort is economically motivated, the political situation in the US is significantly different than it was for migrants in the 1980s and 1990s. The current cohort has been impacted by 9/11, an economic recession in the U.S., several comprehensive immigration reform discussions, and two executive orders, DACA and DAPA. For this paper I use US immigration data to assess the characteristics of recent Irish immigrants and examine how these immigrants are impacted by political factors. In the paper I will also discuss demographics of Irish emigrants and how Irish migration patterns have changed over the past two decades.

Biography: Amanda Crabb earned a Ph.D. in Sociology from Northeastern University in 2015. Dr. Crabb's research interests are in immigration with the focus on Irish immigration to the U.S., return migration, and social movements. Currently, Dr. Crabb is an Assistant Professor in the Sociology/Criminal Justice Department at Curry College in Milton, Massachusetts

Panel 7:7 The Problematic Unions, Catholicism and the Irish Question

Chair: Seán Farrell

Room T2:07

Sadie Sunderland-Rhoads, Dalrymple's Dilemma: Irish Catholic recruitment and service in the Loyal Irish Corps

Peter Gray, Federalism, Repeal and the Irish Question, 1830-48

Patrick Maume, The Act of Union and hope for a new beginning: William Cooke Taylor (1800-49) and Whig Modernisation Theory

Abstracts and Biographies:

Sadie Sunderland-Rhoads Dalrymple's Dilemma: Irish Catholic recruitment and service in the Loyal Irish Corps

William Dalrymple's Loyal Irish Corps was raised in 1775 and was immediately surrounded by controversy relating to the recruitment of Irish Catholics. This was problematic, as Irish Catholics were legally unable to serve in the British Army until the 1790s. That said, Irish Catholics were consistently recruited despite these restrictions through a system of soft legality in which officials did not look too closely at the religion of Irish recruits as long as such recruitment was carried out quietly. Despite this, an officer of the LIC placed an advertisement which openly proclaimed that the LIC was recruiting Irish Catholics. Taking a chronological approach to discuss the raising, service, and controversies relating to this corps, this research explores how the treatment of this corps was related to Irish Catholic recruitment as well as the reception of Catholic recruitment. This is part of a wider project which seeks to integrate the deliberately obscured recruitment and service of Irish Catholics into the historiography of the British soldier of this period, as well as discuss their impact on discussions of subjecthood and Britishness in the late eighteenth century.

Biography: Sadie Sunderland-Rhoads is a PhD candidate at University College London. Her work focuses on Irish Catholics recruited into the British Army during the American Revolution, a time when they were legally unable to enter service, but during which significant numbers were recruited nonetheless. Her research identifies Irish Catholic recruits and seeks to integrate their experience as soldiers into wider historiographical questions of imperial soldiering and the history of allegiance and subjecthood in the British empire.

Peter Gray Federalism, Repeal and the Irish Question, 1830-48

For much of the early 19th century, Irish politics was polarised between those seeking to uphold the legislative union between Ireland and Britain introduced in 1801 and those pursuing its 'simple' repeal under the leadership of Daniel O'Connell. Federalism was an attempt to reconcile these antagonistic positions, through arguing a case for a subordinate Irish parliament with local autonomy but under continuing UK sovereignty. This paper addresses the formation of a Federalist proposition initially by the radical Catholic priest Thaddeus O'Malley in 1830 and later taken up by Protestant radicals including William Sharman Crawford and John Grey Porter. It focuses particularly on the two episodes of 1844 and 1848 when these proposals were briefly taken seriously by both Irish nationalists and British commentators and explains the reasons for their failure. The paper concludes by considering the extent to which the Federalist project of the 1830s-40s shaped the later 'Home Rule' proposals that gained traction in Ireland from 1870.

Biography: Peter Gray is Professor of Modern Irish History and Director of the Institute of Irish Studies at Queen's University Belfast. His most recent book is *William Sharman Crawford and Ulster Radicalism* (UCD Press, 2023).

Patrick Maume The Act of Union and hope for a new beginning: William Cooke Taylor (1800-49) and Whig Modernisation Theory

William Cooke Taylor (1800-49) was a Youghal-born free trade propagandist, protege of Cobden and Whately, advocate of the National School system and deputy editor of the London weekly the Athenaeum. This paper discusses his belief that the abolition of trade restrictions and the triumph of middle-class commercial values over a parasitic militarist aristocracy could replicate the Industrial Revolution in Ireland and integrate Ireland as a partner in empire. Why did this liberal Protestant, whose HISTORY OF THE CIVIL WARS IN IRELAND was so outspoken that its author was mistaken for a Catholic, end up producing apologetics for a Dublin Castle famine policy which discredited liberal economics in Ireland for over a century?

Biography: Patrick Maume is a graduate of University College Cork and Queens University Belfast who has published numerous articles, book chapters and edited texts on Irish cultural, social and political history in the nineteenth and twentieth centuries. After teaching history and politics in QUB and University College Dublin, since 2003 he has been a researcher on the Royal Irish Academy's *Dictionary of Irish Biography* to which he has contributed c.500 entries.

Panel 7:8 Music: *Spirit of the Nation*, Denise Chaila and Liturgical Music

Chair: Anne Marie Brosnan

Room T2:08

Emma Webb, Orientalism in the Songs of The Spirit of the Nation

Katherine Huber, Reading Intersectional Theories of Race and Environment in Denise Chaila's *Anseo*

Teresa O'Donnell, 'We sing it differently': Migrant liturgical music in the Irish catholic church

Abstracts and Biographies:

Emma Webb Orientalism in the Songs of *The Spirit of the Nation*

Irish Orientalism and Irish pseudo-histories of Milesian and Phoenician ancestry have been explored by scholars such as Clare O'Halloran, Joseph Lennon, and Joep Leersen. In my paper I return to the topic through the lens of music examining political songs and poems in *The Spirit of the Nation*, a publication of the Young Irelanders. These nineteenth-century activists incorporated orientalist identities in their writing to assert their nationalism and distinguish themselves from imperialist Britain. Thomas Davis, A leading Young Irishman, wrote *Lament for the Milesians* in which he comes to terms with Ireland's ancient history yet shows a desire for orientalist connections all of which contribute to an anti-sectarian agenda. The music ascribed to the poem provides an additional layer of discovery as it yields its own associations and provides further commentary on the Young Irelanders' practices. With my research I seek to establish a musicological discussion vis-a-vis Irish Orientalism and invigorate its historiography by discovering its music.

Biography: Emma Webb is a master's student in musicology at Rice University. Her research interests are in Irish folk music, Orientalism, and trans-national identities. At Rice University, Webb participates in Collegium Musicum as a keyboardist and bass violist and is a member of Honor Society. She presented her analysis project, 'Metrical Dissonance in Brahms' Rhapsody in B minor, Op. 79, No. 1' in the 2021 McNair-Ledford Research Symposium at Lee University and received the 2nd place award for oral presentations. She plans to graduate with her master's in 2024 and pursue a doctoral degree in ethnomusicology.

Katherine Huber Reading Intersectional Theories of Race and Environment in Denise Chaila's *Anseo*

Denise Chaila's 2020 music video, *Anseo*, invokes the Irish language to rework understandings of Irish culture and environments. Although British colonial rule in Ireland sought to eradicate the Irish language, the Republic of Ireland's sustained efforts to revive cultural traditions conflict with the nation's fraught relationships with global capital, environmental precarity, and immigration/emigration. Drawing on eco-media studies, postcolonial ecocriticism, and environmental justice theory, this paper examines how the imagery, montage, and lyrics in *Anseo* reclaim the Irish language and land to assert intersectional understandings of Irish environments. At times, Chaila wears chainmail armour and bears a sword on the Burren as she points to the ground and asserts that she is not a queen but 'a pharaoh, seo [here].' This gesture and Chaila's use of Irish combine to challenge cultural assumptions about place and identity. They also call attention to the digital and diaspora networks the song materially invokes through the Irish and African references in the chorus and the opulent home reminiscent of an Irish Big House in scenes with Dublin-based rapper Jafaris. Through analyzing intersectional, material, and technological environments in

Anseo, my paper demonstrates interdisciplinary approaches for studying Irish media and material environments in Black Irish cultural production.

Biography: Katherine (Kate) Huber, Ph.D., is Assistant Professor of Digital Art, Ecology, and Communication in the Department of Culture Studies at Tilburg University. Kate specializes in postcolonial environmental justice, cultural analysis, eco-media theory, and postcolonial studies, with a focus on anglophone Irish, African, and Caribbean literatures and cultures, including diaspora cultural production in Britain. Kate's first book project draws on literature, film, and archival photography and radio to explore how development projects shape social relations, material landscapes, and cultural production in postcolonial Ireland.

Teresa O'Donnell 'We sing it differently': Migrant liturgical music in the Irish catholic church

This paper examines music performance in Polish and Filipino Catholic worship in Ireland. Focussing on two communities in Dublin, it explores to what extent migrant liturgical music practices evince continuity or change from those practiced in their countries of origin. Due to the dearth of research on the liturgical music practices of these two communities, a qualitative methodology was selected which consisted of interviews and observations of liturgies. Music is an intrinsic part in the act of worship of these communities and is an expression of their embodied theology. Consequently, as Mary McGann stated, creating a dialogue between their 'theological wisdom and theological acumen' expands the understanding of their lived worship, migration experiences and transnational practices. The research sets out to investigate whether and if so how, the Catholicism of these migrants has contributed to the liturgical, musical and sonic landscape of a rapidly changing church in Ireland. Findings will be contextualised by existing research in the fields of liturgical theology, ethnography, ecclesiology, sociology, ethnomusicology, mission studies and anthropology.

Biography: Teresa O'Donnell is a harpist and musicologist. She has performed with the Irish Chamber Orchestra and was a musician in residence with Fingal County Council (2019-2022). Teresa lectured at DCU and received a Foras Feasa fellowship to research a PhD on the Music Association of Ireland. She co-authored with her sister, Mary Louise O'Donnell, *Sisters of the Revolutionaries: The Story of Margaret and Mary Brigid Pearse* and released an album of music for the Irish harp by Brian Boydell, entitled, *Heavenly Harps, Heavenly Cloths*. In 2021, Teresa was awarded a PhD scholarship from the Irish Institute of Catholic Studies, MIC.

Panel 7:9 Culture and Contemporary Ireland: Poetry Radio and the Novel

Chair: Chris Fitzgerald

Room T2:11

Michael Howlett, Impulses from the writings of Poet Patrick Kavanagh for embracing change in contemporary Ireland

Rosemary Day, Women in Irish Radio

Eric A. Lewis, Masculinity, Property, and Sovereignty in Tana French's *Broken Harbor*

Abstracts and Biographies:

Michael Howlett Impulses from the writings of Poet Patrick Kavanagh for embracing change in contemporary Ireland

'This country is dead or dying of its false materialism. Where the mistake is made is in seeing life as a purely material thing', wrote Patrick Kavanagh in 1952. Included in his list of symptoms of death are: an inability to think and the depreciation of thinking and reflecting, financial greed, emigration, sensational vulgarity, romanticized Irishness, the stupidity and mediocrity of politicians and the Church that concentrates on charity because it lacks a passion for justice. His comments remain valid in 2023.

There is very much talk, words on paper and media, about immigration and emigration, employment and unemployment, technology and artificial intelligence, violence, equality of opportunities, but very little action. 'Babelonia' mystifies people into silence. There is a crisis in Irish society in all its dimensions. The root cause for the absence of life, according to Kavanagh, then and now, is the lack of imagination in people, especially those who hold positions of power: political, economic, social, cultural and religious.

This paper will reflect on Kavanagh's imagination and vision and how it helps Ireland embrace change and create an imaginative vision for its future.

Biography: I hold a doctorate in Theology by the Gregorian University, Rome, Italy for research in to the anthropological dimension of the Irish poet Patrick Kavanagh in 1991, and a PhD in English by the NUI (UCD) for research in to the religious dimension of James Joyce's writings in 1998. A lecturer for over thirty-five years, and Head of Department in the School of Humanities at Waterford Institute of Theology (now SETU), my research interests lie in the interacting relationships between literature, society, spirituality and religion. I have published in Irish and European journals and currently revising both theses for publication.

Rosemary Day Women in Irish Radio

As Irish radio approaches its centenary year (2026) it is interesting to explore the place of women in Ireland's most popular medium (81% of all Irish adults listened regularly to radio in 2022).

For the first 50 years all married women in Ireland were precluded from permanent, pensionable positions in the public service. Yet there were large numbers of women working for the public service broadcaster in front of the microphone and in important production and management positions.

This paper gives an account of their work and compares their status, pay and positions with those of women working in the industry today.

It discusses the programmes produced and presented by them, often for other women and places these in their social and cultural contexts throughout the last century.

Finally, it discusses the women in the audience, the female listeners. When and how did they listen? What were their favourite programmes and how did their listening affect their negotiation of their identities in the Ireland of the past 100 years?

Audio clips and archival visual material will be central to the presentation.

Biography: Associate Professor and Head of the Department of Media and Communication Studies in Mary Immaculate College. Appointed to the HEA in November 2023; member of the Broadcasting Authority of Ireland (BAI) from 2015-2023. Co-ordinating Director of the national Audio Research Centre (ARC). Currently working on a HORIZON funded project investigating the role of media in democracy, MeDeMap. She is researching a book on the history of Irish radio and she is the editor of a special issue of *The Irish Communications Review* to commemorate the centenary of Irish radio, 2026.

Eric A. Lewis Masculinity, Property, and Sovereignty in Tana French's *Broken Harbor*

In Tana French's *Broken Harbor*, a post-Celtic Tiger economic nightmare becomes visceral as two young parents, trapped in a ghost estate house they can no longer afford, lose their minds. Eventually, the father and two children die at the mother's hands. Alongside this central case, a former friend stalks the young parents to reclaim lost time and attempts to falsely confess to the murders, and the two police detectives investigating the murders come into conflict over what story should be told of the events and how.

Drawing on the traditional Irish nationalist imagery of strangers in the house and sean bhean bhocht, my paper investigates how gender and domesticity intersect in this Irish housing crisis story. The family's stalker and investigating detectives all read and rewrite the Spain family murders in various ways, attempting to make sense of the crime factually (who did what), ethically (who should be punished for what and how), and ideologically (what does it all mean). My paper reads their various acts of storytelling, including false confessions and manipulations of evidence, alongside French's own to explore new beginnings in Irish women's writing, masculinity, and self-imagination. What role does the home play in Irish self-imagining after the end of the Celtic Tiger? What do these male storytellers' rewritings of the novel's events say about men's perspective on this evolving relationship?

Biography: Eric A. Lewis is a lecturer in English at Georgia State University. His research centers on the twentieth- and twenty-first-century Global Anglophone novel, with particular emphasis on Ireland and South Africa. His work on comparative readings of Irish and South African novels has been published in *Interventions: International Journal of Postcolonial Studies*, and his work on Irish-language poetry has appeared in the *Canadian Journal of Irish Studies*. He is producer and co-host of *tipsyturvy Ulysses*, a podcast celebrating the fun bits of James Joyce's *Ulysses* for both experts and first-time readers.

Panel 7:10 Visual Representations of Irish Issues

Chair: John Morrissey

Room T2:12

Emily Mark-FitzGerald, The First 'Famine' Photograph: Poverty and Proselytism in 19th century Waterford
Jean Gregorek, Cross-Currents and Littoral Zones: Anthony Haughey's *The Edge of Europe*
Kate Antosik-Parsons, Enacting Citizenship through Array Collective's *The Druthaib's Ball* (2021)

Abstracts and Biographies:

Emily Mark-FitzGerald The First 'Famine' Photograph: Poverty and Proselytism in 19th century Waterford
There are no photographs of the Famine: this has, thus far, been the conclusion of historians who've previously explored why Ireland's Great Famine was not captured by a visual technology newly invented at the time, although it had the capacity to do so.

However, new research has recently identified what is the earliest (and possibly first) photograph whose date and Famine-related subject can be verified, depicting an industrial school in rural Co Waterford set up as a Famine relief project from 1851-1856. It is also very likely the earliest photographic image of an industrial school in Ireland – one which unusually produced a short-lived (but internationally circulated) newspaper hand-composed and printed by the young boys employed at the school. Yet the presence of this school formed a continuous source of friction and conflict with its local community over the five years of its existence, leading to death threats and the eventual hasty departure of the evangelical Protestant minister who was its founder and champion.

This paper will examine this rare early photograph, including the context of its production and reception, and its significance for Famine studies and the history of industrial schools and social welfare in Ireland. What does it reveal about the use of photography and print cultures during this critical period of crisis and conflict, during the waning years of the Great Famine in Ireland? I will argue that this image is an important addition to our understanding of how visual and print media were mobilised in the service of 19th century philanthropy in Ireland, predicated on the spectacle of staging Irish poverty and reform for mass consumption in Ireland, Britain, and the diaspora.

Biography: Dr Emily Mark-FitzGerald is Associate Professor in the School of Art History and Cultural Policy, where her research concerns the art history and visual culture of Irish famine, poverty, and migration. Previous publications include *Commemorating the Irish Famine: Memory and the Monument* (Liverpool UP, 2013), co-editor of *The Great Irish Famine: Visual and Material Culture* (Liverpool UP, 2018); and co-editor of *Dublin and the Great Irish Famine* (UCD Press, 2022). She is a member of the ACIS Executive as the Arts Representative

Jean Gregorek Cross-Currents and Littoral Zones: Anthony Haughey's *The Edge of Europe*

Irish photographer Anthony Haughey's 1996 photo-essay, *The Edge of Europe*, which opens with newspaper clippings documenting the final evacuation of the fishing communities of the Blasket Islands, appears to be yet another poignant story of modern Irish emigration to the United States and the mourning of the diasporic Irish for their lost homeland. And, while the project is that, these evocative photographs, comprised of thirty-five color images of the depopulated west of Ireland, and the working-class Irish community in Springfield, Massachusetts, with text in Gaelic and English, presents a complex picture of the cultural ebbs and flows between these coastal land-and-seascapes. Haughey here explores the experience of peripherality from two geographic vantage points and across several decades, and he stresses both the continuities and the fragmentation of diaspora. He also incorporates images of present-day American tourists, many of Irish heritage, visiting the museum recreations recently built to exhibit western Irish rural life, eviction, and migration. Haughey's essay thus comments on the erasure of past traumas and on the ways that the Irish are becoming tourists of their own history. In the process it questions the role of photography in the construction of national myth and cultural commodification. The essay also depicts a contemporary Ireland incorporated into a modern Americanized global order.

Biography: Jean Gregorek is an Associate Professor of English at Canisius College in Buffalo, New York, where she teaches 20th Century British, Irish, and Postcolonial Literature, Women's and Gender Studies, and Cultural Studies. An essay on Tana French's novels and the Irish financial crisis was published in *Class and Culture in Crime Fiction*, edited by Julie H Kim. Recent publications focus on international crime fiction and television, and current research on feminist crime fiction of the 1960's.

Kate Antosik-Parsons Enacting Citizenship through Array Collective's *The Druthaib's Ball* (2021)

Marking the 100 year centenary of the partition of the island of Ireland (1921), *The Druthaib's Ball* (2021), Array Collective's Turner Prize winning art installation was recently collected by the Ulster Museum. Belfast-based Array Collective work collaboratively on socially engaged art concerned with socio-political issues including climate change, language rights, and issues of bodily autonomy like reproductive rights and LGBTQ+ rights. First exhibited in Herbert Gallery, Coventry (2021) as part of the Turner Prize exhibition, *The Druthaib's Ball* then travelled to the Galway Arts Centre (August-Sept 2022) and most recently was installed in the Ulster Museum (Feb- Sept 2023). At the heart of the work is the síbín installation comprised of over 250 artworks, objects and protest banners and a performance event video work that functions as a wake for partition. Programming at both the Galway Arts Centre and Ulster Museum included outreach events that brought together different bodies into the space of the installation activating it in different ways. This paper examines *The Druthaib's Ball*, exploring how the resonances of these events might enact a different kind of citizenship in a space outside traditional political spaces where past and present socio-political issues can be negotiated.

Biography: Dr Kate Antosik-Parsons is an interdisciplinary scholar and contemporary art historian who writes about performance, politics, gender and embodiment. She is currently a Post-Doctoral Research Fellow at TCD for the HEA-funded Reproductive Citizenship Project, a comparative study of abortion in ROI and NI. Kate was a writer and performer for Amanda Coogan's *They Come Then*, *The Birds* commissioned for Rua Red's The Magdalene Series. In 2019, she collected eleven oral histories of performance artists working in Ireland in the 1990s for NCAD's contribution to L'Internationale's 'Our Many Europes', now deposited into the National Irish Visual Artists Library.

Panel 7:11 Poetry: and Diaspora

Chair: Síle Ní Choincheannain

Room T2:13

Mairéad Byrne, What is Carried Over: Celia de Fréine, Mary McGuckian and Brian Merriman's *Cúirt an Mheán-Oíche*

Sean O'Hare, 'Wear away wear away': Ecologies in Crisis in Brian Coffey's 'Death of Hektor'

Kristine A. Byron, Navigating Uncertainty: Writing About the Irish Diaspora in the (Post)Covid Era

Abstracts and Biographies:

Mairéad Byrne What is Carried Over: Celia de Fréine, Mary McGuckian and Brian Merriman's *Cúirt an Mheán-Oíche*

In the introduction to his important study, *The Midnight Court: Eleven Versions of Merriman* (2015), Greg Schirmer presents an overview of published English language translations of *Cúirt an Mheán-Oíche*, concluding with the observation that 'although one of the poem's primary themes is the empowerment of women, even if the argument is delivered in terms not always likely to win the unqualified enthusiasm of modern or contemporary feminists, no woman has undertaken to translate *Cúirt an Mheán Oíche*' (xvii).

The veracity of this claim depends on one's definition of both translation and the poem. Mary McGuckian translated, adapted, produced, and directed productions of *The Midnight Court* in the late 1980s. Celia de Fréine has been translator, adaptor, director, and interpreter/repurposer of *Cúirt an Mheán-Oíche* for at least three decades. While translating Gaelic prosody into English rhyming couplets is one kind of carrying over, not without bitterness, translating a work composed for, and supported by, oral transmission into contemporary performance contexts is another.

In addition to examining what aspects of a work translators choose to carry over, this paper considers how translation re-makes or makes a work new, as articulated in host genres, technologies, languages, audiences and political cultures.

Biography: Mairéad Byrne is the author of two plays, six collections of poetry, and four collaborative books with visual artists. After her graduation from University College Dublin, she earned a Higher Diploma in Education (Trinity College Dublin), an MA in Gaelic Literature (University College Cork), an MA in American Poetry and Creative Writing, and a PhD in Theory and Cultural Studies (both from Purdue University). She is currently Professor of Poetry and Poetics at Rhode Island School of Design in Providence.

Sean O'Hare 'Wear away wear away': Ecologies in Crisis in Brian Coffey's 'Death of Hektor'

This paper seeks to undertake an ecocritical reading of Brian Coffey's long poem 'The Death of Hektor.' Recent decades have brought a renewed critical attention to Coffey's poetry, but so far little work has been done to draw Coffey scholarship into conversation with critical developments in the Environmental Humanities. Reading 'Death of Hektor' with an eye toward its ecological attunement reveals Coffey's interest in a vast temporal framing for his retelling of Homeric myth, enabling a close poetic attention to the shiftings and emergence of landscapes—particularly coastal and archipelagic—which play out over the course of deep geological time. Engaging with the classical material, Coffey also highlights the ecological crises—like the congestion and pollution of riverways—which colonialism and warfare have always inaugurated, levies critiques around the waste and violence of modern consumerism, and situates the death of the Trojan hero and the downfall of the city alongside the modern anxiety around the culminating ecological disaster of nuclear annihilation. Ultimately, this paper argues for a reading of Coffey's poem in which its subtle attention to slow geological processes and the delicacy of ecological systems are vital to its larger critiques of colonialism, war, greed and consumerism.

Biography: Sean is an English Literature graduate of the University of Cambridge, where his research focused on Irish modernism, and Irish and American transatlantic literary exchange. He was a member of the Cambridge Group for Irish Studies. He is currently an MA student in Irish and Irish-American Studies at NYU Glucksman Ireland House.

Kristine A. Byron Navigating Uncertainty: Writing About the Irish Diaspora in the (Post)Covid Era

Excerpts from current non-fiction work in progress and under revision include meditations on academic life considering the past few years of challenges, not only those presented by the Covid pandemic but also related to gun violence (including the campus shooting at Michigan State University in February 2023). Other excerpts address episodes about growing up in a strongly Irish American Catholic Midwestern Community which was marked in 2023 by a series of losses, most significantly that of the author's father, an Irish-American judge and community leader who passed away at the end of October, 2023 and whose life inspired and reflected numerous nostalgic and intellectual themes connecting Irish and Irish-American Studies.

These readings address the conference themes of embracing change and navigating uncertainty as we enter the second half of the 2020s.

Biography: Kristine Byron is an Associate Professor of Literature and Cultural Studies at Michigan State University. She has been an active ACIS member since the mid-1990s when she was a graduate student. During the heart of the Covid pandemic, she was fortunate to be able to participate in a writing group focusing on creative non-fiction. Currently working on completing a book manuscript on the San Patricios, she is more than ecstatic to finally be back at an in-person conference after the past few years!

Thursday June 20th Parallel Panels 8 16:00 – 17:30

Panel 8:1 The IWWN: Getting Published: Late 19th-Century Irish Women Writers and Periodical Print Cultures

Chair Kathryn Laing

Room T2:01

Tara Giddens, 'Customs are only customs after all, and therefore may change': Charlotte O'Connor Eccles' advocacy for Irish women's education and training in the Irish Monthly

Geraldine Brassil, The *Irish Monthly*: A Site of Female Agency and Expression

Éadaoin Regan, Parallel experiences: Irish emigrant women in Charlotte Grace O'Brien's periodicals and George Egerton's *The Wheel of God* (1898)

Abstracts and Biographies:

Geraldine Brassil The *Irish Monthly*: A Site of Female Agency and Expression

In May 1901, Father Matthew Russell, in a half-penny exercise book, set down the origins of the Irish Monthly, a magazine that he founded and edited from 1873 until 1912. Russell's career in the magazine trade began at the English Messenger of the Sacred Heart. He was keen to start an Irish magazine however. This paper will examine the politics involved in establishing the Irish Monthly. Examined also will be Russell's

practical management of the magazine, and particularly his encouragement of women writers. It will be argued that women such as Sarah Atkinson and Rosa Mulholland were as much powerful shaping forces as was Russell who provided a forum for a flourishing of women's writing in styles and subjects that were new. Atkinson's work on Early Christian Ireland, for example, looking to the past as a way of underpinning a distinct Irish culture and identity, anticipated the interests of the Irish Literary Revival movement. Mulholland's fiction was purposeful too, suggesting possibilities around women's role in society. This paper will highlight the key roles that women played and the impact they had on Russell's magazine.

Biography: Dr Geraldine Brassil is a Teaching Fellow in the Department of English Language and Literature, Mary Immaculate College, Limerick. As a PhD student she was awarded an IRC 2020 Government of Ireland Postgraduate Scholarship. Her published articles include, 'Women's Collaborative Literary Processes and Networks: Mary and Matilda Banims' Ireland', *English Studies*, and 'Feminist Networks Connecting Dublin and London: Sarah Atkinson, Bessie Rayner Parkes, and the Power of the Nineteenth-Century Periodical Press', *Victorian Periodicals Review* (Spring 2022). She has also published 'Essays on Woman's Work (Rayner Parkes)' and 'English Woman's Journal' In Scholl L (eds), *The Palgrave Encyclopedia of Victorian Women's Writing*.

Tara Giddens 'Customs are only customs after all, and therefore may change': Charlotte O'Connor Eccles' advocacy for Irish women's education and training in the *Irish Monthly*

Irish journalist Charlotte O'Connor Eccles (1863-1911) was a prolific writer of articles, novels, and translations printed in various publications, such as the *Irish Monthly*, *Pall Mall Gazette*, and *Blackwood's Magazine*. She was a staunch supporter of educating and training working-class women and exposed many issues facing women in the workplace in her own articles. Themes that Eccles passionately wrote about throughout her career and emanated from her own lack of education and experiences trying to find work. My paper will analyse Eccles' articles in the *Irish Monthly* to argue that it demonstrates her growth as a journalist and gave her a platform to discuss social issues.

Between 1886 and 1887, Eccles' first few pieces for the publication are German translations and historical pieces. After a 10-year hiatus, which sees Eccles move to London and eventually find continuous work as a journalist, she is published in the *Irish Monthly* again. Yet this time, her writing is far more political as her articles endorse the New Woman and promotes educating and training Irish women to work. Eccles' journalism within the *Irish Monthly* exhibits her continuous championing of Irish women as she demands change and viable career opportunities for women of all classes.

Biography: Tara Giddens completed her thesis 'Investigating the Irish New Woman: Journalists in Media and Fiction' at the University of Limerick in 2012. Tara is currently teaching various subjects at UL including Gothic Literature, English for Academic Purposes, Academic Writing, and Communications. She is continuing her research on Irish women journalists from the nineteenth century and her article 'Promoting Professional Networks: Charlotte O'Connor Eccles' Journalism and Fiction' has recently been published in a special issue for *English Studies*.

Éadaoin Regan Parallel experiences: Irish emigrant women in Charlotte Grace O'Brien's periodicals and George Egerton's *The Wheel of God* (1898)

The periodical press in the nineteenth century offered a valuable opportunity for Irish women writers to enact change in the treatment, perception, and opportunities for women both at home and abroad. Charlotte Grace O'Brien (1845-1909), author, philanthropist, and nationalist wrote in periodicals about her concern for emigrant women and much of her work in this area focused on the emigrant Irish woman's experience from Queenstown (Cobh) to New York. In 1881, O'Brien set up a lodging house for women awaiting their departure to New York which housed up to 105 women. In 1882, O'Brien made the journey herself as a personal and journalistic venture to better inform her writing and response to the troubling reality of emigration. Later that decade, between 1887-1888, George Egerton set out on her own emigration journey and documented the experience in a somewhat autobiographical novel, *The Wheel of God* (1898). In this paper, I will outline some of the aspects of emigration explored in O'Brien's periodical contributions as a comparative study to Egerton's fictional account of similar experiences and emigration's impact on the protagonist's search for identity.

Biography: Dr Éadaoin Regan graduated with a PhD from the School of English and Digital Humanities in UCC in June 2023. Her thesis, *A method to the madness?: Representations of psychological disorder in Irish women's fiction 1870-1914*, offers feminist psychoanalytic and postcolonial readings of mental illness depicted in Irish women's fiction. The authors she focused on are Charlotte Riddell, Sarah Grand, George Egerton, Somerville and Ross, B. M. Croker and Clotilde Graves. Prior to her PhD, Éadaoin was awarded an MA in Literature from Ulster University (2015) and a BA (Hons) in English and History from UCC (2012).

Panel 8:2 Kennelly, Durcan, Darcy and Yeats

Chair: Sile NiChoincheannain

Room T2:02

Jessica Bundschuh and **Daniela Theinová**, Ailbhe Darcy's *Alphabet*: Re-imagining Ecological Beginnings through Fractals

John McDonagh, From Oliver Cromwell to the Berlin Wall: Brendan Kennelly, Paul Durcan and a new Irish poetics

Nicholas R. Cabezas, The Wayfarer's Seduction: Exilic Transformation in 'Sailing to Byzantium' and 'Byzantium'

Abstracts and Biographies:

Jessica Bundschuh and **Daniela Theinová** Ailbhe Darcy's *Alphabet*: Re-imagining Ecological Beginnings through Fractals

The fractal pattern of a bracken fern is an apt ecological blueprint for a poetic sequence on environmental precarity and mutual dependence. The affordance of a self-replicating and multi-scalar fractal, begun with the compactness of an apricot tree seedling, grants the poet a (potentially) endless set of connected beginnings and endings.

This paper explores how Ailbhe Darcy's *Alphabet* (2016) composes anew Danish poet Inger Christensen's alphabet (1980), which juxtaposes images of biological multiplicity and nuclear apocalypse in a new poetic form equally devoted to insistent generosity and tragic vulnerability. This sequence maximises the affordances of multiple forms: the abecedarian, for naming extant entities, and the Fibonacci numeric sequence, for representing patterns of organic growth. As a sequence with a superlative mimetic capacity, like an iterated function system, Darcy's work does not primarily aim to replicate the world (and its poetic antecedent) in its current shape, though precision of representation is one of its greatest assets. The astonishing achievement of Darcy's creation lies not so much in her having produced something new, else, or better, but in having constructed a pattern of equally shocking intensity to Christensen's, fixated on a world on the brink of destroying (and renewing) itself in fractal constellations.

Biography: Dr Jessica Bundschuh is a Lecturer in English Literatures & Cultures at the University of Stuttgart with publications in *Review of Irish Studies in Europe*, *Ecozon@*, *Poetics Today*, *The Paris Review*, *Études irlandaises*, *EFACIS: Interfaces and Dialogues*, and, more recently, in *Literary Matters* and *An Introduction to Poetic Forms*. She is currently co-editing a *Handbook on Poetic Forms* (forthcoming from De Gruyter in 2025).

Biography: Dr Daniela Theinová is Senior Lecturer in the English Department and a member of the Centre for Irish Studies at Charles University in Prague. She is the author of *Limits and Languages in Contemporary Irish Women's Poetry* (Palgrave Macmillan, 2020). Her recent contributions include essays in *RISE* and *Études irlandaises*, and chapters in *A History of Irish Women's Poetry* (Cambridge University Press, 2021) and *Léachtaí Cholm Cille 53* (An Sagart, 2023). She is member of the editorial board of *Review of Irish Studies in Europe*.

John McDonagh: From Oliver Cromwell to the Berlin Wall: Brendan Kennelly, Paul Durcan and a new Irish poetics

Patrick Kavanagh's 1942 epic poem *The Great Hunger* brutally exposed the bleak reality of a rural Ireland celebrated in the romanticised literature of the Celtic revival. His long poem can be seen as a seminal work in the emergence a revisionist Irish poetics that repositioned poetry at the forefront of a crucial social and cultural critique, the original 'new beginning' of an alternative national perspective. In the 1980s, Brendan Kennelly's *Cromwell* (1983) and Paul Durcan's *The Berlin Wall Café* (1985) provided vital momentum for a

national poetics that set its sights on the hypocrisies and contradictions underpinning perceptions of Irish national identity. These equally important breakthrough collections critiqued and reimagined a fractured Ireland, imploding under the weight of monolithic interpretations of history, the tentative loosening grip of the Catholic Church and rapidly shifting relations with Northern Ireland, Great Britain and Europe. In 1985, in an article in *The Crane Bag*, Fintan O'Toole noted of his contemporary Ireland that 'now that the palace of dreams has become a hacienda bungalow, it is time that the dogs of the city began to bark'. This paper will place both Kennelly and Durcan at the head of that particular pack.

Biography: Dr John McDonagh is an Associate Professor in the Dept. of English Language and Literature at Mary Immaculate College, Limerick. His monograph on *Brendan Kennelly, Brendan Kennelly – A Host of Ghosts*, was published in 2004. *The Art of the Caveman – The Poetry of Paul Durcan*, was published in 2016.

Nicholas R. Cabezas The Wayfarer's Seduction: Exilic Transformation in 'Sailing to Byzantium' and 'Byzantium'

Of W. B. Yeats's work, 'Sailing to Byzantium' and 'Byzantium' depict particularly complex iterations of exilic metamorphosis through visions of desired worlds. Superficially contradictory, one poem enhances the other's effect, with 'Byzantium' revealing what 'Sailing to Byzantium' promises—that 'the golden smithies of the Emperor,' symbolic of Byzantium itself, are a transformative engine (line 35). In that stanza, the natural, supernatural, and material combine to illustrate the transformation of the traveler *en route* to promised lands. Joseph Conrad considered exile an 'unnatural state of existence' (qtd. in Milbauer). The condition is marked by metamorphosis, be it of nature or rootedness. This paper explores how two of Yeats's poems imagine exilic transfiguration in natural and unnatural terms—phrased differently, from human to posthuman, suggesting that to be exiled is to enter a posthuman condition, one defined by the eternal unity of the supernatural and the material. The wayfarer's seduction in 'Sailing to Byzantium' and 'Byzantium' is ultimately the promise of newfound home. As most seductions go, arrival begets revelation, one that only a voluntary exile could realize: home has been sacrificed for a mirage, behind which lies the transformation of the traveler from the human into the posthuman.

Biography: Nicholas R. Cabezas is a master's student in English Literature at Florida International University. His research interests currently include exile, ecocriticism, and posthumanism in twenty-first century literature and video games. Nick also teaches freshman composition and serves as a student editor for the *Undergraduate Research Journal* at FIU. He's currently writing his master's thesis on Kazuo Ishiguro's *Never Let Me Go* and BlueTwelve Studio's *Stray* (2022).

Panel 8:3 Immigration, Emigration and the Far Right

Chair: Seán Farrell

Room T2:03

Bryan Fanning, Irish Identities and the Far Right

Irial Glynn, How has Ireland adapted to its transformation from a country of emigration to a country of immigration?

William Jenkins, Voicing the Emigrant in North America: Evidence from Police Court Columns

Abstracts and Biographies:

Bryan Fanning Irish Identities and the Far Right

This paper locates the far right in Ireland, an amalgam of small ethnonationalist political parties and social media actors, within debates about Irish identity. These include nationalist and diasporic conceptions of Irishness, the recent emergence of social liberalism as a defining politically-mainstream aspect of Irishness, forms of cosmopolitanism which emphasises the diversity of Irish society as well as a nation-building project which has made the Republic of Ireland one of the most economically globalised countries in the world. The Republic of Ireland has changed much in the last few decades. It has become much more socially liberal, urban, secular and wealthy. It experienced large-scale immigration during a period when other Anglophone and many European countries have witnessed the exploitation of anti-immigrant nativism by the far right. Although the far right in Ireland has yet to achieve political influence it has become more prominent.

Biography: Bryan Fanning is Professor of Migration and Social Policy at University College Dublin. He is the author of several books on social change in Ireland and on intellectual history. These include *Histories of the*

Irish Future (2015), *Irish Adventures in Nation-Building* (2016), *Migration and the Making of Ireland* (2018), *Diverse Republic* (2021) and *Public Morality and the Culture Wars: the triple divide* (2023).

Irial Glynn How has Ireland adapted to its transformation from a country of emigration to a country of immigration?

The rate of Irish emigration was more than twice any other European country (per capita) from 1850 to 1914. After partition, emigration continued, particularly in the 1950s and 1980s. Significant economic growth from the mid-1990s onwards led to Ireland transforming into a country of immigration. By 2022, one in five people living in Ireland was born outside the country. In the space of 25 years, Ireland came to host a larger proportion of immigrants than many Western European states with significant colonial histories (e.g. UK, France), countries that had experienced extensive labour migration since the postwar decades (e.g. Germany, Belgium), and other countries that similarly transformed from countries of emigration to immigration since the 1990s (e.g. Italy, Greece). Incredibly, Ireland appeared to make this transition relatively successfully, although there were important caveats. In an EU Barometer poll on immigration in late 2021, Irish people viewed the integration of immigrants more positively than citizens in all other EU countries. Additionally, no far right party has yet to make an electoral breakthrough in Ireland. What caused such positive attitudes to immigration to develop? Considering the recent rise in public protests against immigration, will Ireland continue to represent an outlier in the future?

Biography: Dr Irial Glynn is a migration historian based at University College Dublin. He is currently writing a book on Ireland's migration experience since 1945.

William Jenkins Voicing the Emigrant in North America: Evidence from Police Court Columns

Famine and post-famine Irish emigrants to North America confronted the challenges of relocation in largely working-class urban environments, and much scholarship has depicted social and material landscapes characterized by modest housing, taverns, churches, lively street cultures, and interactions with non-Irish. A notable missing element, however, is evidence concerning the experiences of Irish working-class immigrant men and women as related through their own words. This paper explores the potential offered by the publication in newspapers of utterances by immigrants defending themselves in local courts and what they have to say about their everyday lives beyond explanations of their behaviour. Utterances in English of foreign-born offenders were typically spelled phonetically. For the Irish, this amounted to the publication of vernacular utterances in what sociolinguists have most recently termed 'Irish English'. The paper concentrates on Toronto's *Daily Telegraph* and its 'city police' column. While historians have treated the printing of 'brogue' speech by real individuals as illustrations of condescending host attitudes towards a population suffering the pangs of poverty and often alcoholism, this paper asks how we can take such utterances seriously as moments of insight into the social lives and thoughts of the least fortunate among Ireland's immigrants.

Biography: William Jenkins is an associate professor of history at York University, Toronto, and the current president of the Canadian Association for Irish Studies. He is the author of *Between Raid and Rebellion: The Irish in Buffalo 1867-1916* (2013), the recipient of awards from four organizations including the Canadian Historical Association and the American Conference for Irish Studies. He is currently editing a volume of essays entitled *Canada and the Great Irish Famine* and also writing a book on Toronto's Stanley Street, a street that housed mostly famine-era and post-famine Irish immigrants from the mid-1840s until the early 1880s.

Panel 8:4 Politics and the Irish literary Marketplace

Chair: Adidan Beatty

Room T2:04

Sinéad Moynihan, 'Holiday sent thanks for fixes': Irish Writers at *Holiday* magazine, 1946-77

Yen-Chi Wu, Irish Writers, *The New Yorker*, and the First-reading Agreement, 1940-1980

Keelan Harkin, Proxy Conflicts: John McGahern's Cold War Stories

Abstracts and Biographies:

Sinéad Moynihan 'Holiday sent thanks for fixes': Irish Writers at *Holiday* magazine, 1946-77

Travel writing as a subcategory of Irish literature has not received a lot of scholarly attention. This paper expands existing discussions of Irish travel writing by focusing on work published by Irish writers in the U.S. travel magazine, *Holiday*.

Published out of Philadelphia, *Holiday* was, along with stalwarts such as *Ladies' Home Journal* and the *Saturday Evening Post*, part of the Curtis Publications stable of magazines. Begun in 1946 and edited for a long period by Ted Patrick, the magazine sought to capitalise on the post-war economic boom in the U.S., the possibility of transatlantic air travel and an increased public interest in and appetite for vacationing. In 1949, Frank O'Connor published a (now infamous) cover story about Ireland in *Holiday*. Between 1948 and 1966, Seán O'Faoláin published at least 21 articles in the magazine, most of them about places other than Ireland such as cities in Italy and the United States. Elizabeth Bowen, Malachy Hynes, Lord Dunsany, J.P. Donleavy, Seamus Kelly, Brian Friel and Brian Moore also contributed to the magazine. Focusing on selected works from *Holiday*, this paper considers the complex balance of commercial, literary and political concerns such work exhibits and asks: how might a thoroughgoing analysis of such work complicate and enrich our understanding of Irish writing beyond the confines of the novel, poem, play and short story?

Biography: Sinéad Moynihan is Professor in American and Atlantic Literatures at the University of Exeter. She is the author of three monographs, the most recent of which – *Ireland, Migration and Return Migration: The 'Returned Yank' in the Cultural Imagination, 1952 to present* (Liverpool UP, 2019) – was awarded the Michael J. Durkan Prize for Books on Language and Culture by the American Conference for Irish Studies. Her current book project has the working title: *For Export Only: Irish Writers and U.S. Magazines, 1940-1975*.

Yen-Chi Wu Irish Writers, *The New Yorker*, and the First-reading Agreement, 1940-1980

This paper, drawing from the archival material in *The New Yorker* Records, housed in the New York Public Library, explores the financial and editorial relationships between Irish writers and *The New Yorker* in the mid-twentieth century. The middle decades of the twentieth century were the golden era of America's commercial magazines in terms of global outreach. The outbreak of WWII created a news-hungry readership. The rise of higher education in the postwar years further fuelled the growth of the magazine industry. *The New Yorker* was one of the publications that benefited from the booming print market. As its circulation grew, the metropolitan weekly was able to offer the 'first-reading agreement' to attract top talents from overseas. Frank O'Connor, Brian Friel, Mary Lavin, Edna O'Brien, and Benedict Kiely were among the Irish writers who garnered the deal during this period. The agreement played a crucial role in deepening these writers' links to the magazine, but the monetary nature of the contract also incurred criticism that these writers were writing for the pedestrian concern of finance. But how fair is this assessment? Which Irish writers had the agreement? How much exactly did the magazine pay them? And what were the terms and conditions of the first-reading agreement? These are the questions that this paper will explore.

Biography: Yen-Chi Wu is a Marie Skłodowska-Curie Postdoctoral Fellow at the University of Leuven. He is a former postdoctoral researcher at Taiwan's Academia Sinica and an Irish Research Council Postgraduate Scholarship awardee at University College Cork. He is interested in modern and contemporary Irish literature, periodical studies, and print culture studies. His research has appeared in the *Journal of Modern Periodical Studies*, *Irish University Review*, *New Hibernia Review*, *Irish Studies Review*, and *Critique: Studies in Contemporary Fiction*, among other venues. His current research investigates Irish writers' connections with *The New Yorker* in the mid-20th century.

Keelan Harkin, Proxy Conflicts: John McGahern's Cold War Stories

John McGahern's short stories 'Korea' (1969) and 'Sierra Leone' (1977) both use the backdrop of global Cold War politics to interrogate the dissolution of personal relationships in mid-century Ireland. In 'Korea,' the early-1950s proxy conflict between the Soviet Union and the United States, via North and South Korea, doubles as a proxy conflict between the narrator and his father, a former Irish revolutionary who now struggles to make a living in rural Ireland. 'Sierra Leone' sets a brief romance between its narrator and a woman named Geraldine during the Cuban Missile crisis; the relationship ends when Geraldine's other lover, the possessive and married politician Jerry McCredy, steals her away while on a diplomatic mission to the African nation-state that lends the story its title. While generational and romantic impasses are

typical in McGahern's writing, scholars have largely read such themes within a national literary context (Maher 2011; Campbell 2019; Hand and Maher 2019). 'Korea' and 'Sierra Leone' suggest that more attention ought to be paid to the international dynamics within McGahern's oeuvre. In this paper, I will examine how a major Irish writer like John McGahern captured these international developments in his fiction. How, I ask, does the Cold War frame McGahern's otherwise deeply personal stories, and how do those personal relationships invite us to reassess the influence of Cold War politics in Ireland and on its citizens in the mid-twentieth century?

Biography: Keelan Harkin is Assistant Professor of Irish Literature in the School of Irish Studies at Concordia University. His forthcoming book considers how Irish writers have explored issues of citizenship and constitutionality through the form of the novel. His current research projects involve the novel and statehood in 1930s Ireland and he is beginning work on Irish Cold War writing. He has published articles on Anne Enright, Tom O'Flaherty, Kate O'Brien, Mary Manning, and William Trevor in a variety of publications.

Panel 8:5 Film: *The Banshees of Inisherin*, Famine Films and Protest in Irish Film

Chair: Rosemary Day

Room T2:05

Jason Haslam, *The Banshees of Inisherin*, *Faust*, and the Salvation of Spectacle

Josh Cantrell, 'To Heal, You Must be Seen and Heard': Trauma Studies and Irish Famine Films

Noor Malik, Bodies as Weapons: Non-Verbal Forms of Protest in Irish Film, Art, and Social Reform

Abstracts and Biographies:

Jason Haslam *The Banshees of Inisherin*, *Faust*, and the Salvation of Spectacle

This paper argues that Martin McDonagh's *Banshees of Inisherin* (2021) rewrites the *Faust* story to take his audience on a journey through the destruction and reconstitution of an artistic and political engagement with commodity culture; in so doing, he echoes Rancière's critique of the Frankfurt School's dismissal of popular culture. A fiddle player longing for immortality, our Faust, Colm (Brendan Gleeson), sells his soul for the promise of artistic immortality by disconnecting himself from his community. But what happens not only when the soul Faust sells is shown to be an already empty commodity, but also when that commodity fights back? In burning down Colm's cottage, and returning a semblance of soul back to him (in the form of his dog), Padraic (Colin Farrell)—the ultimate figure of commodified stereotype—becomes the Faustian artist's salvation, even as his own character is transformed. In the final scene, the audience looks on Padraic and Colm from the perspective of Mrs. McCormick, the Banshee now transformed into a replica of Death from *Bergman's Seventh Seal* (or maybe from *Bill and Ted*), signaling, perhaps, that the film ultimately argues that both Hollywood commodity and the Faustian 'tortured artist' seeking immortality through originality are both repetitious commodities even as they are simultaneously interpretable aesthetic objects; in the interplay and iteration of art and spectacle, the film shows, the audience may find something worth playing with, if not fighting over.

Biography: Jason Haslam is the McCulloch Professor of English at Dalhousie University. He is the author or editor of several books, including the monograph *Gender, Race, and Science Fiction*, the textbook *Thinking Popular Culture*, and a scholarly edition of Ian Fleming's *Casino Royale* (with Julia M. Wright). He is currently editing the *Broadview Anthology of Science Fiction*.

Josh Cantrell 'To Heal, You Must be Seen and Heard': Trauma Studies and Irish Famine Films

Films depicting the Irish Famine are unique in the sense that it is historically impossible for the filmmakers to have experienced the tragedy and trauma that they are attempting to represent. However, when looking at Irish Famine films through the lens of Transgenerational Trauma studies, the complexities of the relationship between film and culture are highlighted to offer a better sense of space and motivation regarding the filmmaker. Focusing on the films *Arracht* (2019), *Black '47* (2018), *The Wonder* (2022), and *The Banshees of Inisherin* (2022), this paper seeks to illuminate how inherited transgenerational trauma left by the Famine continues to motivate and influence Irish filmmakers today as they seek to evoke that catastrophic event and what might such films reveal about modern Irish filmmakers and themes of national identity. In focusing on how past national trauma affects Ireland today, this paper seeks to offer a greater

understanding of why these stories exist within the filmmakers as a 'foreign body, lodged within the subject' (Abraham, Torok, 1994) and how transgenerational trauma manifests onscreen.

Biography: Josh Cantrell is a PhD student at Anglia Ruskin University, focusing on Irish Film studies and representations of the Irish Famine. In addition to research, he is a high school film and media teacher as well as being the Education Coordinator for the Student Television Network, delivering film and multimedia pedagogy to instructors throughout the United States.

Noor Malik Bodies as Weapons: Non-Verbal Forms of Protest in Irish Film, Art, and Social Reform

Against the backdrop of political upheavals, this paper examines the various ways in which the body is used as a weapon in Irish film and art. Historically, bodies have been heavily politicized, becoming a ploy for political agendas. Drawing on Postcolonial theory, the analysis focuses on Steve McQueen's movie *Hunger*, exploring the deliberate deterioration of the body in a hunger strike as an expression to resist power structures, based on the life of Bobby Sands. McQueen raises a pressing concern: if your body is all you have, how do you use it? When language fails to serve the only purpose it was designed for, and speech renders itself obsolete, the body is forced to protest. It adheres to a non-verbal form of protest. This paper provides a comparative analysis of the urgency, objective and symbolic relevance of non-verbal forms of protest in Steve McQueen's *Hunger*, The Irish Modern Dance Theater and the practice of painting Murals for social reform. Symbolically, these forms of protest transcend linguistic barriers, invoke emotional resonance with the audience, celebrate agency, rewrite the historical amnesia, and convince people to advocate for social reform. Therefore, the research suggests the implications of using non-verbal forms of protest in Irish film and art as a means to restore the body's agency, which in turn responds to and resists colonial power structures.

Biography: Noor Malik, a Fulbright scholar from Pakistan pursuing an MFA in Creative Writing at San Jose State University, holds an M.Phil in English Literature. Her research interests include Postcolonial literature, Modern literature, and Irish literature, delving into the intersections of culture, identity, and narrative. She has also served on the Fiction Editing team at *Reed Magazine*, California's largest literary journal. Noor's writing, often explores family strains, and incorporates the element of fantasy to add a nuanced layer to her storytelling.

Panel 8:6 Queering Cromwell, The Press and Parnell, Catholicism and Reimagining a Unionist Landlord

Chair: Felix Larkin

Room T2:06

Michael de Nie, The Comic Press, Political Violence, and Parnell, 1879-1891

Madeline O'Neill, False News: Unionist and Imperialist Irish Landlord is Reimagined as 'Gaelic Ghost' 70 Years after his Death

Méabh Ní Fhuartháin, Queering Cromwell: Musical Theatre Revising Histories

Abstracts and Biographies:

Michael de Nie The Comic Press, Political Violence, and Parnell, 1879-1891

As President of the Irish National Land League and then leader of the Irish Parliamentary Party in the 1880s, Charles Stewart Parnell arguably wielded greater popular and political authority than any figure in Irish history. His ascent to those heights was in no small part the product of his discrete alliances and understandings with various agrarian and political radicals, many of whom espoused or utilized violence in their efforts to shatter the social and political order in Ireland and the United Kingdom. Parnell's murky relationships with these figures, his skill at delivering incendiary speeches that still managed to stay within the law, and the encouragement that the radicals received in periodicals aligned with him vexed his political opponents and the British Government to no end. They were also the frequent subject of political cartoons in newspapers and comic weeklies on both sides of the Irish Sea.

My paper will examine a wide selection of comic images in British and Irish periodicals to explore contemporary opinions on the relationship between populism, political authority, and violence, both real and implied. My paper will explore the ways in which opponents used these associations to undermine Parnell's authority and his popular appeal, especially in Britain. I will also examine how periodicals

supportive of Parnell sought to portray him as the voice of the Irish people and how this was accomplished in some cases by denying or eliding his radical associations, and by leaning into them in other cases. My hope is that the paper will help us better understand the role of the press in legitimizing violent political rhetoric not only in the 1880s, but also in the present day.

Biography: Michael de Nie is Professor of Irish and British History at the University of West Georgia and past ACIS Secretary and History Representative. His book *The Eternal Paddy: Irish Identity and the British Press, 1798-1882* was awarded the ACIS Donnelly Prize. He has published widely on the press, Anglo-Irish relations, and empire. His most recent publication is the chapter, 'The Satiric Press,' in the prize-winning *Edinburgh History of the British and Irish Press, Volume 2: Expansion and Evolution, 1800-1900*, edited by David Finklestein. His current project is a study of the late-Victorian Irish and British press and revolutionary Islam.

Madeline O'Neill False News: Unionist and Imperialist Irish Landlord is Reimagined as 'Gaelic Ghost' 70 Years after his Death

In 1910, during the campaign for an Irish university, an article by Colonel Maurice Moore (1854-1939) in support of the revival of the Irish language appeared in the *Connaught Telegraph*, the local Mayo nationalist organ. In response, M.J. O'Doherty, formerly of Kiltimagh, Co. Mayo recalled an anecdote in support of Moore's advocacy. To establish the longstanding support of the Catholic landlord Moore family for Irish nationalism, he related an incident that occurred in Kiltimagh in which Moore's grandfather, George Moore (1770-1840) encouraged his son and Maurice's father, George Henry, (1810-1870) the future parliamentarian, to learn it so that he might converse in the language of his 'country and forefathers'. He adjourned his son to 'let all foreign tongues alone till you have learned to read and write your own'. Probably occurring in 1827 or 1828, the author heard the story twenty years previously from a 'truthful old man' from Kiltimagh, where the Moores owned land. Despite its stated veracity, the story was not true. In 1817, George Moore had written a Whig history in which he described himself as a supporter of Catholic equality within the Union and regarded the Irish language as a 'pernicious influence', worth preserving for antiquarian reasons only. In examining Moore's political and social thought, this paper explores its later misrepresentation under the rubric of subversions of cultural memory in the service of a nationalist deployment of the language.

Biography: Madeline O'Neill was conferred with a PhD in history by the University of Galway in 2018. She completed a biographical study of Senator Colonel Maurice Moore, a significant figure in nationalist and imperial history and a member of the Mayo gentry. She has contributed to local Mayo history projects and a documentary on the first Irish Senate. She has published in *Museum Ireland*, *Étude Irlandaises*, and *History Ireland*.

Méabh Ní Fhuartháin Queering Cromwell: Musical Theatre Revising Histories

Musical theatre is experiencing a significant moment in Irish cultural life in the new millennium, embracing representational changes in wider society. Of particular interest is the increase in original Irish musical theatre productions. This paper will examine these developments, situating the rise of original Irish musical theatre in a confluence of current social, educational and economic circumstances. Musically, these productions draw on recognisable, transnational, musical theatre compositional practices. Though varied in theme and concern, there are however in story and character development, two specific patterns are notable: the prioritisation of historically occluded voices and the creative revision of familiar Irish historical and/or mythic narratives. Xnthy's *Cromwell is Really Very Sorry* (2022) offers a particular example of such revision and prioritisation. Reimagined as a camp, queer caricature, the Oliver Cromwell of this musical theatre bio-pic, is played and co-created by Irish queer creative Xnthy. The musical theatre telling of Cromwell's life story is bookended chronologically in the contemporary, beginning with an archaeological search for his decapitated head, and ending in the final scene with a re-disinterment and Cromwell's (not-)apology to Ireland. In this outlandish and satirical representation, Sarah Covington's recent considerations of Cromwell's persistence in Irish memory is further extended and validated.

Biography: Dr Méabh Ní Fhuartháin is currently Head of Irish Studies at the Centre for Irish Studies, University of Galway. Current research projects consider histories of Irish music in America, festival and traditional music revival in modern Ireland, and gender in Irish music cultures.

Panel 8:7 New Beginnings: Language, Politics and History

Chair: Matthew Reznicek

Room T2:07

Luca Bertolani Azeredo, *'No Man shall ride armed within the Realm'*: The Enniskillen Horse and the Irish Home Rule Crisis

Martin O'Donoghue, 'New beginnings'? Democracy and parliament in Ireland before and after 1922

Máire Nic an Bhaird agus **Liam Mac Mathúna**, Unveiling the Transformative Legacy of Douglas Hyde: Language Revival, Cultural Rebirth and Political Voice

Abstracts and Biographies:

Luca Bertolani Azeredo *'No Man shall ride armed within the Realm'*: The Enniskillen Horse and the Irish Home Rule Crisis

The Enniskillen Horse, started in Co. Fermanagh in Summer 1912, were the first paramilitary organisation established during the Third Home Rule Crisis. Their leader, William Copeland Trimble, was an important Unionist editor and owner of a newspaper, the *Impartial Reporter*, that he often used both to recruit new members for his private yeomanry and both as an instrument of propaganda to create a myth around it. Fermanagh, being the Ulster county with the smallest population, slightly more Catholic than Protestant, became the starting point of a new era.

This paper will analyse the members' social background, their connection with the Protestant Church, Orangism and Loyalism, their relationship with the Catholic population, and their participation in the broader movements of the UVF and the Great War. A main point of view will be the one of the police forces and the reaction from the Dublin establishment and the War Office in trying to understand and control this movement.

The study of this organisation will give more details on the instruments – ideological and practical – behind the formation of the larger and more famous paramilitary groups established in 1913 in Ireland, the UVF and the National Volunteers. Their establishment as a precursor to the later developments, and their connection with the Inniskilling regiments established during the Williamite Wars, will allow to recognise the *longue durée* movement behind violence and its use within Ireland and the United Kingdom. This will give us a better understand the historiographical definition of the 'Decade of Revolution'.

Biography: Luca Bertolani Azeredo [he/him] is a PhD candidate in Global History & Governance at the Scuola Superiore Meridionale, Naples, where he is currently working on a research project on early XX century paramilitarism and political violence in Ireland. He has a BA in History (University of Bologna), a MA in Historical Science (University of Padua) and has spent three semesters between Ireland and Northern Ireland for his research (Dublin, UCD, Erasmus+; Belfast, Queen's University, Visiting Student; Cork, UCC, Visiting Student).

His interests are the history of ideologies, political violence and its impact, intersectional feminism and decolonialism.

Martin O'Donoghue 'New beginnings'? Democracy and parliament in Ireland before and after 1922

The fact that the Irish state has remained a parliamentary democracy since 1922 is often cause for comment and praise. Reflecting on this success, many commentators draw lines of succession from 'Grattan's parliament', Irish MPs at Westminster and the First Dáil through to the present. However, 1919 and 1922 were two of the 'new beginnings' examined in Bill Kissane's 2011 study of Irish constitutionalism — and ideas about parliament and democracy were not fixed among those who brought the Free State into existence.

Taking this into account and considering recent scholarly debates about Ireland in imperial and global context, this paper will examine how parliament was conceived before and after the birth of the state. Parliamentary and democratic traditions were not necessarily seen to intertwine – especially for those who looked askance at the Irish Parliamentary Party 'machine' recently defeated by Sinn Féin. Analysing the home rule legacy and the attitudes of Sinn Féin leaders, this paper interrogates how Irish how parliament was envisaged alongside how parliamentarians actually behaved before and after 1922. Discussing the Irish model in broader context, the paper will also ask to what extent the home rule era bequeathed a parliamentary tradition as much as a democratic one.

Biography: Dr Martin O'Donoghue is Research Fellow at the Max Planck Institute for Legal History and Legal Theory in Frankfurt where his research examines parliament and legal thought before and after independence in Ireland and India. He was awarded his PhD from the University of Galway in 2017 and has subsequently lectured at the University of Sheffield, Northumbria University and the University of Limerick. His first book, *The Legacy of the Irish Parliamentary Party in Independent Ireland, 1922-1949*, was awarded the NUI Publication Prize in Irish History and was highly commended for the British Association of Irish Studies Book Prize.

Máire Nic an Bhaird agus Liam Mac Mathúna Unveiling the Transformative Legacy of Douglas Hyde: Language Revival, Cultural Rebirth and Political Voice

This paper explores the transformative influence of Douglas Hyde in revitalising the Irish language and shaping Irish political, social and cultural life. Through an examination of key points in his egodocuments and published writings, we gain insight into his inner turbulence and multifaceted public persona, encompassing self-identity, politics, culture and the Gaelic Revival. The paper unravels the pervasive tensions that marked Hyde's life, and the cultural and social landscape of Ireland, offering perspectives on his impact during critical junctures in Irish cultural evolution.

By analysing egodocuments, such as the 13 diaries housed in the National Library of Ireland, we examine Hyde's personal struggles and public persona in relation to the Gaelic Revival through his various roles: a young boy in County Roscommon, President of the Gaelic League, husband, father, Professor of Modern Irish in UCD and President of Ireland. The paper also highlights Hyde's use of pseudonyms, An Craoibhín Aoibhinn and An Géagán Glas, to convey controversial political ideals. These writings therefore reveal how inter-communal conflict and Hyde's internal struggle, concerning his apolitical stance as president of the Gaelic League, found expression in his literary works.

Finally, Douglas Hyde's vital role in adapting to change and addressing challenges in a rapidly evolving Ireland at the turn of the 20th century will be assessed.

Nóta beathaisnéise: Liam Mac Mathúna is Professor Emeritus of Irish at University College Dublin. He is collaborating with Dr Máire Nic an Bhaird on research into the life and work of Dr Douglas Hyde. Liam and Máire have co-edited *Douglas Hyde: Irish Ideology and International Impact* (NUI, 2023) and *Douglas Hyde: My American Journey* (with others, UCD Press, 2019). Liam is also doing research on Seán Ó Neachtain, scholar and scribe, from Drum, Co. Roscommon (c. 1647-1729).

Nóta beathaisnéise: Dr Máire Nic an Bhaird is a senior lecturer in Maynooth University. Her areas of teaching and research include; the life and work of Douglas Hyde, Ireland's first President, Censorship of Irish Language Literature (1920-1960), Children's Literature in the Irish Language, Education for the Science-Society nexus and History of Education. Máire is leading Maynooth University's central role in the €2 million Horizon Europe *BioBeo* project. Máire is working with Professor Liam Mac Mathúna on the life and work of Douglas Hyde, with the first volume to be published in 2024.

Panel 8:8 Theatre: Lilian Davidson, Conor McPherson and *Spreading the News and Yesterday's News*

Chair: Kelly Matthews

Room T2:08

José Lanters, *Two Miss Davidsons: Promising Beginnings, Short-Lived Success, and Mistaken Identities* in the Irish Theatre of the 1930s

Lukas Ernst, '(Post-)Catholicism'? Transformations of Religion and Belief in Conor McPherson's Plays

Thalyta Bianca Pinto Aguiar Argivaes, Minding one another's business: scrutiny of social behaviour of Irish communities through humour in *Spreading the News* and *Yesterday's News*

Abstracts and Biographies:

José Lanters *Two Miss Davidsons: Promising Beginnings, Short-Lived Success, and Mistaken Identities* in the Irish Theatre of the 1930s

In 1931, the Dublin Gate Theatre produced the three-act tragedy *Bride* by 'Ulick Burke', pseudonym of Lilian Davidson (1879-1954), who had already made a name for herself as a painter. The play received some critical acclaim, but its script does not survive, and Davidson's other forays into writing were haphazard and

met with qualified success. A comprehensive essay about her career by Katherine Cahill misattributes some works to her while omitting others; the entry for her in the *Dictionary of Irish Biography* perpetuates these mistakes and erroneously credits her with co-founding the Torch Theatre Company in Dublin in 1935, as 'Jennifer Maude'. But that credit should go instead to Jennifer Davidson (1909-1993), who acted at the Torch under that pseudonym, until the company folded in 1937. My paper will set the record straight and throw light on the achievements of both Miss Davidsons at an uncertain time for women in Irish public life. Looking at their precarious careers and their connections with each other and with other figures at the Abbey, the Gate, and the Torch also throws light on the intimate relations that existed between the various entities that made up Dublin theatre in the 1930s.

Biography: José Lanfers is Emerita Professor of English at the University of Wisconsin-Milwaukee, and a former ACIS president. Her books include *The 'Tinkers' in Irish Literature* (2008); *Beyond Realism: Experimental and Unconventional Irish Drama Since the Revival* (edited with Joan F. Dean, 2015); and *The Theatre of Thomas Kilroy: No Absolutes* (2018). Most recently she has published articles on Marina Carr's *Woman and Scarecrow*, Martin McDonagh's *A Very Very Very Dark Matter*, ANU's version of Sean O'Casey's *Nannie's Night Out*, two plays by Hazel Ellis produced at the Gate Theatre in the 1930s, and the 1951 Gate Theatre production of Donagh MacDonagh's *God's Gentry*.

Lukas Ernst '(Post-)Catholicism'? Transformations of Religion and Belief in Conor McPherson's Plays

The recent Irish past witnessed seismic economic, political, social, and cultural transformations. In terms of its traditional attachment to the Catholic belief, Ireland changed from a pronounced Catholic ethos towards a more secular, seemingly 'post-Catholic' state. As a public art form, Irish theatre traditionally engaged with such transformations of the fabric of Irishness, and contemporary Irish playwrights continue to reflect on Irish questions. Conor McPherson's plays that premiered in the 1990s and early 2000s confront Ireland's religious transformations. Plays such as *The Weir* (1997), *Shining City* (2004), and *The Seafarer* (2006) are not only of this liminal period but actively engage with the disaggregation of established systems of belief. McPherson's earlier plays of the 1990s respond to the sense of uncertainty following the erosion of Catholic (moral) authority. Subsequently, his plays articulate a profound crisis of belief. Finally, McPherson's later plays constructively engage with change, reflecting on the post-Catholic condition and imagining new beginnings underpinned by a sense of transcendence. Premiering at different moments in the 1990s and 2000s, McPherson's plays, thus, approach the transformations of religion and belief differently and illustrate how contemporary Irish theatre continues to engage with Ireland's broader changes to redefine Irishness in the twenty-first century.

Biography: Lukas Ernst is a PhD student at Trinity College Dublin's School of English. His main academic interest is in twentieth- and twenty-first-century Irish theatre, and his current research project examines how contemporary Irish plays engage with the transformations in the country's recent past through questions of (post-)Irishness and grand narratives.

Thalyta Bianca Pinto Aguiar Argivaes Minding one another's business: scrutiny of social behaviour of Irish communities through humour in *Spreading the News* and *Yesterday's News*

This paper analyses how *Yesterday's News* (2012) by Hilary Fannin uses the playtext of *Spreading the News* (1904) by Lady Gregory as inspiration for a contemporary audio drama which embraces changes in our modern world. Less than a decade after the centenary of the performance of *Spreading the News* at the opening of the Abbey Theatre, *Yesterday's News* was launched by RTÉ. The play is written in the context of a modern globalised society that is accustomed to the internet and technological gadgets that are used for communication and for navigating people's paths towards new beginnings. Each play is analysed separately in order to gauge how both dramas express and scrutinise social traits of the Irish communities depicted through the use of humour. There are similarities between the plays regarding their use of humorous strategies to underpin social criticism and in relation to the depiction of the pressures the communities which are portrayed place on the main characters. This study remarks how both plays bring to light similar themes related to the historical representation of Irish communities, each one placed and referring to their specific historical reality fulfilled through their different contexts of production, over a century apart.

Biography: Thalyta Argivaes holds a bachelor's degree in English Literature from UFSC. She is currently pursuing a Master's degree in Literary Studies conducting research in the fields of Theatre Studies and

Translation Studies at UFSC (Universidade Federal de Santa Catarina - Brazil). She is a member of the Irish Studies Research Centre at UFSC (NEI - Núcleo de Estudos Irlandeses), and her research interests are related to the critical analysis of works by Irish Writers, Radio Drama, Theatre Studies, and Translation.

Panel 8:9 ROUNDTABLE Paula Meehan, *The Solace of Artemis*

Chair Nathalie Anderson, Swarthmore College

Room T2:11

Adam Hanna, Associate Professor, University College Cork

Gregory Ronco, graduate student, University of Wyoming

Ellen Scheible, Professor, Bridgewater State University

Anna Teekell, Associate Professor, Christopher Newport University

Nathalie Anderson is Alexander Griswold Cummins Professor Emerita at Swarthmore College. Her most recent books include *Stain, Held and Firmly Bound, Birds of North America*, and *Rough*. She has organized readings by ACIS poets at our conferences for over 20 years, has edited an anthology of poems for Arlen House celebrating the series, and has served as ACIS Arts rep and as President of ACIS South.

Adam Hanna is a Senior Lecturer in Irish Literature in the English Department of University College Cork (UCC), Ireland. He is the author of *Northern Irish Poetry and Domestic Space* (Palgrave, 2015) and *Poetry, Politics and the Law in Modern Ireland* (Syracuse University Press, 2022). He is the co-editor of three collections and the co-founder of the Irish Network for Legal Humanities.

Gregory Ronco is an English graduate student and instructor at the University of Wyoming. His research concentrations are on absence, time, and space in contemporary Irish literature and cultural studies. He is a producer for the *The Dead Beat* and *HumaNature* podcasts, and creative lead and editor of two international public humanities projects, *Discover Wyoming* and *WyoGlobal Voices*.

Ellen Scheible is Professor of English and Director of Honors at Bridgewater State University. Her monograph, *Body Politics in Contemporary Irish Women's Fiction: The Literary Legacy of Mother Ireland* is forthcoming from Bloomsbury. She is coediting *The Dark: A Critical Edition* with Anna Teekell, and *Teaching James Joyce in the 21st Century* and *Sally Rooney: Perspectives and Approaches* with Barry Devine. Her essays appear in *Criticism*, *James Joyce Quarterly*, and *Tulsa Studies in Women's Literature*. She is co-editor, with Claire Culleton, of *Rethinking Joyce's Dubliners* and with Tina Morin of the *Irish University Review* special issue, 'Irish Gothic Studies Today.'

Anna Teekell is Associate Professor of English at Christopher Newport University and author of *Emergency Writing: Irish Literature, Neutrality, and the Second World War*. Most recently, she has edited a new critical edition of *The Dark*, with Ellen Scheible, forthcoming from Syracuse UP. With Guinn Batten, she is co-editor of a forthcoming MLA volume, *Options for Teaching Modern Irish Poetry in English*. She is series editor of *Anthem Irish Studies* and is completing a new monograph, *BorderLines: A Literary Atlas of the Irish Border*.

Panel 8:10 ROUNDTABLE: Irish Capitalism Studies

Chair Aidan Beatty

Room T2:12

In 2024 we will be publishing a special issue of *Irish Studies Review* focusing on Irish capitalism.

With articles spanning the full spread of Irish Studies - racial capitalism at the Rose of Tralee, Catholic conceptions of capitalism, agrarianism, visions of catastrophe in contemporary fiction, Irish extractivism – our special issue seeks to bring Capitalism Studies, as a rich and multidimensional field, into a fruitful conversation with Irish Studies

Michael Bailey, is a historian of colonial North America and the Atlantic world and a Visiting Assistant Professor at Boston College

Aidan Beatty, teaches at Carnegie Mellon University and is the VP of ACIS

Patrick Brodie, is a Lecturer/Assistant Professor and Ad Astra Fellow in UCD's School of Information and Communication Studies.

Patrick Doyle, teaches at the University of Limerick with research interests covering the history of economic democracy and the historical relationship between capitalism and religion

Samantha Haddad, is a Ph.D. student at the College of William and Mary where she explores the relationship between gender, race, social activism, and transatlantic Irish republicanism during the Northern Irish Troubles

Sarah Roddy, is Associate Professor in Modern Irish Social History at Maynooth University

Aran Ward Sell is the W. B. Yeats postdoctoral fellow in Irish Studies at the University of Notre Dame

Respondent:

Shahriyar Mansouri, is Associate Professor of Modern Irish and English Literature at Shahid Beheshti University, Tehran

Due to travel restrictions imposed on Iranian academics, Shahriyar can only attend via Zoom

Panel 8:11 ROUNDTABLE Teaching James Joyce in the Twenty-First Century

Chairs Ellen Scheible

Room T2:13

Ellen Scheible, Bridgewater State University

Shinjini Chattopadhyay, University of North Carolina at Chapel Hill

Mary Burke, University of Connecticut

Barry Deine and Ellen Scheible are co-Editors of the forthcoming edited collection, *Teaching James Joyce in the Twenty-First Century* (UP Florida). This roundtable discussion is about current pedagogical strategies for teaching the works of James Joyce.

Among the questions we aim to address with the panelists and attendees are:

How can educators avoid the limits on diversity that could surface in a classroom devoted to teaching critical thinking through a white, male, western writer like James Joyce?

How do we interrogate Joyce's central role in the British canon as part of the discourse and violence of empire (and the colonial history of Ireland) while also teaching the genius and beauty of such a gifted writer and thinker?

How do we consider marginalized readers, particularly women of color, the LGBTQIA+ community, and Indigenous peoples, while teaching Joyce?

How does Joyce appeal to savvy students who are not English/Literature majors, and who may not pursue the study of literature willingly?

How does teaching Joyce enact moments of radical change?

Biography: Ellen Scheible is Professor of English. Her current projects include *Body Politics in Irish Fiction*, a book project on the domestic interior in Irish literature; *The Dark: A Critical Edition*, a new edition of John McGahern's novel, coedited with Anna Teekell. Her work appears in various journals, and she is coeditor, with Claire Culleton, of *Rethinking Joyce's Dubliners* (Palgrave 2017).

Biography: Shinjini Chattopadhyay is an Assistant Professor of Global Anglophone Literatures. She works on British and Irish modernisms and global Anglophone literatures. Her work appears in *James Joyce Quarterly*, *European Joyce Studies*, *Joyce Studies in Italy*, and *Modernism/Modernity Print+*. She holds leadership positions in the IJF ACIS as the WGSS representative.

Biography: Professor Mary Burke is author of *Race, Politics, and Irish America: A Gothic History* (2023) and a cultural history of Irish Travellers (both OUP). She collaborated on the Juanita Casey *Horse of Selene* reissue and was a 2022 LRH Fellow at TCD. She is currently working on a collection on Tramp Press with Tara Harney-Mahajan.



Friday June 21st Parallel Panels 9 9:30 – 11:00

Panel 9:1 Power and Narratives of (Transitional) Justice

Chair Mary Harney

Room T2:01

Sarah-Anne Buckley, 'Words are like weapons': language, terminology and representation in relation to Ireland's mother and baby institutions

Conall Ó Fátharta, Allowing 'cowardice to rule': Industrial Schools and Irish journalism, 1920-1990

Abstracts and Biographies:

Sarah-Anne Buckley 'Words are like weapons': language, terminology and representation in relation to Ireland's mother and baby institutions

This paper will discuss the findings of the 2023 report into Language, Terminology and Representation conducted with colleagues in the University of Galway and emerging directly from recommendations made by the Collaborative Forum on Mother and Baby Homes. It will address the importance of ensuring that lived experience and personal testimonies are central to future 'narratives' of this history and the inclusion of the history of Ireland's institutions across our educational system. Changing how we use language and terminology and radically reviewing how past experiences have so often been misrepresented signifies one step in the process of achieving justice. However, the question of power imbalances and approaching this work in a co-creative and trauma-informed manner remains a challenge and one in which academics and those directly affected continue to negotiate.

Biography: Dr Sarah-Anne Buckley is Associate Professor of History at the University of Galway. Co-PI of the Tuam Oral History Project, she is an expert in Irish gender history and the history of child welfare. Chair of the Irish History Students Association, she is also Vice-Dean for Equality, Diversity, and Inclusion in the CASSCS.

Conall Ó Fátharta Allowing 'cowardice to rule': Industrial Schools and Irish journalism, 1920-1990

On 11 May 1999, then Taoiseach Bertie Ahern issued a formal apology on behalf of the State and its citizens to those who survive Ireland's brutal institutional childcare system. In the letters pages of the *Irish Times* that same day, another apology was made – this time on behalf of journalism. Brian Quinn, the former editor of the Evening Herald (1969-1976) wrote that journalists had 'their suspicions' about industrial schools as far back as the 1940s but, when faced with an 'all-powerful' Catholic Church, had 'allowed cowardice to rule'. In the intervening years, Irish journalism has been praised by itself, and others, for 'revealing' this 'hidden system' to the Irish public. However, evidence of the physical, emotional, and sexual abuse endemic in the reformatory and industrial school system was never hidden. What changed in the 1990s was not that these abuses were 'revealed', rather the journalistic practices and approaches used in the revelation of such matters shifted. This paper will examine this reportage, focusing not just on what the print media reported but how it chose to report it. It will trace the evolution required to move the industrial school system as a functional news topic, generating limited coverage, to a national 'scandal'. An evolution which mirrored wider changes in the industry itself, as newspapers moved to broaden their geographic and social agendas to reflect a rapidly secularising Ireland.

Biography: Conall Ó Fátharta is an award-winning former journalist who worked as a Senior News Reporter with the Irish Examiner. His work focuses on Ireland's treatment of single mothers and related practices—most notably forced and illegal adoption. He is currently undertaking a PhD in Media Studies as a Government of Ireland Scholar (Irish Research Council) at Maynooth University and has previously lectured in Journalism at the University of Galway.

Biography: Mary Harney is a University of Galway School of Law Doctoral Scholar and contributor to REDRESS: Ireland's Institutions and Transitional Justice (UCD Press 2022). At the University of Galway, Mary has supervised postgraduate students' development and piloting of secondary school educational resources concerning Ireland's institutional and family separation abuses.

Panel 9:2 Irish Women's History in North America

Chair: Moly Daly

Room T2:02

Jane Halloran, A 'Star' is Born – an Irish American female business owner in New England (1896-1920)

Patricia Crowley, Rebel, Reformer, Revolutionary: Irish Women in the American Labor Movement

Jill Bender, Building a Transatlantic Network: Canada and the Assisted Emigration of Irish Workhouse Women

Abstracts and Biographies:

Jane Halloran A 'Star' is Born – an Irish American female business owner in New England (1896-1920)

Women and business ownership are not the first or obvious profiles we associate with Irish America in the late 19th century and early 20th centuries. This paper will use the example of one Irish American female business owner and how she successfully navigated business ownership and respectability during a time and in a place where few women were business owners. Focusing on Norwalk, Connecticut and using a variety of sources including newspapers, land records, and city directories, the paper will examine the types of businesses that women were involved with during this time, their ability to navigate business ownership in industries that were often female based but with male ownership, as well as comparing female businesses owners in Norwalk with other cities in New England. The paper goes to the heart of how identity is represented and recorded and challenges what we think we know about Irish American women, their roles and gender identities in a fluid and fluctuating America at the turn of the twentieth century.

Biography: Jane Halloran is a PhD researcher and departmental assistant at Mary Immaculate College who has recently completed her PhD thesis. Her thesis was entitled 'Networks of Necessity: the Clunes, Clare and Connecticut Connections' and it focused on networks between Irish and Irish American communities and their assimilation into Irish American culture in the late 19th century. Jane received her M.A. in Local History from University of Limerick. She is a self-employed genealogist and family researcher and owner of Dalcassian Origins, a family history and research business. Jane lives in County Clare with her family.

Patricia Crowley Rebel, Reformer, Revolutionary: Irish Women in the American Labor Movement

The most recognizable woman in the American labor movement, Mary Harris, emigrated from Cork in the early waves of famine-era immigration. Famously known as Mother Jones, she was just one of many Irish and Irish American women who led the early struggle for workers' rights in their adopted homeland. Janet Nolan mentions in *Ourselves Alone: Women's Emigration from Ireland, 1885-1920*, Irish and Irish American women were overrepresented among the leaders of the American labor movement.

I will examine the factors which led to Irish women's significant leadership role in the union movement with a focus on the Women's Protective Union, established in 1890 in Butte, Montana. Long overdue, a study of women activists in a largely male mining community, will contribute to previous studies such as David Emmons' master work, *The Butte Irish: Class and Ethnicity in an American Mining Town, 1875-1925*. West Cork's Bridget Murphy Shea emigrated after her older siblings and neighbors from the Beara Peninsula to the copper capital of the world. As the business agent of the Women's Protective Union (WPA) for 25 years, she strengthened and shaped the character of the unique all-female union in the industrial West. Irish women were agents of change.

Biography: Patricia Crowley is an independent scholar residing in New York. She holds a Bachelor's degree in European History, University at Albany, and a Master's degree in Social Studies Education from Teacher's College, Columbia University. Her research interests are Irish immigrant communities in the Midwestern and Western United States and the role of Irish women in the American labor movement.

Jill Bender Building a Transatlantic Network: Canada and the Assisted Emigration of Irish Workhouse Women

This paper is part of a larger project, which explores the assisted migration of women from Ireland's workhouses to British colonies in Australia, Canada, and southern Africa during the mid-nineteenth century. While the scholarship on Famine-era migration is extensive, the literature on individuals, especially Irish women, who migrated with assistance under the Irish Poor Relief Acts remains limited. In this paper, I explore the workhouse migration schemes as they unfolded in Canada, but I emphasize the imperial context of these efforts.

Over the course of his thirty year career, Chief Emigration Agent at Quebec, A. C. Buchanan, established a wide ranging network across the Atlantic World to facilitate immigration to Canada. This paper examines the development of this network during the early 1850s, when Buchanan and others turned to Irish workhouses as an important source of female immigrants. Buchanan established direct relations with Poor

Law commissioners on one side and Canada's religious communities on the other, in order to promote immigration and assist the young women as they started anew in Canada. Examining the development of this transatlantic network, I argue, reveals the intersections between gender and migration and highlights the impact of local concerns on imperial practices.

Biography: Jill C. Bender is Associate Professor of History at the University of North Carolina at Greensboro. She is the author of one monograph, *The 1857 Indian Uprising and the British Empire* (Cambridge, 2016), and several book chapters and journal articles. Most recently, Bender published 'The British German Legion and the Irish Marriage Force': Assisted Emigration Schemes and the Mid-Victorian British Empire' in the *Journal of British Studies*. Her research has received support from several funding bodies, including Fulbright New Zealand, the National Humanities Center, and the National Endowment for the Humanities.

Panel 9:3 New Attitudes to Education

Chair: Síle Ní Choincheannain

Room T2:03

Helen Lowe, Exploring the Everyday Emotions and Experiences of Classism and Bias in Irish Education. A thematic analysis of Irish Twitter conversations on class and education between 2018 and 2022

Joan Finlay, Redefining Home Economics for the Modern Era: Innovations and Challenges in Ireland's New Bachelor of Arts in Education, Home Economics (and Business Studies)

Abstracts and Biographies:

Caleb Richardson New Beginnings in Teaching: Role Playing the Irish Past

Helen Lowe Exploring the Everyday Emotions and Experiences of Classism and Bias in Irish Education. A thematic analysis of Irish Twitter conversations on class and education between 2018 and 2022

This research examines the interactional conversations on Twitter surrounding social-class issues in education. It is based on multi-participant-asynchronous interactions, providing unique insights into socio-cultural discourses produced around class and education. Seeking to capture narratives that attempt to legitimise class issues and how individuals choose social-media to highlight and challenge them. Bouvier (2016) purports that social-media provides fundamental shifts in communicative practices, genres and modalities. McGarvey (2018) states that social-media offers people from marginalised backgrounds voice and representation, they are free to express their frustrations on class discrimination and hegemony. In exploring this form of self-representation, the study answers two main research questions:

What are the themes Twitter-users emphasise on class inequalities in education?

How do Tweets articulate and ask readers to empathise with the issues?

The study analyses class-related tweets from public Irish-based accounts between 2018 and 2022. Baxter (2011) suggests discourses are best identified using thematic analysis, therefore, Braun & Clarke's thematic analysis was employed to analyse the data. The discussions on the lived experiences of classism in education are rich, demonstrating that social-media is used to legitimise the struggles for social justice. Findings provide novel insights into the unedited emotions surrounding classism, contributing to knowledge on issues in Irish education.

Biography: I am currently a Year 4 PhD student in MIC, and a DA with the LSRE Dept. I work with EDNIP and teach on both undergraduate and postgraduate programmes in the college. My research is on the area of social class mobility in Limerick city social housing estates, with a focus on identity and belonging. I originally qualified as a secondary school teacher and worked in this setting for 18 years as both a mainstream teacher and a SENCO. Other research interests include equity of opportunity, educational disadvantage, inclusive practices for students with additional and special educational needs, social class structures, sociocultural understandings of identity in education.

Joan Finlay Redefining Home Economics for the Modern Era: Innovations and Challenges in Ireland's New Bachelor of Arts in Education, Home Economics (and Business Studies)

Much has changed in Ireland in the past decade, and the need to embrace educational and societal change is pertinent to more equitable and inclusive schools and communities. This paper will examine the role and significance of Home Economics in contemporary education in a changing Irish landscape. It will explore the historical evolution of Home Economics as a discipline in Ireland, culminating with the emergence of a new

undergraduate concurrent teacher education programme. Central to the Home Economics programme is the need to adapt to and influence educational and societal changes, particularly in advancing greater social justice and equity in schools today. It will examine the relationship between social justice and Home Economics education and the implications for shaping Initial Teacher Education (IHE) in the field of Home Economics while exploring learnings and strategies utilised in the international community. It will examine pedagogical shifts and innovative teaching methods and focus on life skills that are gender-neutral and universally applicable while deconstructing traditional gender roles and promoting an inclusive approach to Home Economics education.

Biography: Joan Finlay is an assistant professor of Home Economics, MIC Thurles. She graduated from Trinity College, Dublin, with a Bachelor of Education degree in Home Economics and worked as a post-primary teacher. She gained experience in different leadership and management roles, including Assistant Principal II and I roles. Joan graduated with a Master of Education degree from Maynooth University and a Post Graduate Diploma in Educational Leadership (PGDEL). She has worked with the Professional Development Service for Teachers (PDST) and the Junior Cycle for Teachers (JCT), which involved the design and delivery of CPD in middle leadership and Home Economics.

Panel 9:4 Irish Music and Dance

Chair: Eugene O'Brien

Room T2:04

Irene E Horgan, Irish Dance: Centuries of Change

Anna Falkenau, Embedded in Zeitgeist, Embodying Zeitgeist: Traditional Music and Arts Developments in Galway, 1971-1981

Elizabeth Sweeney, Documenting Boston's Irish Music: A New Archival Partnership

Abstracts and Biographies:

Irene E Horgan Irish Dance: Centuries of Change

The developing academic discipline of Irish Traditional Dance studies is rapidly embracing change. From 18th century dancing masters to 21st century spectacular stage shows, Irish dance is navigating an ever-changing performative landscape. Harnessing historiographic and ethnochoreological methodologies and perspectives, Irish Traditional Dance studies examine Irish dance in Ireland and beyond and embrace new beginnings informed by its rich cultural history and heritage. Evolving from its native roots to the crossroads of a world-wide diasporic intersection, Irish dance embraces a sense of Irishness and what it means to be Irish. A comprehensive multi-disciplinary analysis of Irish Traditional Dance studies informs the future creative course of Irish dance by embracing centuries of change.

Biography: Dr Irene E. Horgan earned her Ph.D. from the University of Limerick, M.B.A. from the University of New Haven Graduate School, & B.A. Cum Laude from Albertus Magnus College. She has lectured as an Adjunct Professor at Post University and is Director of the Horgan Academy of Irish Dance. She is a certified Irish dance teacher TCRG, adjudicator ADCRG, choreographer, author, Irish Dance scholar and historian. In 2023, Dr Horgan was awarded a CMA book award for her book entitled *Celtic Connecticut Connections: Irish Traditional Dance 1796-1921: Perspectives in History, Culture, Immigration, Religion & Academia*.

Anna Falkenau Embedded in Zeitgeist, Embodying Zeitgeist: Traditional Music and Arts Developments in Galway, 1971-1981

Focusing on the urban site of Galway City, this paper explores the embeddedness of Irish traditional music and arts events in the zeitgeist of the 1970s. Described in a national context as 'a decade of cultural, social and economic transition' (Verena Commins 2014), on a local level, Galway 'awakened from a sleepy town a happening arts town' (Kernan Andrews 2013). Throughout my paper, I explore the pathway of key actor Ollie Jennings, active in Galway's changing cultural landscape from the mid-1970s. My analysis shows that Galway's vibrant scene of Irish traditional and folk music-making in public houses and other public spaces – only in place since the early 1970s – was at the root of inceptive arts developments during this decade. My discussion further reveals that it was a concoction of agency and circumstance that enabled Ollie Jennings' success as music and arts promoter; his actions were at once embedded in zeitgeist, but also embodied it. Ultimately, I put forward a re-interpretation of Galway's recent socio-cultural history.

Biography: A recipient of a Freyer-Hardiman scholarship from the University of Galway, Anna Falkenau conducts doctoral research on micro and macro flows in the development of Irish traditional music in Galway City between 1961 and 1981. She is a contributor to *Hardiman & Beyond: The Arts and Culture of Galway since 1820* with a core chapter entitled ‘It was in the Air’: Irish Traditional Music in Galway, 1960-1979,’ edited by John Cunningham and Ciaran McDonagh. Anna Falkenau is also a critically acclaimed Irish traditional fiddle player.

Elizabeth Sweeney Documenting Boston's Irish Music: A New Archival Partnership

In 1990, the pioneering composer, pianist, and academic Mícheál Ó Súilleabháin (1950-2018) helped create an Irish Music Archives at Boston College's Burns Library. In this effort he was inspired by the work of the Irish Traditional Music Archive (ITMA), a national reference archive that had been established just a few years earlier in Dublin. In spring 2023, the connection between Burns Library and ITMA came full circle when the two institutions formed a partnership to document Irish music in Boston and New England. The components of this project, as outlined by ITMA, will require a high degree of collaboration between the two archives over multiple years. To begin facilitating this collaborative venture, Burns Library's Irish Music Archives committed to hosting a student internship during the 2023-2024 academic year that was funded by the Bookbuilders of Boston Education Fund. The internship, which has included learning about Burns Library archival holdings and practices while assisting with tasks, was structured with the intent of enabling the intern to contribute effectively to the joint project going forward. The presentation will offer details about the internship and will comment on the significance of the newly-formed transatlantic partnership.

Biography: Elizabeth Sweeney, Irish Music Librarian at Boston College, has been curating Burns Library's Irish Music Archives since 1999. Her recent publication projects include editing the print and ebook versions of the online collection, *The Seamus Connolly Collection of Irish Music* (connollymusiccollection.bc.edu); creating the *Irish Music Archives blog* (bcirishmusic.wordpress.com); and co-authoring an essay (forthcoming) on Mícheál Ó Súilleabháin's impact at Boston College. Her musical involvement includes playing Irish traditional music on fiddle and piano.

Panel 9:5 Empire: Racial Capitalism, Late Victorian Empire in Ireland and Exhibiting Irishness

Chair: Tony Ó Floinn

Room T2:05

Michael Bailey, Faith, Seed, Cervantes & Capital: The Irish Diaspora, the Spanish Empire, & The Making of Racial-Capitalism

Michael Silvestri, African Policemen, the Royal Irish Constabulary and the British Empire in Late Victorian Ireland

Shahmima Akhtar, Exhibiting Irishness: Empire, Race and Identity in the 1850s to 1960s

Abstracts and Biographies:

Michael Bailey Faith, Seed, Cervantes & Capital: The Irish Diaspora, the Spanish Empire, & The Making of Racial-Capitalism

Four days before his death on 22 April 1616, Miguel de Cervantes Saavedra finished his final novel and the work he considered his greatest accomplishment: *The Trials of Persiles and Sigismunda* (1617). In addition to the history of Spanish colonialism in the Americas and its debates, the context of this novel was its publication in the aftermath of the joint Irish-Spanish defeat in the Nine Years' War (1594-1603) and the beginning of large-scale Irish Catholic migration to Spain. The novel features an Irish woman Transila Fitzmaurice as a main character. The function of Transila within this novel is, first, to translate between Europeans and the inhabitants of the 'Barbaric Island.' Later she functions as a feminist heroine. *The Trials of Persiles and Sigismunda* brings its protagonists from an imagined 'barbaric' north to a fictionalized, 'civilized' Mediterranean south. Along the way, tropes of barbarism influenced by Spanish imperial history and humanistic writers like Bartolome de Las Casas and El Inca Garcilaso de la Vega inflect Cervantes's critique of the Spanish Empire and Roman Catholicism.

Recognizing Ireland's liminal place in Europe and the Atlantic world, Cervantes's novel offers a snapshot on the geography of Euro-Atlantic empire near the turn of the seventeenth century. Over the course of that

century, however, the Spanish embrace of the Irish diaspora enabled the Irish to remain tethered to Europe and claim a political and cultural belonging with the Continent. The proposed paper historically contextualizes Cervantes's writings to open a wider conversation on the place of the Irish diaspora in the making of early modernity, racism and capitalism.

Biography: Michael is a historian of the early modern Atlantic world and the Irish diaspora. Currently a visiting assistant professor in History at Boston College, he has published previously on Irish slavers in the Spanish Empire and has an article forthcoming focused on the Irish contribution to Spain's embrace of capitalism in the eighteenth century for a special edition on 'Irish Capitalisms' in the *Irish Studies Review*.

Michael Silvestri African Policemen, the Royal Irish Constabulary and the British Empire in Late Victorian Ireland

Policing has often been regarded as a quintessentially 'Irish' occupation and Catholic and Protestant Irishmen played prominent roles in British colonial police forces. The armed, centralized Royal Irish Constabulary (RIC) represented a prominent source of imperial police models and recruits. During the first decade of the twentieth century, the RIC depot in Dublin's Phoenix Park also served as an important training site for British colonial police officers. My paper analyzes a lesser-known aspect of the depot's role in imperial policing: the training of Black African officers of the Lagos and Gold Coast police forces there. Over a dozen African officers, members of an Anglicized Victorian middle class, trained at the depot during the 1890s. These self-identified 'black Englishmen' participated in the social life of the depot and sought to use their Irish experience to bolster their police careers and uphold imperial authority in West Africa. These officers illustrate the presence of men and women of African, Asian and Afro-Caribbean backgrounds in nineteenth century Ireland. My paper will assess the experiences of these West African colonial policemen and their impressions of Ireland, Irish attitudes to race in the late Victorian era, and the Irish role within the British Empire.

Biography: Michael Silvestri received his PhD from Columbia University and is currently a professor of History at Clemson University in Clemson, South Carolina. A specialist in modern British and Irish history, his research focuses on transnational networks of individuals and ideas across the British Empire. He is the author of two books, including *Ireland and India: Nationalism, Empire and Memory* (2009.) He is currently completing a book manuscript entitled *A Country that has Served the World Well with Police: The Irish Policeman in the British Empire and Beyond* for publication in New York University Press' Irish Diaspora series.

Shahmima Akhtar Exhibiting Irishness: Empire, Race and Identity in the 1850s to 1960s

Historically, what it meant to be 'Irish' was worked out in world's fairs, international and national exhibitions. The international exhibition phenomena began with the Great Exhibition of Arts and Industry in 1851 with its high ceilings and grand rooms packed to the rafters with objects to recreate the British Empire for mass consumption. Within the broad cabinets filled with innumerable trinkets and crafts one was expected to absorb the teachings of nineteenth century society, that of the hierarchies between states, the superiority of Britain and the dependency and hinted inferiority of Britain's colonies. Yet, Ireland was an anomaly in this gargantuan display. Bordered between the metropole and periphery of the empire, its existence served to obfuscate the teachings of global power. The country was uniquely able to use the imperial form of display to authenticate their own narratives, construct their own stories and display their own objects in an independent display of its country and people. This paper will uncover the ways in which the story of Ireland on display changes over the nineteenth and twentieth centuries using multiple case studies across different decades in Ireland, the United Kingdom and the United States.

Biography: Dr Shahmima Akhtar is a lecturer in British History at the University of Birmingham and is a historian of race, migration and empire. Her monograph: *Exhibiting Irishness: Empire, Race and Identity, 1850s to 1960s* is forthcoming with Manchester University Press. Shahmima has worked as Past and Present Postdoctoral Fellowship at the Royal Historical Society to improve BME representation in UK History, working with schools and the curriculum, cultural institutions, community groups or other learned societies. She has also worked with museums and heritage sites as a researcher and consultant on shaping decolonial histories of the British Empire.

Panel 9:6 Queer Studies: Queer Emigrants in New York, Queering the Troubles

Chair: Deirdre Flynn

Room T2:06

Martin Kenny, 'A totally new invention with no past' - tracing lineages of Irish queer emigrant experience through performance in New York

Stephanie Alexander, Queering the Troubles: Secrets, Surveillance, and Deep Gossip in Anna Burns' *Milkman*

Ed Madden, Questions of form in the poetry of Gail McConnell

Abstracts and Biographies:

Martin Kenny 'A totally new invention with no past' - tracing lineages of Irish queer emigrant experience through performance in New York

This paper looks at the experiences of Irish queer migrants, focussing on New York City as a case study, from the 1970s to the contemporary moment. This investigation engages with concepts of home and diaspora studies to highlight how queer perspectives navigate ideas of space and place through performance, and shows how queerness and Irishness intermingle as the processes of emigration and integration are undertaken. Ethnographic research was conducted in New York City in July 2023, where I identified public figures in the realms of performance, activism and business who had undertaken this process over the course of the last fifty years. In doing so, this research highlights how queer migrants from Ireland have actively engaged in elements of public performance to challenge the notions of Irishness that have haunted queer migrants. Also, by gaining distance from their country of birth, these migrants might reckon with and incorporate traumatic histories, in order to find authentic expression of the seemingly disparate parts of themselves. This paper is an active engagement with the re-historicising of suppressed Irish experiences within the diaspora, and provides alternative avenues by which non-hereditary dissemination of notions of queerness and Irishness might be studied.

Biography: Martin is a 4th year PhD candidate in Drama and Theatre Studies at the University of Galway, Ireland. His PhD work focusses on queer temporality and queer space in Irish performance historiography, intersecting with the work on the Irish Dramatic Revival, Irish diasporic studies, and contemporary queer performance.

Stephanie Alexander Queering the Troubles: Secrets, Surveillance, and Deep Gossip in Anna Burns' *Milkman*

Anna Burns' *Milkman* (2018) is a novel that takes secrets seriously—so seriously that most characters are unnamed. Instead, the novel is narrated by Middle Sister, a young woman who is also the love interest of Maybe-Boyfriend and a resident of the District. Middle Sister is surveilled by her own neighborhood's 'Renouncers,' the next-door neighborhood's paramilitaries, the state, and her own civilian neighbors with somewhat equal vehemence. Because of this constant surveillance, Burns' characters live deeply coded, performative lives, where nearly every conversation is colored by omnipresent surveillance.

Henry Abelove's concept of 'deep gossip' refers to the coded, secret language of queer life—the kind of clandestine communications that allow a subaltern culture to thrive in spite of potentially cruel oversight from the dominant culture. This paper uses Abelove's idea of deep gossip to think about how community and communication is perverted by—and also continues to flourish under—the extreme surveillance under which Middle Sister lives. In fact, all of Middle Sister's world is queered, subjected to sudden closetings and outings, a world of secrets and deep gossip. Ultimately, this paper asks what happens when an entire community is rendered queer—and what freedom such universal queerness might offer.

Biography: Stephanie Alexander is Assistant Professor of English at Indiana State University, where she teaches courses in literature, literary theory, and gender studies. Her work has appeared in *New Hibernia Review*, *the Canadian Journal of Irish Studies*, and *Estudios Irlandeses*. Her prior work has considered the intersection between gender and the environment in contemporary Irish poetry, but her newest project is concerned with Irish women writers more broadly.

Ed Madden Questions of form in the poetry of Gail McConnell

This paper explores form in the poetry of Gail McConnell, author of *Fothermather* (2019), a chapbook about queer parenthood, and *The Sun Is Open* (2021), an elegiac exploration and reconsideration of the murder of her father when she was a child. Both books reimagine poetic form in relation to nonliterary forms—textual, theological, architectural, organic and inorganic, natural, social. Reviews of the 2021 collection focus on formal experimentation—particularly the use of erasure and citation, the lack of punctuation, an adapted documentary poetics, and attention to the space of the page. I connect the use of form in *The Sun Is Open* to formal experimentation begun earlier in *Fothermather*, which queered forms and norms of kinship and gender through marine figures. Drawing on the work of Caroline Levine and other theorists of literary form, I want to show a careful and evolving line of formal interrogations of both social and poetic form in McConnell's work. I argue that the formal interrogations of political, textual, and religious culture in *The Sun Is Open* have roots in the rigorously queer attention to forms and norms in McConnell's earlier writing about queer parenthood.

Biography: Ed Madden is a professor of English and former director of Women's & Gender Studies at the University of South Carolina. He has published six books of poetry, a study of modernist poetics and gender, and many articles on queer Irish cultures, including studies of gay rugby and the culture of AIDS charity performance in Ireland

Panel 9:7 Memoir: Mental Institutions, Women's Voice and Performing Irishness

Chair: Tim McMahon

Room T2:07

Bridget English, 'Mad Ireland': Mental Institutions and Irish Literary Narratives

Patricia DiNoia-Chamberlin, 'From an Unrecorded Line of Nobodies': Examining the Woman's Voice in Memoir

Sally B Ebest, *Resisting Lives: Performing Irishness through Memoir*

Abstracts and Biographies:

Bridget English 'Mad Ireland': Mental Institutions and Irish Literary Narratives

In his poem 'In Memory of W.B. Yeats', W.H Auden writes, 'Mad Ireland hurt you into poetry', thus establishing a direct connection between Ireland's long and troubled history of mental illness and its literary output. Psychiatrist Brendan Kelly has recently noted that the number of individuals housed in mental hospitals was more than double that of those in Magdalene laundries, mother and baby homes, industrial schools, and prisons put together. He further notes that the number of individuals housed in these institutions by the mid-twentieth century was proportionately higher than any other country in the world. The stories and traumas endured in these institutions are inextricably bound up with Irish literature, as is perhaps best epitomized by the foundation of St. Patrick's Mental Hospital in Dublin which was enabled by a specification in Jonathan Swift's will in which he allocated funds to 'build a house for fools and mad.' This paper interrogates Ireland's association with mental illness and seeks to establish a mutually informing connection between contemporary novels and recent memoirs about mental institutions by examining a selection of texts including Sebastian Barry's *The Secret Scripture*, Anne Enright's *The Gathering*, Molly Hennigan's *The Celestial Realm*, and Hanna Greally's *Bird's Nest Soup*.

Biography: Bridget English is a Senior Lecturer in the English Department at the University of Illinois at Chicago and co-convenes the Irish Studies Scholarly Seminar at the Newberry Library. She is the author of *Laying Out the Bones: Death and Dying in the Modern Irish Novel* (Syracuse U.P. 2017) and has published articles and chapters on illness narratives and institutions of care, crime fiction, death, and trauma studies. Her co-edited collection, *Ethical Crossroads in Literary Modernism* is forthcoming from Clemson U.P. Currently, she is co-editing, *The Corpse in Modern Irish Literature*, and working on a second monograph *Self-Destructive Modernisms: Suicide, Medicine, and Failure in the Modernist Novel*.

Patricia DiNoia-Chamberlin 'From an Unrecorded Line of Nobodies': Examining the Woman's Voice in Memoir

A memoir can be a positive and uplifting medium, showing where a person has been, and highlighting obstacles that the author has surmounted to arrive, in the end, a better person for the experience. Memoirs focus on a specific part of the author's life, but a memoir may not provide a complete or accurate picture

of the author's experiences. While this narrative medium is based on the author's memories and interpretations of events they are fundamentally subjective and may be skewed. Memoir authors often hold back details for fear of exposing too much of their private lives. Other times, memoir writers add or embellish facts and details to appeal to a wider audience. In this paper, I will examine two memoirs, 'Country Girl' by Edna O'Brien and 'Are You Somebody?: An Accidental Memoir of a Dublin Woman' by Nuala O'Faolain. Specifically, I will focus on how each author records their perceptions and memories of their childhoods and early adult life to understand how female voices shape the historical narrative of women.

Biography: Patricia DiNoia-Chamberlin is a Doctor of Letters Candidate at Drew University in Madison, New Jersey (USA). Her academic concentration is in Irish Studies, specifically the poetry, folklore, and ballads of the Irish and the Irish Diaspora. At present, Ms. DiNoia-Chamberlin is researching the concept of 'home' within the creative endeavors of the Irish Diaspora in North America Ms. DiNoia-Chamberlin is expected to complete her Dissertation process in late 2024

Sally B Ebest Resisting Lives: Performing Irishness through Memoir

In a recent essay, Stephanie Rains maintains that for Irish Americans, family history is central to the performance of ethnicity. Although Rains is referring to the popularity of genealogical studies within the diaspora, I argue that the same is true of Irish American Catholic women's memoirs. Indeed, the performance of Irishness makes these women's memoirs unique. This performance is most evident in the correlation between Irish family history and Irish American women's resistance to the imposition of Catholic gender theory.

Very little is known about Irish American Catholic women and their efforts to escape the Church's gender indoctrination, but resistance may be their greatest signifier. It can be traced to gender formations, political oppression, religious control, disciplines of sexualities, economic injustice, and literary traditions—all informed by their Irish heritage. This paper distinguishes the success of Irish American Catholic women's memoirs from those of other ethnicities, outlines the sources of their resistance, and underscores the similarities among the most distinctive Irish American women writers: Mary McCarthy, Mary Cantwell, Kate Murray Millett, Maureen Howard, Mary Gordon, Caryl Rivers, and Eileen Myles. Their resistance is evident in every aspect of their lives: religious, personal, professional, and sexual.

Biography: Sally Barr Ebest is Professor Emerita in the English Department at the University of Missouri-St. Louis. She is a co-editor of *Reconciling Catholicism and Feminism?* (2003) and *Too Smart to Be Sentimental: Contemporary Irish American Women Writers* (2008) and author of *The Banshees: A Literary History of Irish American Women Writers* (2013). She is currently writing about Irish American Catholic women's autobiographies.

Panel 9:8 Irish Drama and the World: Sean O'Casey and Rosaleen McDonagh

Chair: Jose Lanteris

Room T2:08

Chu He, Violence and Moral Responsibility in Sean O'Casey's *The Silver Tassie*

Violet Owen O'Valle, Death and Resurrection in Sean O'Casey's Ireland: Solar Myth in the Late 'Exile' Plays

Abstracts and Biographies:

Chu He Violence and Moral Responsibility in Sean O'Casey's *The Silver Tassie*

The Silver Tassie has long been viewed as an anti-war play where O'Casey decries the brutality of war through the ruination of the protagonist Harry. This essay intends to take a step further to investigate how war experiences distort one's perspectives and condition one's behaviors because violence has been engraved on the soldiers' minds, actions, and words, which causes suffering to extend beyond the battlefield to the home front. Through the analysis of three soldiers, Teddy, Harry, and Barney, this essay examines their moral responsibility in relation to war and aggression: not only does their gun worship undermine their victim status of war violence but their use of violence as the only language of communication and expression in civil life also complicates their war hero status. Likewise, under the same moral scrutiny, the citizens are no more innocent than the soldiers given their war-making efforts out of

self-interest and their apathy to war casualty and sufferings. This essay will argue that O'Casey's critique goes beyond the war to include the humanity distorted and corrupted by the war, which creates a troubling moral grey area for all the people involved.

Biography: I got my Ph.D. from the University of Miami in 2009, and my dissertation is on Brian Friel's plays. Now I'm teaching in the Department of English at Indiana University South Bend as a Professor of English, and my interest is in modern Irish drama, post-colonialism, feminism, and trauma studies. I have 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*, etc.

Violet Owen O'Valle Death and Resurrection in Sean O'Casey's Ireland: Solar Myth in the Late 'Exile' Plays

We all appreciate the revivals of the Dublin Trilogy that appear every ten or so years. However, the nine major plays that O'Casey wrote after he moved to England remain neglected masterpieces, 'dormant,' although they embrace a clearly stated resurrection theme. Organized into a mythic cycle, from the beautiful transfiguration scene in *Red Roses for Me*, to the conciliatory *Drums of Father Ned*, and through imagery gathered from Celtic solar myths, they expressed O'Casey's hope for a new beginning for Ireland. Why are they so rarely produced? Many argue that they lack the 'common' touch of the Dublin trilogy. They are 'literary,' they argue, hard to act, expensive to produce, and not universally appealing. They excel in other ways, however. The sky imagery borrowed from the solar myths provides stunning visual spectacle. Dialects from Cockney to Cornish are featured. And O'Casey's unique talent for summing up, with just one unforgettable line, is still there.

As for universal appeal, when our theatre troupe, deep in the heart of Texas, produced *Cock-A-Doodle Dandy*, it was a huge success. Shivaun O'Casey was our honored guest; she liked it, too.

Biography: Violet Owen O'Valle is a retired Dean of Liberal Arts from Tarrant County College in the Dallas/Forth metroplex. As Professor Emerita, she still teaches literature, and as founder and Executive Director of Pantagleize Theatre Company, she has produced and directed plays from all over the world. Her own plays have been performed in both Ireland and Texas, the two colorful, cultural auras she shamelessly exploits.

Panel 9:9 Irish American Propaganda

Chair: Seán Farrell

Room T2:11

Hannah Nolan, 'Foe of Kings:' The United Irishmen, Rufus King, and Politicalized Memory in the Election of 1807

Gina Marie Guadagnino, 'In It I Found My Deliverance': A Close Reading of an Irish Nationalist Broadside

Patrick James Horan, Irish American Propaganda: The use of Propaganda by the American Friends of Irish Neutrality and The American Irish Defense Association during WWII

Abstracts and Biographies:

Hannah Nolan 'Foe of Kings:' The United Irishmen, Rufus King, and Politicalized Memory in the Election of 1807

In 1807, the Federalists unintentionally turned New York's election into a referendum on meaning of the Irish Rebellion of 1798 by running former ambassador Rufus King for the state assembly. King's position had afforded him prominence the party hoped to capitalize on, but it also resulted in a myriad of political enemies – namely the exiled United Irishmen. Citing letters exchanged between King and the then arrested United Irish in 1799, these exiles accused King of prohibiting their emigration due to his anti-republican sentiments. As such, the entire election devolved into a litigation on the bounds of acceptable revolt and the relationship between the United Irishmen of 1798 and the American Patriots of 1776.

By placing the memory of 1798 on the ballot, the United Irish successfully defined Irishness and Americanness in terms of ideology: republicanism made the Irish and the American. In doing so, the United Irish exiles – naturalized or no – were able to claim both Irish and American identities. However, they denied the Americanness of their opponents. In the case of dissenting Irish Americans, they subsequently written

out of the ethnic community and branded as both un-Irish and un-American on an ideological and political basis.

Biography: Hannah Nolan is a Ph.D. candidate at the University of Maryland, College Park, focusing upon transatlantic radicalism and identity during the early American republic. Her dissertation – tentatively titled ‘Who Fears to Speak of Ninety-Eight?’ – examines the collective memory of the United Irishmen within the United States and its intersection with partisanship and ethnic identity in the early nineteenth century.

Gina Marie Guadagnino ‘In It I Found My Deliverance’: A Close Reading of an Irish Nationalist Broadside ‘God Save Ireland’ is a chromolithographic broadside produced by the Emerald Publishing Company in Minnesota in 1895. Rich in symbolic imagery and full of allusions to other popular 19th century propaganda, the broadside appears to have been created to drum up support (and possibly donations) from Irish-Americans for the Irish independence movement. In this presentation, I will provide an in-depth analysis of the broadside’s images and text in the context of their call-to-action on the part of the intended audience of 19th century Irish Americans, drawing comparisons between this broadside and the various forms of propaganda from which it draws inspiration.

Biography: Gina Marie Guadagnino, MFA, MA, is Chief of Staff and Executive Director of Public Affairs in the Office of the President at the University of Southern Maine, as well as an independent scholar. She received her Master’s in Irish Studies from NYU in 2022, and her debut novel, *The Parting Glass*, was published by Aria Books (Simon & Schuster) in 2019. Gina’s research and fiction interests center on the experiences and representations of women in Ireland and the diaspora.

Patrick James Horan Irish American Propaganda: The use of Propaganda by the American Friends of Irish Neutrality and The American Irish Defense Association during WWII

In 1940, the United States and Ireland both endorsed a policy of neutrality. WWII raged in the Pacific, and Great Britain wanted the United States to engage in the war entirely. A propaganda war broke out between November 1940 and December 1941 to influence Irish Americans. Ireland was neutral, and if Irish Americans could be pushed off that position, the US would be closer to war. Two opposing associations arose in the Irish-American community. As a response to a request for support from Eamon de Valera, Irish Americans created a new organization, The American Friends of Irish Neutrality (AFIN). This group was to rally support among Americans for Irish and American neutrality in 1940, the current official position of both governments. In response to the AFIN, the British Special Operations Executive and US government aligned with prowar Irish Americans and created the American Irish Defense Association (AIDA). A propaganda war was fought on American soil between isolationists and interventionists. Although it was fought among Irish Americans on American soil, the propaganda techniques were the same as in the European battle theater.

Biography: Patrick J Horan, MD, MA, MBA. I am a practicing Orthopaedic Surgeon in Tampa, Florida. Currently, I am a PhD student at the University of South Florida. My dissertation examines the interaction between the AFIN, and the AIDA in the time frame from 1940 -41. The other topic of interest is the use of Dry goods stores and Department stores by Irish immigrants to rise in society in the US.

Panel 9:10 Women’s Prison Poetry, Dante and the Irish Revival and

Chair: Kelly Matthews

Room T2:12

Brian (Breen) Ó Conchubhair, Dante Alighieri and the Irish Revival: An Epic Quest
Red Washburn, ‘We All Suffer from Walls’: Decolonial Feminist Change in Roseleen Walsh’s Prison Poetry
Pádraig Ó Liatháin, Seán Ó Ríordáin: Prose and Poetry in his early diaries

Abstracts and Biographies:

Brian (Breen) Ó Conchubhair Dante Alighieri and the Irish Revival: An Epic Quest
This paper focuses on Irish-language literature of the Revival and post -Revival period, broadly understood as 1876-1939, and specifically on poetry in Irish. Several scholars have written on the various ideological and literary debates regarding modern Irish-language literature, specifically the short story, the novel, journalism, essays, and theatre. Their work explores the conflicting and contesting roles played by tradition, nativism, innovation, cultural nationalism, modernism, and European literary trends in revival literature.

Poetry, however, has received much less critical or scholarly attention. The strong poetic tradition, in contrast to creative prose combined with the vibrant oral tradition, created little space for the emergence and development of a contemporary poetry in Irish. Unlike its prose counterparts, poetry in Irish lacked a public debate between leading critics and public intellectuals. Consequently, Irish-language poetry remained locked between the low-prestige oral compositions penned and performed by native-speakers, and the rigorous demands of the classical bardic forms. Trapped in the twilight of the 18th-century, a variety of rhymers, rather than poets, produced occasional verse to mark specific occasions: deaths, communal events, or propagandic purposes. Irish poetry, therefore, struggle to achieve either a stable form or distinct identity prior to the emergence of Liam S. Gógan and the post WW II Generation of Seán Ó Ríordáin, Máire Mhac an tSaoi and Máirtín Ó Direáin. In this period Dante Alighieri (1265-1321) played a significant role in discussions regarding Irish-language poetry, and his long poem *The Divine Comedy* (*Divina Commedia*) served both as an important model for Irish poets and an exemplar of what Irish-language poetry might achieve. This paper traces the role Dante and *The Divine Comedy* played in revival debates, the poem's various translations into Irish, and the manner in which it sheds light on the various debates within Irish-language poetry.

Biography: Brian Ó Conchubhair is an Associate Professor at the University of Notre Dame and a past president of the American Conference for Irish Studies. He has published on various aspects of 19th, 20th and 21st-century Irish literature, culture, and politics. His biography of Flann O'Brien/Brian O'Nolan/Myles na gCopaleen, entitled *An Saol Bocht*, will appear in early 2024.

Red Washburn 'We All Suffer from Walls': Decolonial Feminist Change in Roseleen Walsh's Prison Poetry
On May 19, 2010, while Roseleen Walsh and I revisited the Peace Wall, just minutes from her home in West Belfast, she inscribed 'we all suffer from walls' on it. The metaphorical possibilities of this statement are robust, but the literal message is that barriers to freedom must be changed. Walsh sees prison as a painful metaphor for colonialism in Northern Ireland. She centers the role of gender in the narrative of power and resistance to it, providing a different angle of vision. In the 1970s, 120 women were imprisoned in Armagh, with 40 of them identifying as political prisoners, not accepting 'criminal' status. Walsh was among the ranks. While in prison, she wrote her poetry with a green marker on the prison walls and ceiling, a forbidden activity at the time. Walsh told me, 'Eventually, there was barely an inch of paint in any direction that hadn't one of [my] poems on it. Prisoners and guards read her poetry religiously. 'I was happy because I was surrounded by my own words. I was sculpting my own space,' Walsh shared with me. In particular, I focus on analyzing Walsh's political poetry in *Aiming Higher*, drawing from interviews I conducted with her and archival materials. I explore themes of decolonial feminism and challenges to style and form. My aim is to view politics and culture as a key site of creative power and social change for women in prison, thereby adding to new beginnings in historicizing aspects of the Irish past in the north.

Biography: Red Washburn (they/he) is the author of the academic monograph *Irish Women's Prison Writing: Mother Ireland's Rebels, 1960-2010s* as well as the poetry collections *Crestview Tree Woman* and *Birch Philosopher X*. They are Professor of English and Director of Women's, Gender, and Sexuality Studies at Kingsborough of the City University of New York (CUNY). They are Affiliate Faculty in Women's and Gender Studies at the Graduate Center (CUNY).

Pádraig Ó Liatháin Seán Ó Ríordáin: Prose and Poetry in his early diaries

An examination of Seán Ó Ríordáin's diaries spanning the 1940s to 1950 reveals a profound crucible where the intricacies of his life, artistic creativity, and contemplation on the genre of diary and nature of the self converge. Offering an intimate perspective into Ó Ríordáin's world, the diaries illuminate key themes such as tuberculosis, loneliness, and creativity. The pervasive sense of isolation echoes vividly, portraying a nuanced portrait of a man contending with the physical and emotional toll of his condition. Simultaneously, the entries trace the role of creativity as both a solace and a medium for self-expression during moments of trial and solitude.

The selected analysis of representative diary entries provides a nuanced understanding of how these themes intersect and unfold in Ó Ríordáin's artistic evolution. Through the lens of his diaries, we witness the forging of an artistic path shaped by personal struggle, and an unwavering commitment to creative thought and expression.

Biography: Lecturer, Fiontar & Scoil na Gaeilge, DCU. His research interests encompass Irish language literature from the 17th century to the present, literary connections with Newfoundland, and North America generally. He is currently editing and preparing for publication, the *diaries of the 20th century Irish language poet, Seán Ó Riordáin*, housed in Special Collections in UCD. The first volume, containing diaries 1 & 2, has been published (2022), and Volume II (1942-50) is forthcoming (2024). He is also the former Irish language editor of the interdisciplinary peer-reviewed journal *Eighteenth Century Ireland*.

Panel 9:11 Heaney and Northern Irish Writing

Chair: William Leahy

Room T2:13

Fiona C. Clarke, 'Stumbling in his hobnailed wake': Seamus Heaney on the Identity of the Son and the Man

Geraldine Higgins, Seamus Heaney and Literary Tourism in the New Ireland

Marilynn Richtarik, Getting to Good Friday: Literature and the Peace Process in Northern Ireland

Abstracts and Biographies:

Fiona C. Clarke 'Stumbling in his hobnailed wake': Seamus Heaney on the Identity of the Son and the Man

In 'Follower' and 'Digging,' Seamus Heaney wrestles with questions of identity and purpose—who am I, and who am I in relation to my forefathers and others? Who am I, if I do not do what they do? But the poems differ in tone and in structure. 'Follower,' first nostalgic, then somewhat irritable in tone, initially focuses on the father, not moving to the narrator himself until the fourth stanza, while 'Digging' opens on the narrator and then turns back, admiringly, plaintively, to the father. In 'Follower,' then, this narrator's identity is primarily that of the son, and in 'Digging,' he is primarily his own man. Moreover, 'Follower' closes with a problem or a question, while 'Digging' ends with some kind of acceptance or answer on the narrator's part. Considering these poems together, then, this paper shows an evolution of the narrator's understanding of his own identity and argues that 'Follower' can be read as the challenge of an immature narrator, to which the more mature narrator in 'Digging' offers a resolution: the acceptance, at least in part, of his identity as both son and man.

Biography: Fiona C. Clarke graduated from Providence College in Providence, Rhode Island, where she studied English literature. As an undergraduate, she received a grant from the College which funded the writing of her first novel. She presently works in Institutional Advancement at the College.

Geraldine Higgins Seamus Heaney and Literary Tourism in the New Ireland

Despite Ireland's reputation as a literary super-power, there are remarkably few birthplace museums devoted to Irish writers. The giants of the Irish Revival are celebrated not in the homes of their birth but in locations relevant to their work (Yeats at Thoor Ballylee in Co. Galway, Joyce at the Martello Tower in Dublin, and Synge at InisMeáin on the Aran Islands). Coole Park and Bowen's Court, arguably the most important Big House residences of modern Irish literature, no longer exist to celebrate the literary legacies of Augusta Gregory or Elizabeth Bowen.

Similarly, exhibitions on the life and work of Seamus Heaney, who died just over ten years ago, are not in his birthplace or any of the homes he lived in but instead offer new models for the development of literary tourism in Ireland. Tracing the presentation of Heaney's work from the Seamus Heaney HomePlace in Bellaghy to the NLI's Seamus Heaney: Listen Now Again in Dublin to the Museum of Literature Ireland (MOLI), this paper examines how such exhibitions express new trends in Irish cultural commemoration.

Biography: Geraldine Higgins is Associate Professor of English and Director of Irish Studies at Emory University. She has published extensively on Yeats and other writers of the Irish Revival as well as on contemporary writers such as Brian Friel and Seamus Heaney. Most recently she edited *Seamus Heaney in Context*, for Cambridge University Press (2021). She is the curator of the National Library of Ireland's acclaimed exhibition, 'Seamus Heaney: Listen Now Again,' open at the Bank of Ireland cultural centre in Dublin from 2018-2025.

Marilynn Richtarik Getting to Good Friday: Literature and the Peace Process in Northern Ireland

In my new book, *Getting to Good Friday*, I describe literary reactions and contributions to the peace process during the fifteen years preceding the Belfast/Good Friday Agreement and in the immediate post-conflict era. Progress in this period hinged on negotiators' ability to revise the terms used to discuss the conflict. As poet Michael Longley commented in 1998, 'In its language the Good Friday Agreement depended on an almost poetic precision and suggestiveness to get its complicated message across.' Interpreting selected literary works by Brian Friel, Seamus Heaney, Michael Longley, Deirdre Madden, Seamus Deane, Bernard MacLaverty, Colum McCann, and David Park within a detailed historical frame, I demonstrate the extent to which authors were motivated by a desire both to comment on and to intervene in unfolding political situations. *Getting to Good Friday* suggests that literature as literature—that is, in its formal properties in addition to anything it might have to 'say' about a given subject—can enrich readers' historical understanding. Through the narrative, creative writing emerges as both the medium of and a metaphor for the peace process. In my presentation, I will introduce the book briefly and read a brief excerpt from it.

Biography: Marilyn Richtarik was educated at Harvard University, where she earned an undergraduate degree in American History and Literature, and at Oxford University, which she attended as a Rhodes Scholar. Her previous books include *Acting Between the Lines: The Field Day Theatre Company and Irish Cultural Politics 1980–1984* (OUP, 1994), *Stewart Parker: A Life* (OUP, 2012), and an edition of Stewart Parker's autobiographical novel *Hopdance* (The Lilliput Press, 2017). Richtarik is currently a Professor of English at Georgia State University in Atlanta, where she teaches British, Irish, and world literature. She spent the first half of 2017 at Queen's University Belfast as a US Fulbright Scholar.

Panel 9:12 Ireland in the 1920-1930s

Chair: Aidan Beatty

Room T2:14

Beth Abbott, 'Forget-Me-Not:' The Death of Maggie Dunne and the End of the Irish Civil War

Oliver Plunkett Rafferty, Archbishop Byrne and the Irish Civil War

Caoimhín De Barra, The Bicycle Ban and the Irish War of Independence

Abstracts and Biographies:

Beth Abbott 'Forget-Me-Not:' The Death of Maggie Dunne and the End of the Irish Civil War

This paper analyzes the killing of Margaret 'Maggie' Dunne, Secretary of Cumann na mBan's Adrigole (Beara Peninsula) branch, by an Irish National Army officer during the Irish Civil War, and the immediate aftermath. Through careful analysis of primary source documents such as witness statements and newspaper articles, the paper argues that National Army officials deliberately concealed the details of Dunne's death to guarantee the success of then-ongoing efforts to end the Civil War. On April 8, 1923, National troops raided Droumlave village in Adrigole. Dunne received orders to warn two Irish Republican Army (IRA) men hiding nearby to flee into the mountains. National soldiers ambushed the IRA men shortly after Dunne found them, and she was fatally shot when they escaped. The Cork Examiner reported that Dunne's death was connected to the ambush, but all other details, including her final movements and the shooter's identity, were not mentioned in contemporary mainstream newspaper articles. The National Army derailed the inquest into her killing by refusing to make key witnesses available to testify. Despite having been confirmed as one of four Cumann na mBan members killed in action in the Civil War, Maggie Dunne was largely forgotten for almost one-hundred years.

Biography: Beth Abbott is a postgraduate student at Trinity College Dublin, where she is working toward earning her Master of Philosophy in International History. Her research interests include the evolution of women's roles in Irish society during the twentieth century, relations between Cumann na mBan and the Irish Republican Army throughout the Irish revolutionary period (1913–1923), and the Irish Free State Army's mistreatment of female prisoners during and after the Irish Civil War.

Oliver Plunkett Rafferty Archbishop Byrne and the Irish Civil War

Despite his attempts to bring about reconciliation between both sides in the Civil War Byrne clearly came down on the side of the 'Established government.' A close personal friendship with Cosgrave perhaps overshadowed what otherwise may have been a more neutral stance by the Irish bishops in the conflict.

Exploring archival material hereto unexamined reveals the purpose of the Holy See's mission to Ireland in 1923 and Byrne's role in frustrating that attempt to bring peace to the Irish Free State.

Biography: Oliver P. Raffert SJ is professor of Modern Irish and Ecclesiastical History at Boston College. He is the author or editor of seven books, and numerous chapters, articles, and book reviews.

Caoimhín De Barra The Bicycle Ban and the Irish War of Independence

During the Irish War of Independence, the Irish Republican Army made regular use of the bicycle to wage war against British forces in Ireland. They used their cycles for reconnaissance, for gathering and trading information, to alert them of impending movement of units of the RIC or the British army, and occasionally they employed them in actual combat situations. So effective were the Irish Volunteers at making the bicycle the primary way of moving about the Irish countryside that in 1921, the British military command decided to ban the use of cycles without authorization in the countries that were already under martial law. This paper will firstly examine the ways in which the IRA made use of the bicycle for operational purposes, and then how the British government sought to undermine its use by banning cycling in general. A comparison will be made to the earlier Boer War, in which the British authorities banned the bicycle for similar reasons, and then then the paper will also explore the unintended consequences for this law, with the Irish court system becoming jammed up with ordinary civilians accused of riding without a permit around the country roads of Ireland.

Biography: Caoimhín De Barra is an associate professor of history at Gonzaga University. He received his PhD from the University of Delaware in 2014. His first book *The Coming of the Celts, A.D. 1860: Celtic Nationalism in Wales and Ireland* was published by the University of Notre Dame Press in 2018, and his second book, *Gaeilge: A Radical Revolution*, was published by Currach Books in 2019.

Friday June 21st Parallel Panels 10 14:15 – 15:45

Panel 10:1 Acts of Union: Mixed Marriage in Modern Ireland

Chair: Chris Fitzgerald

Room: T2:01

Dr Ruth Duffy, Mixed Marriage and Changing Irish Identity

Professor Diane Urquhart, 'Sick of the sorry party game': gender and the McCann mixed marriage case of 1910

Dr Alison Garden, Mixed Marriages and Romances in Louise Kennedy's *Trespases* (2022)

Abstracts and Biographies:

Dr Ruth Duffy: Mixed Marriage and Changing Irish Identity

Ireland has witnessed much demographic change in recent years. Emigration and immigration have helped shift the makeup of the island, ethnically, religiously, and culturally. The old historic concept of 'Irishness', tied to whiteness, the two main religious binaries and traditional ideas of family would appear to no longer fit for a significant proportion of Irish society today. So how is Irish identity viewed today? How do people in Ireland choose to identify themselves (North and South of the border)?

This paper draws on oral history interviews carried out with individuals in mixed relationships (broadly defined), or those who are children of mixed unions. Some of these individuals have married or developed relationships across religious or ethnic boundaries. Whereas the children of mixed unions have grown up in households where more than one religion or culture may have been represented. Through their 'mixed' experiences we consider the challenges of identity in Ireland and how to navigate what being Irish (or not Irish) means today.

Biography: Ruth is a historian of medical and oral history. Her expertise lies in modern British and Irish history; the Troubles, medicine, Irish society and culture. Her first monograph, *Healthcare and the Troubles: The Conflict Experience of the Northern Ireland Health Service, 1968-1998*, will be published with Liverpool University Press in 2024. Ruth is currently a Research Fellow at Queen's University Belfast In the School of Arts, English and Languages.

Professor Diane Urquhart: 'Sick of the sorry party game': gender and the McCann mixed marriage case of 1910

The McCann mixed marriage case in Belfast, 1910 was the most renowned mixed marriage in 20th-century Ireland. Occurring in the aftermath of the Vatican's *Ne Temere* decree of 1907, which declared marriages null and void unless solemnised according to the rites of the Catholic Church, and the polarising backdrop of the third home rule crisis, debates on the McCann's marriage became a set piece on the theological and political lecture circuit. Deemed by its opponents as proselytising, insulting to other churches and immoral, *Ne Temere* quickly generated theological and legal debate but minimal public deliberation. However, the McCann case was claimed, with some justification, to lead 'the nation to realise the full meaning' of the decree. The case was so highly publicised that it was alleged 'the people of Great Britain and Ireland were nauseated with the very name McCann'. Discussion also transgressed the domestic confines of the McCann's homespace to attract 'world-wide attention' as 'the alleged 'property of...the Protestants of the British Empire'. Behind this polemic, lay the stark reality of a short-lived marriage between Catholic Alexander McCann and his Presbyterian wife, Agnes. The latter's refusal to marry for a second time in a Catholic ceremony led to the loss of her marriage, children, possessions and home. This paper conducts the first gender analysis of the McCann case, analysing its impact on first-wave feminism and seeking to restore voice to Agnes McCann who was vicariously depicted as both the victim and perpetrator of the misfortune which befell her.

Biography: Professor Diane Urquhart is the chair of gender history at Queen's University Belfast. She is President of the Women's History Association of Ireland, an elected member of the Royal Irish Academy, a Fellow of the Royal Historical Society and deputy editor of the *Women's History Review*. Diane has published widely on Irish women's first entry into politics, political patronage, abortion and divorce. Her last book, *Irish divorce: a History*, published by Cambridge University Press, won the international James S. Donnelly, Sr. Prize for the best book in the Humanities and Social Sciences in 2020. She is currently working on the first full-length study of the criminal conversation legal suit in Ireland.

Dr Alison Garden: *Mixed Marriages and Romances in Louise Kennedy's Trespasses (2022)*

Louise Kennedy's novel *Trespasses* (2022) masterfully and subtly makes clear how personal lives and intimate relationships are deeply compromised by the Northern conflict. Kennedy's novel, set in an unnamed town on the outskirts of Belfast (likely Hollywood), contains no less than three cross-community relationships: a 'mixed marriage' between Protestant Betty and Catholic Seamie McGeown; an affair between the Catholic protagonist, Cushla and her married lover, Protestant Michael Agnew; and the marriage between Northern Agnew and his 'Dublin wife', whom we never meet. In tracing the motif of the illicit romance between putative antagonists, *Trespasses* reinvigorates one of the dominant literary forms produced in response to the violence that we euphemistically label 'The Troubles'; a literary form with a distinguished cultural history that includes the nineteenth-century National Tale. But where such narratives have been dismissed by critics for their sentimentality or recycling of stereotype, Kennedy's novel highlights the very tangible dangers that those in mixed marriages faced, as people who dared to trespass against social prohibitions. The novel's granular depiction of the not-so-ordinary-Belfast-quotidian reveals how personal and political commitments are extraordinarily complex: the working-class McGeowns are burnt out of their house for living as a mixed family, while Agnew is wealthy enough to maintain two houses to keep his cross-community affair secret. In detailing the difficulties faced by cross-community couples from across the island, *Trespasses* proves, over and over again, that there can be no 'anti-political privacy' in the context of a civil war.

Biography: Alison Garden is UKRI Future Leaders Fellow and Senior Lecturer at Queen's University Belfast. The author of *The Literary Afterlives of Roger Casement, 1899-1916* (Liverpool 2020), she is currently finishing her second monograph, *Love Across the Divide: Desire and Colonial Culture in Northern Ireland, 1968-present*.

Panel 10:2 Gothic and the National Tale

Chair: William Leahy

Room T2:02

Julia M. Wright, *Literary Prototypes: National Character and the National Tale*

Sean Aldrich O'Rourke, *The Implications of Irish Gothic Immersion*

Abstracts and Biographies:

Julia M. Wright Literary Prototypes: National Character and the National Tale

Discussions of the Irish national tale began with an allegorical marriage plot. From the 1980s, scholars focused on novels that focused on a 'love match' between a representative of the colonized nation and a representative of the colonizer, typically on conventionally gendered terms so that the Petrarchan conceit of compensating for patriarchal power by representing men as devoted and weak in love is extended to assurances that the colonial power will not be abused. In recent years, discussions of the national tale have extended to fictions that make claims for national identity—Irish writers depicting Irishness.

As Christina Morin rightly points out, this has made the category of the national tale so capacious that it swallows up the Gothic and other literary modes. Like early writers for the Royal Irish Academy, novelists such as Morgan, Maturin, the Banims, Plunkett and others understood national character to be an effect, rather than a cause, of culture, a view exemplified in the preface to Eaton Stannard Barrett's *The Heroine* (1813) where each Lunarian is the embodiment of a textually produced character, 'the precise counterpart, in mind and person, of its literary prototype.'

Biography: Julia M. Wright, FRSC, is George Munro Chair of Literature and Rhetoric at Dalhousie University. She is the author of four monographs, including *Representing the National Landscape in Irish Romanticism*, and the editor or co-editor of a further eleven volumes, including editions of two national tales for Broadview Press. She has published widely on Irish Romanticism in such journals as *European Romantic Review* and *Studies in Romanticism*. She is also an interdisciplinary scholar, and has chaired or co-chaired three policy briefings for the Royal Society of Canada's Task Force on COVID-19, most recently on the Humanities and Health Policy.

Sean Aldrich O'Rourke The Implications of Irish Gothic Immersion

The social criticism present in Irish Gothic texts is often discussed as emerging from allegories embedded in the text, in which key fictional figures are connected to real-world corollaries to imbue the tales with Irish socio-political importance. While not discrediting these readings, this paper argues that the strange immersion imparted by Gothic texts carries the potential to impart social criticism on an affective rather than allegorical level.

Through their immersion in the world of the text, readers are made to experience and, at times, are enmeshed in particular social dynamics within the text. Experiencing these dynamics thus allows readers to better recognise and respond to similar social dynamics in our world. Thus, this immersive form of social critique can be used to both comment on these works' contemporary contexts and a 21st century reader's own surroundings.

This paper will primarily draw on the work of Joseph Sheridan Le Fanu and contemporaries who wrote about his work to explore this immersive, socially conscious way of understanding Gothic literature.

Biography: Sean recently completed his Irish Research Council funded PhD work on Joseph Sheridan Le Fanu at the University of Limerick, under the supervision of Dr Christina Morin. He has published work on the intersections between Le Fanu's late fiction and contemporary societal ills, such as precarity in academia, and he organised the online Le Fanu video symposium.

Panel 10:3 Settler Colonialism

Chair: Tim McMahon

Room T2:03

Niall Whelehan, Railways and Irish Settler Colonialism in nineteenth century Argentina

Peter D. O'Neill, Frontier Irish, Indigeneity, and US Settler Colonialism

Niall Whelehan Railways and Irish Settler Colonialism in nineteenth century Argentina

This paper investigates Irish emigrant engagement in Argentine state-building and the development of railways in the nineteenth century. From the 1860s British railway companies were heavily involved in infrastructure projects in Argentina, which involved a number of Irish civil engineers and other professionals. In 1871 the Donegal-born Robert Crawford, later a professor at Trinity College Dublin, surveyed a route for the ambitious trans-Andine railroad for a British company. Crawford extolled the railway as a driver of change that would accelerate capitalist development, while also transforming the

pampas by facilitating European settlement and further colonising lands inhabited by indigenous groups. By the 1800s, within the Irish-Argentine community a number of elite families had consolidated vast fortunes through the acquisition of lands adjacent to projected railway lines in areas where indigenous groups were violently displaced. Eduardo Casey, for example, acquired estates that were large enough to incorporate multiple train stations and hold livestock that numbered in the hundreds of thousands. This paper aims to provide new perspectives on the participation of both Irish migrants and travelling civil engineers in settler colonialism in Argentina, demonstrating how railways were central to the vast wealth accumulated by Irish Argentine elites in the nineteenth century.

Biography: Niall Whelehan is a senior lecturer in History at the University of Strathclyde, Glasgow. His publications include *Changing Land: Diaspora Activism and the Irish Land War* (2021) and *The Dynamiters: Irish nationalism and political violence in the wider world, 1867-1900* (2012). His present book-length project investigates the Irish diaspora in South America, particularly Argentina, during the long nineteenth century.

Peter D. O'Neill Frontier Irish, Indigeneity, and US Settler Colonialism

This paper challenges commonly-held assumptions concerning shared histories and connections between the colonized Irish and North American indigenous peoples. It contends that crucial ideological work performed by Irish-born writers, journalists, and clergy all along the American frontier during the nineteenth century, functioned not only as vehicle for establishing the Irish within the unfolding American white nationalist narrative, but also, as Mary L. Mullen has argued, as a means of naturalizing the erasure of Indigenous peoples. This dual contention is rendered vividly when considered alongside accounts of Irish participation in brutal US Cavalry campaigns such as the 'Plains Wars' of the 1870s, as well as in the establishment of North American colonial settlements. With regard to the latter, Roscommon-born novelist, Dillon O'Brien (1818-1882), is a case in point—a one-time Indian school principal and leading advocate of Irish Catholic colonization of freshly appropriated Sioux land. Research has uncovered accounts of other Irish-born writers and soldiers who participated in the erasure of native peoples, both physically and metaphorically. Genocidal activities and land theft created conditions for the establishment of Catholic Irish settler colonies in the Midwest, promoted by the likes of O'Brien, John Sweetman, and the Kilkenny-born Bishop, John Ireland and others.

Biography: Peter D. O'Neill is an Associate Professor in the Department of Comparative Literature and Intercultural Studies at the University of Georgia. His publications include his award-winning monograph, *Famine Irish and the American Racial State*, and two essay collections, *The Black and Green Atlantic: Crosscurrents of the African and Irish Diasporas* (co-edited with David Lloyd,) and the newly-published *The Famine Irish Diaspora and Irish American Women's Writing* (co-edited with Marguérite Corporaal and Jason King.)

Panel 10:4 Reading Contemporary Irish Women's Writing

Chair: Kathleen Costello O Sullivan

Room T2:04

Carol Dell'Amico, Radical Vulnerability in Sally Rooney's Writing

Jie Wang, Becoming a Female Artist: Reading Anne Enright's *Actress* as a *Künstlerroman*

Abstracts and Biographies:

Carol Dell'Amico Radical Vulnerability in Sally Rooney's Writing

This paper explores a set of prominent, overlapping components in Sally Rooney's aesthetic: the merciless, quasi-demographic exposure of her characters' lives down to the last detail of their sexualities and the highlighting of the somatic body and intimate relationships. I observe that the texts' demographics are a means to systematically betray the vanities and weaknesses of her characters, thereby leaving them naked before and vulnerable to the reader's gaze and judgement, yet to the extent that we cannot but identify with the characters, judgment is inhibited. I observe further that Rooney's most vibrant characters are studies in both psychosomatic and run-of-the-mill bodily vulnerability (self-harming, illness), and that the novels' passionate plots place the characters in the closest possible relation to each other, signaling an investment in fast bonds—in community and in intersubjectivity. Indeed, the typical role of the novelistic protagonist, the single person at the center of things, is routinely circumscribed in Rooney's writing: there

is the intimate protagonist-pair of *Normal People* and the near full-on ensemble casts of *Conversations with Friends* and *Beautiful World, Where Are You*. I propose that Rooney writes to encourage us to recognize our fundamental human vulnerability and dispossession and, relatedly, the potential for ethical communities of care.

Biography: Carol Dell'Amico has been teaching Irish and British literature at California State University, Bakersfield since 2005 and is the author of *Colonialism and the Modernist Moment in the Early Novels of Jean Rhys* and many articles, including 'Anne Enright's *The Gathering*: Memory, Testimony, Trauma.'

Jie Wang *Becoming a Female Artist: Reading Anne Enright's *Actress* as a *Künstlerroman**

In *Actress* (2020), Anne Enright portrays two female artist figures, Norah FitzMaurice, a writer, and her mother, Katherine O'Dell, an actress. Through a non-linear storytelling approach that interweaves the past and the present, Enright shows how Norah and Katherine carve out places for themselves as artists. In this paper, I will trace the development of Norah and Katherine, unraveling the intricacies of their artistic journey and the transformative moments that shape their careers and leave a mark on their mother-daughter relationship. I will read *Actress* in the context of the tradition of *Künstlerroman*, which portrays the development of artists. I will in particular situate Enright's novel in within a tradition of *Künstlerromane* by Irish women writers, such as Kate O'Brien, Jennifer Johnston, Deirdre Madden and so on. In this way, this article aims to shed light on Enright's particular take on the concern with art and aesthetic, identity and femininity that have been at the heart of the *Künstlerroman* tradition.

Biography: Jie Wang is a PhD student at the Faculty of Arts at KU Leuven. She obtained her B.A degree in English Language and Literature in Yunnan University in 2019 and her M.A degree in Irish Studies in Beijing Foreign Studies University in 2022. In April 2020, she won Government of Ireland International Education Scholarship. Then from January to July 2021, she studied at the School of English, Drama and Film of University College Dublin as an exchange student.

At present, she researches the Irish female artist novels from the 1880s to the present, under the supervision of Professor Dr Elke D'hoker. Her research interests lie in the area of modern and contemporary British and Irish literature and gender studies. She has presented her papers at 2023 EFACIS Conference, The 6th International Postgraduate Conference in Irish Studies and BAAHE 2023.

Panel 10:5 Women and NI

Chair: Aidan Beatty

Room T2:05

Wendy Felese, *Now, and at the hour of our death: The place of religion in the lives of Tuaisceart Éireann women*

David Seán Glover, *A new perspective of the Border Campaign of 1956-62. Re-evaluating its context within the Irish historiography through a transnational lens*

Abstracts and Biographies:

Wendy Felese *Now, and at the hour of our death: The place of religion in the lives of Tuaisceart Éireann women.*

On the afternoon of 5 July 1970, British soldiers took over an area known as The Lower Falls of Belfast, Northern Ireland and imposed a strict curfew, shooting anyone caught on the street or even peeking out from their own doors and windows. They selected this area because as Republican activist Dominic O'Neil put it, 'this was the stronghold of Nationalism.'

By the afternoon of the third day of the invasion, women of Falls Road had reached their limit. Harriet Kelly describes young mothers, desperate to acquire milk and bread for their small children, congregating on the streets with prams or their babies in their arms, and advancing directly towards the line of armed soldiers. Forming 'a river,' they walked deliberately into a barricade of barbed wire and rifles. 'We walked with a vengeance to help our own people,' recalls Lily Hall.

Drawing from a land-based ethic, historiography, and textual analysis, I argue that these mothers embodied Catholicism as both political and religious identity, rooted in place (land). Northern Ireland women continue to do so to this day. Beginning in the context of BREXIT, I center the voices of women of Northern Ireland,

past and present, and investigate the place of religion as both a tool of resistance and a method for preserving memory, tradition, and ties to homeland.

Biography: Wendy Felese is an Assistant Professor of Native American Studies at Montana State University Billings. She begins each term with a ritual, by asking students to stand up, then glance down to where their feet are planted. They must then ask themselves two questions: 'Upon whose ancestral homeland am I standing?' and second, 'are the Indigenous peoples of this place present...are their voices being heard?' Her pedagogy aligns with a globally oriented Indigenous perspective, one mirroring current trends in the discipline, and reflected in The United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP), The World Conference on Indigenous Peoples (WCIP), and the United Nations Permanent Forum on Indigenous Issues (UNPFII).

David Seán Glover A new perspective of the Border Campaign of 1956-62. Re-evaluating its context within the Irish historiography through a transnational lens

The rationale behind the paper is to re-evaluate the IRA's Border Campaign which occurred from 1956 to 1962. In particular to undertake an intellectual biography of Seán Cronin's pursuit of the promotion of intellectual republicanism and the furtherance of social left-wing thought within that Campaign from a transnational perspective. It will strive to evaluate the proposition that Cronin facilitated the convergence of republicanism with republican activism, politics, journalism, radical arts, transnational republican networks and social and labor rights. This paper will consider that the events within Northern Ireland, Ireland and its transnational setting; (including support in Northern Ireland, Ireland, Britain and the U.S.A.) were key to the outcome of the Campaign. But it was hampered in this goal by the policy of internment, paucity of credible news and cold war influenced misinformation. Also, it will consider the long-term effects on the IRA and its subsequent split. Cronin was in direct communication with both the Official IRA and the Provisional IRA through this period. A long-serving political journalist for the Irish Times, he studied for his PhD in the Graduate Faculty of Political and Social Science of the New School for Social Research in New York.

Biography: I am a third year part-time PhD student at the Institute of Irish Studies at the University of Liverpool. My studies involve a majority of materials which are original and previously unexamined: including letters, notebooks, manuscripts, documents collated by Seán Cronin.

Panel 10:6 Novels: Aftermaths of Crises and the Novel

Chair: Deirdre Flynn

Room T2:06

Aran Ward Sell, *And is Only Raining: post-catastrophic Irelands in contemporary fiction*

Jason Matthew Buchanan, *Wandering in Ruined Homes: Post-apocalyptic Fiction by Irish Women Writers*

Galyna Hartischyn *From Prosperity to Decline: Narrative Representation of Trauma in the Celtic Tiger and Post-Boom Fiction*

Abstracts and Biographies:

Aran Ward Sell *And is Only Raining: post-catastrophic Irelands in contemporary fiction*

This paper examines new ways of conceptualising the relationship between neoliberal late capitalism and the climate crisis in Irish writing. It focuses on the imagined post-climate change Ireland of Danny Denton's novel *The Earlie King and the Kid in Yellow* (2018), which shows a feudal society clinging to a Dublin sunk below rising waters. This analysis posits that *The Earlie King* employs 'weird' methodologies to imagine an Ireland so wracked by environmental destruction that the transactional structures of capitalism which catalyzed this destruction are rendered inoperable by it. It draws upon Mark Fisher's work on 'eerie' and 'weird' modes of writing, and the partially overlapping theorisation of the 'New Weird' fiction movement by participating authors Steph Swainston and China Miéville.

Denton's post-capitalist vision is not alone in seeking to find new beginnings for Ireland in the aftermath of climatic and economic disaster. Fictional Irelands ravaged by the aftermaths of crisis are proliferating, in texts such as Sara Davis-Goff's *Last Ones Left Alive* (2018), Oisín Fagan's *Nobber* (2019) and David Mitchell's *The Bone Clocks* (2014), and the closer future Irelands of Denton's own *All Along the Echo* (2022) and Paul Lynch's *Prophet Song* (2023). Collectively, these texts display a direct inheritance of the 2008-9 financial

crash. Luke Gibbons writes that Irish modernists 'did not have to await the twentieth century to undergo the shock of modernity.'

Biography: Dr Aran Ward Sell is W. B. Yeats Postdoctoral Research Associate at the Keough-Naughton Institute for Irish Studies at the University of Notre Dame, Indiana, USA. He holds a PhD from the University of Edinburgh (under review for publication with Bloomsbury Academic). His research focuses on contemporary Irish modernist, experimental and 'weird' fiction and the aftermaths of economic and environmental crisis, focusing on writers such as Eimear McBride, Mike McCormack, Sara Baume, Anna Burns and Danny Denton. He has presented at conferences in the UK, Malta and Belgium, and published in *Irish Studies Review*, *HJEAS*, *C21 Literature* and *Alluvium*.

Jason Matthew Buchanan Wandering in Ruined Homes: Post-apocalyptic Fiction by Irish Women Writers

Post-apocalyptic fiction has gained significant popularity in recent years, expanding from classic science fiction stories of ruined futures to popcorn blockbusters portraying multiverse-spanning collapses, captivating readers with its dystopian landscapes and thought-provoking narratives. My paper analyses post-apocalyptic fiction by Irish women writers to present how they use their novels to critique the genre's tropes. In particular, my paper discusses Éilís Ní Dhuibhne's *The Bray House* and Sarah Davis-Goff's *Last Ones Left Alive* to show how both authors use post-apocalyptic Ireland to critique the masculine 'lone survivor' stereotype so common in the genre. Along with centering their fiction around female protagonists, Ní Dhuibhne's and Davis-Goff's books present their 'survivor protagonists' as enmeshed in societal and familial relationships that mark their narratives to be less interested in the trials of a lone survivor wandering a national wasteland and more concerned about the continued existence of communal structures--family, community, and nation--in their Irish post-apocalypses. As a result, Ní Dhuibhne and Davis-Goff create protagonists who wander the ruins of a decaying homeland and see how the threads of survivorship conflict with the multi-layered causes of the very apocalyptic landscape they inhabit.

Biography: Jason Matthew Buchanan is an Associate Professor of English at The City University of New York-Hostos. He has published articles in *Modern Fiction Studies*, *Studies in the Humanities*, and *Studi Irlandesi*. He is also the Chair of the English Department at CUNY-Hostos.

Galyna Hartischyn From Prosperity to Decline: Narrative Representation of Trauma in the Celtic Tiger and Post-Boom Fiction

The Celtic Tiger brought unprecedented economic prosperity and prompted political and cultural changes that demanded rapid adaptation to ongoing social transformation. However, the boom period also fostered 'the fall of the old order' (Cahill), primarily constituted by the Church-State alliance and cultural nationalism. This paper aims to explore the impact of unprocessed trauma on the boom and bust fiction, using Anne Enright's *The Gathering* (2007) and Donal Ryan's *The Spinning Heart* (2012) as examples. Furthermore, it seeks to discuss how thematising trauma can contribute to the construction of contemporary Irish identity. Both novels employ similar stylistic devices and narrative techniques commonly found in trauma fiction (Whitehead; Vickroy). Thus, the paper examines disjointed temporality (Carurh; Janet) and intertextuality in terms of figurative representation of traumatic intrusion, as well as the motifs of transgenerational haunting, dysfunctional family, and haunted house.

Biography: My name is Galyna Hartischyn; I am a PhD candidate at Leipzig University, Germany (Institute of British Studies, headed by Professor Dr Ralf Haekel). Currently, I am working on a project, 'Narrative Representation of Trauma in Contemporary Irish Fiction'.

I obtained my M.A. degree at Friedrich Alexander University of Erlangen-Nuremberg (Germany), where I completed an M.A. thesis on 'Blurring Identity Boundaries: Liminality of Gender and Race Categories in Trumpet and Why Don't You Stop Talking by Jackie Kay' (DAAD Scholarship).

Panel 10:7 Poetry: Ekphrasis, Poetry as Commemoration and Documentary Poetry

Chair: Kelly Matthews

Room T2:07

Evelyn Flanagan, *Poetry as Commemoration*: creative reflections on Ireland's past

Julie Morrissy, A Pre-History of Documentary Poetry in Ireland

Abstracts and Biographies:

Evelyn Flanagan *Poetry as Commemoration*: creative reflections on Ireland's past

Poetry as Commemoration, an initiative of the Irish Poetry Reading Archive in UCD, has encouraged creative engagement with archives and ephemera held in libraries, archives and museums across Ireland. It has resulted in the creation of a new archive of commemorative poems reflecting contemporary Irish society's engagement with the Decade of Centenaries.

Central to this project was an extensive national programme of community-based poetry writing workshops across Ireland for adults and children. These workshops, organised in partnership with Poetry Ireland and facilitated by poets, were inspired by direct engagement with primary source documents. Over 500 poems written in these workshops have been archived in the Irish Poetry Reading Archive in UCD, building a unique collection of community generated poetry.

The project has also involved commissioning 10 poems by poets including Stephen Sexton, Paul Muldoon, Seán Hewitt, Victoria Kennefick and Nithy Kasa. These poems have been recorded and preserved in the Irish Poetry Reading Archive, made accessible via YouTube and published in a limited edition fine press artists book entitled *Grief's Broken Brow*. The commissioned poems and some poems written at the workshops were also made available in public spaces via a Poetry Jukebox.

Biography: Evelyn Flanagan is the Head of Special Collections in UCD Library. She is responsible for UCD's rare books and literary archives including the library of the Catholic University of Ireland and the Royal College of Science, the Franciscan collection of early printed books, the Constantine Curran - Helen Laird collection which includes correspondence with Joyce and the archives of Patrick Kavanagh, Frank McGuinness, Maeve Binchy and Mary Lavin. Evelyn is one of the founders of the Irish Poetry Reading Archive and for the past two years, she has led the Irish Government funded project *Poetry as Commemoration*. She is a graduate of the University of Galway and is Chair of the Library Association of Ireland's Rare Books Group.

Julie Morrissy A Pre-History of Documentary Poetry in Ireland

The rise of documentary poetry in Ireland has been notable, particularly in the past decade. This documentary impulse is often understood as informed by North American poetry, with its strong tradition in the field. My paper will draw connections between docupoetry in mid-twentieth century Ireland, and the contemporary popularity of the form, challenging perceptions of its recent 'emergence'. Celia de Fréine's *Fiacha Fola / Blood Debts* (2004) remains a cornerstone of contemporary docupoetry in Ireland, and the book certainly represents an archival and documentary approach that became more prevalent throughout the 2000s. However, de Fréine does not reproduce or reconstruct language taken from other sources. More recently, poets such as Christodoulos Makris, Kimberly Campanello, Gail McConnell, and myself, employ documentary strategies as a guiding principle and regularly engage secondary materials in doing so. These poetries are experimental in nature and might be sometimes understood as 'found poetry', i.e. reproducing text from other sources. I will argue that documentary poetry that directly engages with secondary materials has been present since the mid-twentieth century in Ireland. I will examine John Montague's *The Rough Field* (1972), an unattributed 1948 poem about Hiroshima titled '6 August 1945' published in *Rann*, and Conleth Ellis's *After Doomsday* (1982). My paper will also consider the influence of international documentary poetry of the mid-twentieth century on the Irish scene, specifically drawing on a 1959 feature on Canadian poetry in *Threshold* magazine.

Biography: From 2021-22, Julie Morrissy was the first Poet-in-Residence at the National Library of Ireland. Her awards include the National Endowment for the Humanities, the Newman Fellowship in Creativity, and the 'Next Generation' Award and Literature Bursary from the Arts Council. She is based at Maynooth University as the postdoctoral researcher on *Irish Poetry Beyond Regionalism and Nationalism*, a HEA-funded project in the North-South Research Programme.

Panel 10:8 Technology and modern Ireland

Chair: Sabine Egger

Room T2:08

Christopher Dowd, Playing at Irish Identity in Video Games

Erin Kate Scheopner, *Newsworthy: The Historic Global Appeal of Ireland*

Paul G. Murphy, *Global Ireland's Open Movement for North America: A Case Study of the Montreal Irish Monument*

Abstracts and Biographies:

Christopher Dowd *Playing at Irish Identity in Video Games*

Over the past decade, increasing scholarly attention has been given to video games as a form of narrative media, with particular interest in how they not only represent various ethnic, racial, and sexual identities, but also in the ways in which they enable players to become these identities by immersing themselves in characters in a fictional world. This paper looks at the ways in which gamers have been able to adopt and perform for themselves a variety of Irish identities in video games. Many indie and big budget video games have featured notable Irish characters, inviting players to become Irish themselves in the world of the game. Unlike film or literature, which allow audiences to observe Irishness, video games require players to perform Irishness. Players are enabled in their performance of Irishness by sometimes stereotypical, but other times innovative cultural and ethnic coding. Video games represent a new beginning for Irish representation in media. This paper will examine a variety of recent games and the playable Irishness they contain, including *Folklore*, *If Found*, *The Saboteur*, *Assassin's Creed: Valhalla*, and more.

Biography: Christopher Dowd is a professor of both English and Game Design & Interactive Media at the University of New Haven. He is the author of *The Construction of Irish Identity in American Literature* and *The Irish and the Origins of American Popular Culture*, both from Routledge.

Erin Kate Scheopner *Newsworthy: The Historic Global Appeal of Ireland*

As the Decade of Centenaries Programme (2012-2023) has come to an end and Irish Studies scholars work to consider how to develop the field of study and navigate paths towards new beginnings, I am struck by the lessons from the recent reappraisal of contemporary Ireland and what we as scholars can learn from that process. Over the past 10 years we have seen great strides in bringing a more nuanced approach to the study of modern Ireland, moving away from well-worn narratives and attempts to be more inclusive. We have also seen tensions arise, areas of what Oona Frawley has coined 'oblivious remembering,' and the difficulty and limits of achieving an inclusive history. To move the conversation forward, it seems natural that we as scholars need to continue this process of reflection of not only what we remember but how we remember, and how this informs our present and our future.

As a media historian who focuses on the so-called 'Irish question,' I am interested in the utility of developing our historical understanding of Ireland outside of the island of Ireland and how insights from past contexts can help us to navigate and embrace the new changes that Ireland is currently dealing with. Using a case study of American, French, and Indian newspapers, this paper will spotlight historic press coverage of Ireland to consider how interest in Ireland was not relegated to the British Isles and that to deepen our understanding of modern Ireland, we must continue to move the conversation forward by widening our scope of inquiry.

Biography: Dr Erin Kate Scheopner is a historian of modern Ireland and Britain and is based at the Boston College Libraries. Her research explores the relationship between media and politics in the nineteenth and twentieth centuries. She is particularly interested in newspaper coverage of Ireland during its revolutionary period. Previous research projects include studies of the British national press and British suffrage press coverage of Ireland. Her next project focuses on US press coverage of Ireland.

Paul G. Murphy: *Global Ireland's Open Movement for North America: A Case Study of the Montreal Irish Monument*

Municipalities are essential in navigating the convergences crises of energy, food, and climate by fostering civic responsibility, while providing emergency services and public amenities. The Montreal Irish Monument is reframing Canada's Smart City policy debate, following Google's Sidewalk Labs pull-out in Toronto, by connecting issues ranging from civic education to a post-carbon society. Drawing on principles of Radical Open Access, North America's most ambitious Famine Memorial seeks to build upon Trinity College Dublin's legacy as a 'copyright library' of the British Libraries, established in 1801. A legal digital deposit with open access to publications is a catalyst for a knowledge society. By championing Open Education, Science, Data,

and Government for the 70 million-strong Irish diaspora, Ireland can spearhead a global digital revolution anchored in sustainable urban communities. The Montreal Irish Monument must commemorate the 6,000 Irish immigrants who perished in 1847 fleeing the Great Hunger, ensuring that local history informs holistic knowledge development. As the world faces the converging energy, food and climate crisis, Ireland can reach its 2025 objectives by leading global policy innovations in physical, social, and digital infrastructure by using openness to create smarter and more resilient network of communities.

Biography: Paul G. Murphy, Founder of Vitalism Civic Innovation has studied at universities in Calgary, Prague, Quebec City, Berkeley, and Montpellier. He is a Board Member with the *Association science et bien commun* and the Canadian Association for Irish Studies, while serving as Policy Manager for the Canadian Irish Migration Preservation Network

Panel 10:9 Revolutions: Gendered Violence, Transgressive Women and Female Republican Activity

Chair:

Room T2:11

Hayley Brabazon, Hegemonic Masculinity and the Rhetoric of Violence in Irish Republicanism: a catalyst for gendered violence?

Hilary Dully, Transgressive women and Daredevil Propagandists; What can we learn from the post-revolutionary activities of Cumann na mBan?

Susie Deedigan, They 'should not be penalised... for their heritage of Republican ideals': reconsidering female republican activity after the revolutionary period

Abstracts and Biographies:

Hayley Brabazon Hegemonic Masculinity and the Rhetoric of Violence in Irish Republicanism: a catalyst for gendered violence?

This paper interrogates the complex nexus of hegemonic masculinity, Irish republicanism, and the justification of gendered violence during the Irish Revolution. It will dissect the complex symbiosis between nationalist ideologies, gender constructs, and the rhetoric of violence, thereby illuminating the multifaceted and nuanced narratives of masculinity that were intrinsic to the Irish struggle for independence.

This paper will take an interdisciplinary approach which will facilitate an exploration of the construction of masculinity within the milieu of Irish Republicanism and its consequential impact on the portrayal and enactment of violence. The paper hypothesises that the dominant paradigms of masculinity significantly sculpted the narratives and rationalisations for violence, thereby reinforcing entrenched gender norms and contributing to the gendered violence characteristic of this historical period. It scrutinises the rationalisation of gendered violence under the guise of national liberation, unearthing the underlying gender dynamics at play. This analysis also examines how these gendered narratives not only mirrored but also perpetuated hegemonic masculinity.

Biography: Hayley is currently pursuing a PhD in history at Dublin City University. Her research focuses on the post-revolutionary lives of Irish republican women and how gender, class, social, cultural, and transnational factors shaped their experiences and identities.

Hilary Dully Transgressive women and Daredevil Propagandists; What can we learn from the post-revolutionary activities of Cumann na mBan?

Following the Irish Civil War and the birth of the Free State, a partitioned Ireland was on the cusp of new beginnings, following a traumatic birth. It was not the Republic that many had fought for, yet a majority accepted the compromise Free State as the best that could be achieved. But others were not prepared to let the Republican ideal die, amongst them a coterie of Cumann na mBan women, some of whom devoted the following decades to keeping the Republican aspiration alive. From the signing of the Treaty and into the 1930s, these women became able and daredevil activists and propagandists, using seditious publications, bill posting and court appearances as performative space to further their cause. Republican activist Máire Comerford was at the centre of these activities and her archive, now held by Boston College, contains evidence of these campaigns. Focussing on the Heads Up Bills (January-August 1922) and the Jury Intimidation Campaign of the late 1920s and early 30s, this paper will examine how the women of Cumann

na mBan transgressed behavioural norms expected of women of the time, while also engaging with what present day activists can learn from the post-revolutionary activities of Cumann na mBan.

Biography: Hilary Dully is a documentary film maker, researcher, film teacher/mentor and writer. Her documentaries have focussed primarily on those living on the margins of Irish society. In more recent years, Hilary has also worked in community settings, engaging in creative and collaborative filmmaking projects. Her PhD in Digital Arts (2017) examined Irish television current affairs debates about abortion from 1983 to 2013 and included a widely shown two screen film installation related to public versus private representations of abortion. More recently, Hilary edited the *Revolutionary Period Memoir of Máire Comerford, On Dangerous Ground*, published by Lilliput Press in 2021.

Susie Deedigan They 'should not be penalised... for their heritage of Republican ideals': reconsidering female republican activity after the revolutionary period

This paper re-considers the roles of women active within the militant republican movement during the years of the Second World War or 'Emergency'. It discusses women interned, sentenced, suspected and surveilled during the early 1940s. A handful of these women had been interned previously, during the Civil War. Some also came from families with well-known republican lineage and records of revolutionary service. Others remained active within the militant republican movement and played a role in the later conflict in the north. In this way, this generation bridges the gap between those active in Ireland's revolutionary period and those active during the later conflict known as 'the Troubles'. Despite this, their stories remain largely absent from mainstream academic narratives, public discourse and in some cases even from popular and community memory. The absence of these women's stories speaks to the masculinist ethos of the militant republican movement and to the wider marginalisation of women's experiences. This paper centres a hitherto neglected cohort of women to offer a new perspective on the period between the revolution and the troubles which affords us new insights into the afterlife of the former and the genesis of the latter.

Biography: Susie is a final year PhD candidate at Queen's University, Belfast. Her doctoral project examines the impact of gender on political imprisonment during the Second World War in Ireland. She recently completed a visiting fellowship in the Institute of European Studies at the University of California, Berkeley. She previously studied at Trinity College, Dublin and Balliol College, Oxford. Her previous research and broader interests include: female activism, labour and trade unionism; female associational culture and histories of incarceration. She is the Postgraduate Representative on the Executive Committee of the Women's History Association of Ireland.

Panel 10:10 Playing the Peace Talks Game (continues into the next session in the same room)

Chair: Beth A Wightman

Room T2:12

Beth A Wightman, Playing the Peace Talks

Reacting to the Past (RTTP) is a game pedagogy that immerses students in a specific historical situation. Half-day (3-hour) special session at the 2024 ACIS conference that introduces Irish Studies scholars to RTTP via an already developed game.

Ending the Troubles: Religion, Nationalism, and the Search for Peace and Democracy in Northern Ireland, 1997-98 was written by Dr. John Burney and Dr. Andrew Auge. Set during the multi-party peace talks at Stormont, the game asks students to consider questions such as 'What constitutes a national community? . . . When faced with two communities with different national allegiances based on ethnicity, religion, culture, and historical experience, how do you reconcile them so that they can function together in one political system? Or must they remain divided?' (Burney and Auge, 2021). Students play the roles of George Mitchell; Unionist, Nationalist, and SDLP party leaders; and the leaders of the National Women's Coalition, among others. In the ACIS session, faculty will play part of the game.

RTTP games center on 'messy problems without defined solutions that give students the chance to practice critical thinking, persuasion, teamwork, and problem-solving' (Burney and Auge, 2021). Both this particular game and the pedagogy itself have the potential to shape Irish Studies in the future, providing faculty with a novel way to bring Irish Studies into their classrooms.

Biography: Beth Wightman is Professor of English at California State University, Northridge. Her scholarship and teaching focus on 20th and 21st century modernism in Ireland and Britain. Her work has appeared in *Literature & History*; *LIT: Literature, Interpretation, Theory*; and *Cultural Studies*. She is also Vice Chair of the Reacting Consortium Board and is currently developing a Reacting to the Past game set in London in 1922.

Panel 10:11 Post-Colonial Legacies

Chair: Seán Farrell

Room T2:13

Gary Hussey, *Dangerous Memories and Entangled Temporalities: Irish Republicanism and the Postcolonial Politics of Time*

Ian d'Alton, *To the Northern Station: A southern Irish Protestant reflects on the elements of reassurance, comfort and identity for ex-unionists in a new Ireland*

Samuel Beckton, *Lessons of the Protestant Associations: Evidence submission to the Public Consultation on the Constitutional Future of the Island of Ireland Committee*

Abstracts and Biographies:

Gary Hussey and Liam Farrell *Dangerous Memories and Entangled Temporalities: Irish Republicanism and the Postcolonial Politics of Time*

In this presentation we develop a 'hauntological' reading of republicanism in postcolonial Ireland. This reading takes as its object the ways in which the politics of remembering — and remembering republican politics in particular — is equally a politics of time. Exploring the politics of republicanism through the lens of entangled temporalities, we develop an understanding of a particular mode of political desire. This republican political desire holds open the demand for a radical interrogation of the (post)colonial given. As such, it takes the form of a 'dangerous memory'. Through the concept of a 'dangerous memory', we excavate a certain republican politics of refusal, that haunts the legitimacy and automatic reproduction of the postcolonial settlement and the attendant proprietary relations of inequality that it formalizes — culturally, politically, economically and legally. This theoretical interpretation of Irish republican hauntology is empirically explored through three historical layers and entangled temporalities that are organized around the ghosts of Roger Casement — a radical republican figure. The dangerous memories of Casement not only disrupt the canonical or official interpretation of Irish republicanism, but also opens up the left-republican possibility to further interrogate the postcolonial present, both in Ireland and beyond.

Biography: Dr Gary Hussey is a social theorist who studies, amongst other questions, post-foundational approaches to the relationships between violence and the political. He is currently writing a monograph on the spatial dynamics of violence in the north of Ireland from the mid-nineteenth to the later twentieth century.

Ian d'Alton *To the Northern Station: a southern Irish Protestant reflects on the elements of reassurance, comfort and identity for ex-unionists in a new Ireland*

One hundred and one years ago Rosamond Stephen stood forlornly outside Dublin Castle as the change of regime was symbolised by its handover to the Provisional Government of the Irish Free State — 'It has haunted me ever since...it was horrid beyond words...'. But by 1995 Church of Ireland Archbishop Caird of Dublin could proclaim that the southern Protestant community in the Republic was 'a confident minority well understood and well accepted'. In that time it had moved decisively from clinging to the apron-strings of a British loyalism to finding a place in the Irish *patria*. This is a journey which northern loyalists may face in the not-too-distant future, whether they like it or not. This paper, then, offers some thoughts on how that journey might be navigated. It falls into two parts. The first essays to identify how the southern loyalists struggled through perilous waters in the decades up to the 1960s when, because of changes as a result of the Second Vatican Council, creeping secularisation and, later the establishment of new faith communities through immigration the Other became less alien and 'The Catholics became Protestants', in Roy Foster's economical, if rather provocative, phrase. The second part is much more speculative. Building on the author's connectivity with Irish Protestantism and through a psychological approach, it attempts to identify what comforts, reassurances and markers of identity will have to be offered to what would now be

ex-unionists – itself a description which cuts to the heart of what they believe themselves to be, just like Rosamond Stephen had to face a century ago.

Biography: Ian d’Alton, MA (NUI), PhD (Cantab.), was a recipient of the Royal Historical Society’s Alexander Prize in 1972. He is an historian primarily of southern Irish Protestantism, in its cultural dimensions largely. Amongst many publications, he is the author of *Protestant Society and Politics in Cork, 1812-1844* (1980), and co-editor of *Protestant and Irish: the Minority’s Search for Place in Independent Ireland* (2019). He is currently co-writing the volume on Wicklow in the county series of histories of the Irish Revolution. Dr d’Alton is a Visiting Research Fellow at the Centre for Contemporary Irish History, Trinity College, Dublin.

Samuel Beckton Lessons of the Protestant Associations: Evidence submission to the Public Consultation on the Constitutional Future of the Island of Ireland Committee

During the Irish war of Independence, Protestant Unionists in counties Cavan, Donegal, and Monaghan felt betrayed by their six county counterparts breaking the Ulster Covenant in abandoning a nine county Northern Ireland. However, the Unionist Associations of these counties evolved after the implementation of the Anglo-Irish Treaty in 1922 and adapted to their new political environment by becoming ‘Protestant’ Associations. These organisations were able to galvanise their respective counties Protestant communities into an effective voting bloc, being able to return PA candidates in general and local elections up to 1999, an intriguing achievement for local political bodies. These associations became voices for the local Protestant community for four generations.

This study was submitted to the Public Consultation on the Constitutional Future of the Island of Ireland for its relevance for the future. From studying these Associations, the same reaction can be expected from Northern Irish Protestants in the event of a United Ireland. Even if partition, ended its political and cultural impact could last a century just as these associations did. By looking at their history, recommendations can be made to ease the transition of a united Ireland to avoid the same mistakes that occurred towards border county Protestants.

Biography: Samuel Gary Beckton is a historian of Modern Irish History. He has an MPhil in International Peace Studies from Trinity College Dublin, an MPhil in Politics from Queen's University Belfast, and undertook a Department of Education PhD scholarship in History from Ulster University. He was awarded both the Broaden Horizons Travel Bursary in 2019 and the Findlater Award for Social Studies in 2022 from Ulster University. Samuel published his inaugural book in September last year, *The East Donegal Border Petition & Derry-Donegal Milk War, 1934-8* (Four Courts Press). He is a Project historian with the Newtowncunningham Community Outreach Project, a peacebuilding initiative in East Donegal. Through this role, on 30 September 2022, he spoke in the Seanad Éireann after submitting his research as evidence to the Public Consultation on the Constitutional Future of the Island of Ireland Committee.

Panel 10:12 Women’s Histories

Chair: Laoise Ní Cheallaigh

Room T2:14

Charlotte J. Headrick, Reclaiming Women’s History: Revisiting Patricia Burke Brogan’s Eclipsed

Molly Daly, The influence of the Irish state on the lived experience of women as revealed by the findings of the Commission on Emigration and Other Population Problems (1948-1951).

Melanie Finney, Feminine or Feminist: Public Art and Monuments of Irish Women

Abstracts and Biographies:

Charlotte J. Headrick Reclaiming Women’s History: Revisiting Patricia Burke Brogan’s Eclipsed

In 1999, I directed a production of Patricia Burke Brogan’s *Eclipsed* about the Magdalene Laundries at Western Kentucky University and later that year at Indiana University at the NEH seminar Widening the Stage, which celebrated a hundred years of Irish drama. As we took down the set for the production in order to travel back to Kentucky, the lighting designer for the production turned to me and said ‘You are not finished with this play.’ Her words have proven prophetic. Burke Brogan’s play was toured widely over Ireland; there have been numerous professional and amateur productions of the play all over Ireland, all over the United States, and all over the world.

Every production is a new beginning. *The Woman in the Wall* about the Magdalenes is being screened on American television in January of 2024. In 1992 the first production of *Eclipsed* was seen in Galway, Ireland. As a Moore Visiting Fellow at University of Galway, I worked with Patricia Burke Brogan to document the production history of the *Eclipsed*. This paper will explore the continuing importance of Burke Brogan's script which in 2023 was cited by Shaun Richards in his *Fifty Key Irish Plays* as one of the key plays of Irish literature.

Biography: Charlotte J. Headrick is a Professor Emerita of Theatre Arts at Oregon State University. A past president of the American Conference for Irish Studies, West, she has directed numerous premieres and productions of Irish plays all over the United States, particularly those written by women. She is widely published in the field of Irish drama. A former Moore Visiting Fellow at University of Ireland, Galway, she is co-editor with Eileen Kearney of *Irish Women Dramatists 1908-2001* (2014, 2016 Syracuse University Press). She is the recipient of the Kennedy Center/American College Theater Festival Medallion for service to that organization. She is also a Distinguished Professor for Undergraduate Teaching at Oregon State University. As an actress, she has acted in a wide variety of roles. Rima in Frank McGuinness's *Dolly West's Kitchen* 2015 is a favorite.

Molly Daly The influence of the Irish state on the lived experience of women as revealed by the findings of the Commission on Emigration and Other Population Problems (1948-1951).

Thirty years after achieving independence for the twenty-six counties, Ireland in the 1950s was a small isolated agrarian country with a primarily rural population with two fifths of its citizens living in towns of 1,500 people. This was a period of change and uncertainty in Irish history as the fledgling state tried to navigate and forge its identity in post war Europe. Still influenced by its colonial past Ireland's political and cultural leaders endeavoured to keep the Irish nation socially and culturally pure and free from protestant and capitalist influences that were emanating from Britain and America. As the rest of the world surged forward economically in the 1950s Ireland stagnated in the conservative and impoverished idyll envisioned by the above. For the 17% of the population who left Ireland in the 1950s, most of whom were women, this was not the vision or idyll either for their country or themselves. After the general election of 1948, the first inter-party government (1948-1951) led by John. A. Costelloe was faced with tackling the insurmountable problem of Irish emigration. Instituted in March 1948 the government appointed the Commission on Emigration and Other Population Problems to investigate various aspects of Ireland's population, but in practice it concentrated almost exclusively on emigration. Using a desk-based study this paper investigated the findings of the Commission and from this perspective examined the role of the state in the construction of female lives and its influence on their lived experiences during this period.

Biography: Molly Daly is a lecturer in Education, on initial teacher education programmes at Mary Immaculate College, St. Patrick's Campus, Thurles, Co. Tipperary, and has lectured on postgraduate programmes at MIC Campus, Limerick. Her research interests focus on History and Sociology of Education, Inclusive Education, the promotion of student-centred education through collaborative and inclusive practices, and the integration of methodologies and feedback appropriate to diverse learners.

Melanie Finney Feminine or Feminist: Public Art and Monuments of Irish Women

Public art and memorials represent and reflect what a culture finds meaningful and worth remembering. By examining the ways in which Ireland has chosen to publicly depict both famous and everyday women, this paper argues that there is still much work to be done regarding positive representation of Irish women's experiences. Various pieces of public art will be presented as both positive and negative examples that reveal a culture's historical treatment of, as well as future expectations about women's roles in society, employment, family life, and social activism.

As the United States has had to deal with its legacy of racism, memorials and statues to proponents of the American Civil War have been removed from public view. This paper argues that Ireland, too, should consider how women, if they have been represented at all, have been portrayed, and emphasizes the need for more inclusive and diverse public art.

Biography: Melanie Finney is Professor of Communication and Theatre at DePauw University. Her research interests concern identity, coping with loss and trauma, and various issues in Irish studies, including on how

people talk about and memorialize culturally significant events such as An Gorta Mór, the Easter Rising, and the Troubles in Northern Ireland, the legacy of the Troubles, and representation of Irish women.

Friday June 21st Parallel Panels 11 16:00 – 17:30

Panel 11:1 Food in Independent Ireland and Motherhood and the Constitution

Chair: Kathleen Costello O Sullivan

Room T2:01

Anke Klitzing, Nourishing the New Nation: How Food and Foodways in the Literature of the Period of Independence Refract the State of the Nation in Uncertain Times

Theodore Lehre, Motherhood and the Constitutional Pedestal

Abstracts and Biographies:

Anke Klitzing Nourishing the New Nation: How Food and Foodways in the Literature of the Period of Independence Refract the State of the Nation in Uncertain Times

A little over 100 years ago, the modern Irish state emerged in and into a period of uncertainty. Born out of revolutionary struggle and civil war, with a legacy of colonial rule and nationalist cultural revival, the modern nation had to find and define itself. A growing body of scholarship into Irish food history and food culture is showing how attention to food and foodways is a multifaceted tool for uncovering new aspects of Irish culture and society. Gastrocriticism is an innovative approach to reading imaginative text with a perspective informed by food scholarship. I will use such a gastrocritical lens to investigate the Irish literary imagination as it refracted the changing times and uncertainties of the nascent modern Irish state. Looking at a variety of texts such as St John Gogarty's *As I Was Going Down Sackville Street*, Farrell's *Troubles*, Bowen's *The Last September*, Laverty's *Never No More* and writings by Daniel Corkery, I will investigate how contemporary writers used food and foodways in their work to mirror their state of mind and the state of the nation, whether to mourn a loss of identity, navigate uncertain times or to embrace the changes and promises of the new Ireland.

Biography: Dr Anke Klitzing lectures at the Technological University Dublin in food culture, literature, and media. Her PhD research focused on developing the paradigm of gastrocriticism - the theory and methodology of reading food in imaginative texts. She serves on the organising committee of the Dublin Gastronomy Symposium and the Food and Drink, as editor of the *Journal of Franco-Irish Studies*, production editor of the *European Journal of Food, Drink, and Society*, and as co-host for Oxford Symposium on Food and Cookery 'WikiClub' virtual events.

Abstracts and Biographies:

Theodore Lehre Motherhood and the Constitutional Pedestal

In this paper, I will present a digital humanities project regarding parenthood and global legislation, and how it can be used to understand Ireland. I have mapped mentions of motherhood and childbirth in 111 constitutions, and will present on the findings that have resulted from this data collection. This project considers the intersections of parenthood with marginalized identities and contemporary anxieties, ultimately demonstrating the ways that Irish parenthood as a modern state of being can be viewed through an expansive international lens.

With a nod to Abby Bender's presentation on motherhood and anger at the 2023 New England Regional ACIS, I will also consider the way that motherhood's representation in global constitutions, and particularly Ireland's Article 41, contribute to the making of mothers and/or birth parents into nonpersons. I intend to consider the ways that two texts also cited in Dr Bender's presentation, *Milk: On Motherhood and Madness* by Alice Kinsella and *Soldier, Sailor* by Claire Kilroy can be put into conversation with my interactive map in the process of confronting the often destructive and dissociative experience of modern childbearing and -rearing.

Biography: Theodore Lehre is in their 5th year of the English PhD program at Boston College. They previously received a BA in English Literature from UC Berkeley. Their current scholarship focuses on gender and sexuality in Irish literature, particularly during the turn of the 20th century.

Panel 11:2 History, Culture and Queer Activism

Chair: Matthew Reznicek

Room T2:02

Kathryn Holt, Skirmishes, Fires, and Tar on the Dance Floor: Dance Halls as Sites of Political Conflict in 1930s Ireland

Cera Murtagh and Runa Neely, Challenging Sectarianism? Queer Activism after Conflict in Bosnia-Herzegovina and Northern Ireland

Emma Quinn, 'How could God love me?': Irish-American Catholics and AIDS in New York

Abstracts and Biographies:

Kathryn Holt Skirmishes, Fires, and Tar on the Dance Floor: Dance Halls as Sites of Political Conflict in 1930s Ireland

The most well-known political discourse surrounding dance halls in Irish history is the discourse surrounding the Public Dance Halls Act of 1935. The Act, which sought to regulate how, when, and where public dancing occurred, was primarily motivated by concerns surrounding public dancing and sexual immorality, with much of the focus on protecting the virtues of Irish women. However, in the mid-1930s, the archival record shows dance halls were also sites of conflict between the League of Youth and the IRA, with reports of arson, shots fired into halls, and tarring of dance floors to disrupt organizational dances. In this paper, I focus on these instances of violence and conflict to shape a broader picture of dance halls as an important site of social, cultural, and political negotiation in the 1930s. Through analysis of the archival record of physical altercations in the dance halls, I seek to unsettle some of the historically gendered language surrounding dance halls as sites of sexual immorality and shape a broader picture of the role these locations played in political conflict. In doing so, this paper aims to demonstrate the significance of social dance sites for understanding myriad aspects of Irish history.

Biography: Kathryn Holt holds a Ph.D. in Dance Studies from the Ohio State University. She is currently a Postdoctoral Research Associate in the Jane Nelson Institute for Women's Leadership at Texas Woman's University. Her research focuses on dance and the politics of gender, race, and ethnicity, primarily in Ireland and the Irish diaspora. Her most recent publication in the *Irish Studies Review* investigates the relationship between Irish American identity and whiteness in commercial Irish dance shows like *Riverdance* and *The Lord of the Dance*.

Cera Murtagh and John Nagle Contesting Power-Sharing? LGBTQ+ Activism and the Sexual Citizenship of Consociationalism

Consociational power-sharing has become a predominant tool of international peacebuilding, designed to manage violence by including the main conflictual groups in government. While including the primary ethnic groups, however, it stands accused of excluding 'others', not least women, migrants and those who simply do not identify as ethnic. In this way, power-sharing entails a citizenship regime based on ethnonational belonging that consequently denies or restricts inclusion to those outside these groups. Power-sharing's 'inclusion amid exclusion' problem bears clear implications for sexual minorities. However, notwithstanding some valuable contributions, the relationship between power-sharing and sexuality remains undertheorized. This paper takes a deeper look at that relationship and asks if consociationalism can be seen as a form of sexual citizenship, whereby rights are granted or denied on the basis of sexuality. Moreover, it examines LGBTQ+ rights activism in the context of power-sharing and probes how LGBTQ+ groups can claim rights within a system that ostensibly denies space to groups that mobilize on a non-ethnic basis. These questions are applied to the case study of Northern Ireland, through analysis of the extant scholarship, institutional analysis of the consociational institutions and analysis of semi-structured interviews with LGBTQ+ activists and other relevant actors. The paper argues that power-sharing is not only exclusionary of LGBTQ+ rights, but fundamentally produces sexual citizenship, a system that demarcates the boundaries of inclusion into the state in terms of sexual orientation. Furthermore, its findings demonstrate, creative, but also calculated agency by activists to navigate this ethnicized context in pursuit of their rights. In this way, the paper seeks to contribute to a more systematic understanding of the relationship between consociation and sexuality and inform debates about post-conflict institutional design for greater inclusion.

Biography: Dr Cera Murtagh is Assistant Professor in Irish Politics and Comparative Politics at Villanova University. Her research concerns conflict and peace and gender politics. Her work has been published in journals including *International Political Science Review* and *Nations and Nationalism*. She previously worked as Research Fellow at Queen's University Belfast on a project concerning power-sharing and minority inclusion. She holds a PhD and an MSc from the University of Edinburgh and a BA from NUI Galway.

Emma Quinn 'How could God love me?': Irish-American Catholics and AIDS in New York

The LGBTQ+ Irish-American community in New York in the final decades of the twentieth century is most publicly defined through the protests and legal battle over the right of the Irish Lesbian and Gay Organization (ILGO) to march in the annual St. Patrick's Day Parade. However, the ILGO did not emerge as a fully formed group independent of the broader New York Irish and New York LGBTQ+ communities. On the contrary, the ILGO was just one activist group organized in a very specific context – a post-Reagan United States, a New York-based gay and transgender community grappling with the AIDS crisis, and an Irish-American community where the Catholic Church held a lot of power and influence.

In this presentation, I will unpack the sometimes-occluded spaces where Catholicism and queerness overlapped and intersected with Irish America. By examining the legacy of St. Vincent's Hospital in Greenwich Village, which housed the first AIDS ward on the east coast, I seek to complicate the rigid dichotomies about ethnic, religious, and sexual identities often applied both then and now. I hope to illuminate the complex relationships in New York's Irish-American community that predate ILGO and expand the one-dimensional historiography of Irish LGBTQ+ New York.

Biography: Emma Quinn is a graduate student in Glucksman Ireland House's Masters in Irish and Irish-American Studies program, with an expected graduation date of May 2024. Her interests lie in the intersection of religion, gender, sexuality, and identity, with a particular focus on the Irish in New York. She is also the winner of the 2023 Irish Legal History Society Postgraduate Essay Prize.

Panel 11:3 Friel, Financial Sustainability and the Abbey

Chair: Jose Lanfers

Room T2:03

Kelly Matthews, *The Play That Almost Wasn't: A Production History of Philadelphia, Here I Come!*

Patricia O'Beirne, *It's Time to Talk Finance! The Price of Performance and Sustainability for Independent Theatre Companies*

Virginie Roche-Tiengo, *Embracing Change: New Beginnings at the Abbey Theatre*

Abstracts and Biographies:

Kelly Matthews *The Play That Almost Wasn't: A Production History of Philadelphia, Here I Come!*

Brian Friel's *Philadelphia, Here I Come!* was his breakthrough play, and the first that brought him to the attention of American theatre audiences. As is well known, he wrote the play after spending several months observing Sir Tyrone Guthrie directing rehearsals of Shakespeare and Chekhov at his new repertory theatre in Minneapolis, Minnesota—Friel's first experience of life in the United States.

But the play's production history is less straightforward. Recently uncovered letters and documents reveal that *Philadelphia, Here I Come!* nearly lost its spot in the 1964 Dublin Theatre Festival to a rival script by Eugene McCabe, and that Friel and director Phyllis Ryan had a serious falling out over whether *Philadelphia* was ready for performance. It later transferred to Broadway only after Friel failed to find a West End producer for it, and he settled on a BBC radio adaptation after much debate about the play's technical and linguistic suitability for broadcast.

Among other archival documents, this paper will discuss letters between Friel, Guthrie, and the play's prospective producers as to who was the ideal audience for *Philadelphia, Here I Come!*

Biography: Kelly Matthews is Past President of ACIS and Professor of English at Framingham State University in Massachusetts. Her first book, *The Bell Magazine and the Representation of Irish Identity*, was published by Four Courts Press in 2012, and she co-edited *The Country of the Young: Interpretations of Youth and Childhood in Irish Culture*, published by Four Courts in 2013. Her current research focuses on the first decade of Brian Friel's career (1956-1966), drawing upon new archival material from *The New Yorker* and the BBC.

Patricia O'Beirne It's Time to Talk Finance! The Price of Performance and Sustainability for Independent Theatre Companies

This paper foregrounds novel research being carried out for 'The Price of Performance' (TPOP) at the University of Galway sponsored by the IRC Laureate scheme. TPOP provides the first transnational, interdisciplinary, qualitative, and quantitative analysis of the economics of independent theatre production between 2000-2020, informed by the economic, geographic, artistic and socio-cultural conditions of Ireland, Northern Ireland and Scotland.

TPOP's close reading of the financial structures or funding history of six independent theatre companies in three different locations allows for a unique intervention in the field of theatre studies, bridging the discipline with cultural economics and cultural policy. Companies include Branar (Galway), Rough Magic (Dublin), Kabosh (Belfast), Catherine Wheels (Musselburgh), Dogstar (Inverness) and Oceanallover (Dumfries and Galloway). Engaging with questions of economic sustainability in the arts throughout two decades of political change, inflation, demographic shifts, precarious work practices, and a global pandemic which forbade collective gathering, this paper asks if, how and when sustainable budgetary or funding models emerge. This analysis is further informed by recent arts and cultural policies in Ireland, Scotland and Northern Ireland, and comparable EU regions, reviewing models of viable production transnationally.

Biography: Dr Patricia O'Beirne is a postdoctoral researcher in the University of Galway, working with PI Dr Miriam Haughton on 'The Price of Performance: A Question of Economic Sustainability for Independent Theatre Production in Ireland, Northern Ireland and Scotland 2000-2020' (TPOP). She completed her Doctoral Thesis as an Abbey Theatre Digital Archive Research Fellow (2018), with the O'Donoghue Drama, Theatre and Performance Centre in University of Galway. She has published papers and written chapters for collections on topics such as feminist theatre in 1980s Ireland, political and working class plays as interrogations of societal concerns and work engaging with the archives.

Virginie Roche-Tiengo Embracing Change: New Beginnings at the Abbey Theatre

Conjuring the representation of change, the actualizing of a potentiality, as well as its opposite counterpart, iteration, requires a kaleidoscopic approach to understanding the role and craving for change both on and offstage in post-Brexit Ireland. This includes examining its presence in theatres, such as the Abbey Theatre, its societal representation and cultural appropriation to explore interrelated topics such as change and iteration, i.e., the repetition which alters the idealization it reproduces, and a vanishing cultural identity overflowed by an increasing process of globalization. Commenting on her appointment as the new Artistic Director of the Abbey in 2021, Caitríona McLaughlin said: 'We are in a time of profound and existential change; but also one of potential and renewal.' We will first explore how the representation of change and iteration partake in the shaping of a renewed national identity. We will then focus on the new Irish vision of Molière exemplified by the latest translation/ adaptation of *Tartuffe* by Frank McGuinness, directed by Caitríona McLaughlin. And finally we will explore the darkly comic mirror to life of the 2023 new production of *The Quare Fellow* at the Abbey Theatre, embracing change and continuing Brendan Behan's legacy of subversion.

Biography: Virginie Roche-Tiengo, is an Associate Professor in Irish Studies at the University d'Artois. Following her Ph.D. at the Sorbonne on *Lost Unity: The Poetics of Myth in the Theatre of the Irish Playwright Brian Friel*, she has published on Irish drama, in particular the work of Brian Friel, Thomas Kilroy, Frank McGuinness, Richard Brinsley Sheridan, Lady Gregory, James Joyce, Brendan Behan and Samuel Beckett. The latest international conference she co-organized in October 2018 at the University Sorbonne Paris Nord was entitled *Crossing Borders: Contemporary Anglophone Theatre in Europe*. Her research also focuses on law, human rights, and theatre.

Panel 11:4 Environmental Concerns and Change

Chair: Síle Ní Choincheannain

Room T2:04

Maureen A Horgan, The Role of Contemporary Attitudes in Navigating a Changing Ireland

Connal Parr, Other People's Struggles: The Solidarities of the Irish Anti-Apartheid Movement

Abstracts and Biographies:

Maureen A Horgan The Role of Contemporary Attitudes in Navigating a Changing Ireland

The academic disciplines of psychology and law inform our understanding of attitudes and their role in affecting positive change in contemporary Ireland. Predispositional attributes of persuasion interact to influence the internal mediating processes and produce observable communication effects indicative of attitude change from opinion, perception, and action changes. As contemporary Ireland navigates change within and beyond its borders, the academic disciplines of psychology and law converge to inform the multi-disciplinary fields that comprise Irish studies. This unique perspective analyzes the interrelationship of psychology and law as Ireland navigates and embraces new opportunities in this new millennium.

Biography: Maureen A. Horgan, earned her Ph.D. from the University of Galway in Psychology, J.D. from Quinnipiac University School of Law, and M.A. from the University of New Haven Graduate School in Organization/Industrial Psychology. She has lectured as an Adjunct Professor at Post University, the University of New Haven, Central Connecticut State University, and Waterbury State Technical College. She is admitted as an attorney to the Bar of the State of Connecticut, United States District Court for the District of Connecticut, and the United States Supreme Court.

Connal Parr Other People's Struggles: The Solidarities of the Irish Anti-Apartheid Movement

Though polemical comparisons traditionally label Northern Ireland an 'Apartheid Orange state', there were genuine political crossovers between South Africa and Ireland, embodied by the flamboyant figure of 'exile' Kader Asmal (1934–2011), who – with his English wife Louise – brought together a vibrant scene of trade unionists, activists, artists, and future Taoisigh and Irish Presidents to form the Irish Anti-Apartheid Movement (IAAM) in 1964. Poet Seamus Heaney was later to be particularly prominent, going so far as to attend the famous pickets of Dunnes Stores' Henry Street branch, which started when checkout worker Mary Manning refused to handle South African goods in July 1984. The IAAM was a broad-based movement representing different things to different people. The Asmals presided over one of its worlds from their Dublin home(s). The Dunnes Stores protest represented another component. So too did the actions of individual sports figures such as rugby players Tony Ward and Hugo MacNeill. The paper shows how the organization changed across thirty years; from the intimate 'ballad boom' and civil rights-infused scene of mid-1960s Dublin to the transition to South African democracy, via the 8,000-strong January 1970 march against the Springboks rugby team, and individual stands along the way.

Biography: Connal Parr is Assistant Professor in History at Northumbria University. He previously held postdoctoral and teaching posts at the University of Oxford and Fordham University's London Centre. His first book *Inventing the Myth: Political Passions and the Ulster Protestant Imagination* was published in 2017 and was shortlisted for the Ewart-Biggs Literary Prize and the Royal Historical Society's Whitfield Prize for distinguished first books.

Panel 11:5 Irish and Victorian Studies

Chair: Aidan Beatty

Room T2:05

Renée Fox, Revolutionary Realisms: 1798 and the Genres of Victorian Fiction

Colleen English, 'this amphitheater of strife': Mangan's 'The Dying Enthusiast' and Shelley's 'Adonais'

Malama Wilson, 'To Mould Out of Ghost:' Death and the Future in John Banim's Literature

Abstracts and Biographies:

Renée Fox Revolutionary Realisms: 1798 and the Genres of Victorian Fiction

This paper uses 19th- and early 20th-century historical fictions of the 1798 United Irishmen uprising to reassess the ways that we understand genre and its hierarchizing effects across 19th century British and Irish literary history. The paper examines how Michael Banim's *The Croppy*, Emily Lawless's and Shan Bullock's *The Race of Castlebar*, and—less obviously—Charles Dickens's *A Tale of Two Cities* negotiate the relationship between realism and the gothic as they unfold their domestic plots against the ruptures of the 1798 rebellion. I bring these three novels together to consider how all three embed their stories of national revolutions within a wider global constellation of late 18th-century uprisings, and, in turn, to discover ways that these shared global networks (stretching across Ireland, England, France, Europe, and the Caribbean) present challenges to conventional ways of categorizing these texts within an imperialist developmental

narraEve of 19th-century fiction. My aim is not only to offer new readings of Banim, Lawless, and Dickens that reveal all three novelists to be similarly skeptical about the possibility of any genre enabling the simultaneous narration of revolution and domestic telos, but also to allow these new readings to help me reimagine the relationship between Irish studies and Victorian studies at a moment when both fields are seeking new ways to look outward from their deeply insular roots.

Biography: Renée Fox is Associate Professor of Literature, Co-Director of the Dickens Project, and Co-Director of the Center for Monster Studies at the University of California, Santa Cruz. She is the author of *The Necromantics: Reanimation, the Historical Imagination, and Victorian British and Irish Literature* (The Ohio State University Press, 2023), co-editor (with Mike Cronin and Brian O’Conchubhair) of the *Routledge International Handbook of Irish Studies* (Routledge, 2021), and co-editor (with Mary Mullen) of the forthcoming volume *Race, Violence, and Form: The Referent of Ireland in the Nineteenth Century* (Liverpool University Press, 2025).

Colleen English ‘this amphitheater of strife’: Mangan’s ‘The Dying Enthusiast’ and Shelley’s ‘Adonais’

This paper examines James Clarence Mangan’s elegiac mode by considering The Dublin Penny Journal version of ‘The Dying Enthusiast.’ The poem begins with an epigraph from Percy Bysshe Shelley’s famous elegy for John Keats, ‘Adonais’ (1821), which creates a contrast between the pastoral elegiac tradition out of which Shelley is writing and Mangan’s verse, which is elegiac, but does not adhere to many of the conventions of that genre. Mangan’s poem is a conversation between the speaker and the friend, in which the speaker asserts that death is more pleasurable than life. While the life of the deceased is often celebrated in the movement from grief to compensation, the elegy generally reveals more about the poetic speaker than it does about the deceased. Mangan defies these conventions by writing in an elegiac mode that does not memorialize the dead, suggesting that for Mangan, death functions as more than just an experience that should be lamented, rather it is a phenomenon that shapes human perception. In so doing, Mangan highlights the reflective qualities of elegy, indicating that like many of his Victorian contemporaries, he saw the poetry of mourning as affectation with no real power to circulate through society.

Biography: Colleen English is an Instructor in the English Department at Loyola University Chicago and co-convenes the Irish Studies Scholarly Seminar at the Newberry Library. She has research interests in British and Irish romanticisms and has published on this topic as well as on cultural mourning practices. Her current research projects include representations of seaweed in nineteenth-century women’s writing and a book project entitled, *Writing the Dead: Archipelagic Networks in Irish Romantic Elegiac Poetry*.

Malama Wilson ‘To Mould Out of Ghost:’ Death and the Future in John Banim’s Literature

John Banim’s 1824 text *Revelations of the Dead Alive* imagines 2023 London through the eyes and experience of a partially-dead Irishman. Through aggressive satire, Banim thrusts the protagonist into the absurdity of this future world, mocking not just its art and innovation but also the means by which such a bizarre state of suspended animation allows for this encounter of an envisioned future. This is not the only time Banim engages with futurity as his 1825 story *The Fetches* negotiates prophetic entities of the soon-to-be-dead: doubles of what is and what is to come. This paper will examine how these two texts navigate the paths of both the endings and emerging beginnings that are mediated by strange, preternatural deaths. Further, this talk will engage with questions regarding the requirement of death to imagine a future and how such functions in Banim’s literature. That is, how do these texts not just depict but also interact with prophecy and how reliable is such? Finally, this paper will discuss how the futures of individuals and collectives are represented in time, simultaneously existing as ghosts and premonitions, and what that means for the conceivability of their presumed potential and of their continued existence.

Biography: I am a second year English PhD student at Boston College. My interests of study revolve around community building, identity, environment, and the incorporation of the dead in primarily Irish, Scottish, and British literature from the 19th to the mid 20th century.

Panel 11:6 Memory, Commemoration and Looking to the Future

Chair Sarah O’Brien

Room T2:06

Guy Beiner, *The Tense Future of Memory*

Julien Guillaumond, Ireland's Global Strategies and Irishness in the 21st Century: New Beginning or Same Old Story?

Lachlan Whalen, 'It Is Surprising What Even the Confined Eyes and Ears Can Discover': Representations of Bobby Sands's Hunger Strike in Graphic Novels

Abstracts and Biographies:

Guy Beiner The Tense Future of Memory

In marking the end of the Decade of Centenaries and acknowledging Ireland's ongoing preoccupation with commemorations, it is worth contemplating to what extent this obsession with the past, which is more often than not perceived as traumatic, has taken on board the sweeping changes that Ireland has been undergoing in recent years and the possibilities that these changes may offer for re-imagining Ireland's future. If memory is in essence a representation of the past grounded in an ever-changing present, what can the boom of interest in historical remembrance offer towards navigating the uncertainties of our time? This question will be addressed historically by looking back at the fin-de-siècle fascination with commemoration and memory, which pivoted on anxieties and expectations towards the advent of the twentieth century.

Biography: Guy Beiner is the Sullivan Chair of Irish Studies at Boston College. He is the author of the award-winning books *Remembering the Year of the French: Irish Folk History and Social Memory* (University of Wisconsin Press) and *Forgetful Remembrance: Social Forgetting and Vernacular Historiography of a Rebellion in Ulster* (Oxford University Press). Among his recent publications is the article 'Remembering to Forget: Heaney and 1798 Revisited' in the special issue of *Éire-Ireland* on 'Seamus Heaney's Afterlives' (2023).

Julien Guillaumond Ireland's Global Strategies and Irishness in the 21st Century: New Beginning or Same Old Story?

Recent publications from the Irish Department of Foreign Affairs, *The Global Island* (2015), to the late White Paper from the Department of the Taoiseach, *The Global Ireland* (2018), identified challenges Ireland and other EU nations would have to face in the forthcoming years within an uncertain international context marked by the widespread use and influence of new technologies, together with a major global shift in geopolitical and economic power to the East and South. A series of policy initiatives and strategies were recommended to deal with such a fast-changing environment, even though Brexit had not yet fully materialized nor the war in Ukraine yet begun, leading in turn to further questioning on Ireland's policy of neutrality as well as on Ireland's relationships with China.

Considering some specific country-strategies, in particular towards the African continent, this paper will study their characteristics, and assess to what extent both challenges and solutions address a changing international environment. In so doing, our paper will also consider the way such strategies present and promote Irishness abroad, and reflect on its consequences on Irish identity.

Biography: Julien Guillaumond is a Senior lecturer in the Department of Applied Foreign Languages at Clermont-Auvergne University where he is teaching Irish history and business English. He holds a PhD in Irish studies from Sorbonne University on social and economic inequalities in 20th century Ireland. He is a member of the research lab Communication and Sociétés, and is currently part of the GIS EIRE research network. His research interests include citizenship and inequality issues in contemporary societies as well as various aspects of Irish political, economic and social history in the 20th and 21st centuries. He is currently working on the role and place of Ireland in the world.

Lachlan Whalen 'It Is Surprising What Even the Confined Eyes and Ears Can Discover': Representations of Bobby Sands's Hunger Strike in Graphic Novels

Prison writing and graphic novels are two genres that historically have been marginalized in academic discourse. Yet, despite—or perhaps in part because of—this, they both can be effective media through which subaltern populations can contest dominant narratives and aesthetics in both form and content. As I have argued elsewhere, prison texts such as Bobby Sands's diaries, written in secret on individual cigarette papers and bits of toilet roll and smuggled out of the H Blocks, evince the prison environment that produced them in their necessary fragmentation. Given this, the fragmented panels and gutters of Gerry Hunt's

graphic novel *Bobby Sands: Freedom Fighter* provide a fitting formal matrix through which this segmentation can be made visible. Likewise, these discrete panels reflect in interesting ways the episodic, discontinuous, potentially rehabilitative, and visual nature of traumatic memory itself. The graphic novel as a popular form also echoes the earliest textual history of Sands's diary, which first appeared as a special section of *An Phoblacht / Republican News* published just over a month after his death. In both spatial and discursive senses, the pairing of prison writing and graphic novels has a unique capacity to destabilize a linear status quo.

Biography: Lachlan Whalen is Editor-in-Chief of *Clio: A Journal of Literature, History, and the Philosophy of History*, an associate professor of English, and the Director of International Studies at Purdue University Fort Wayne. His research focuses primarily on Irish political prisoners: his most recent article on the topic, centered on the Price sisters and the gendered dimensions of Republican hunger strikes, appeared in *New Hibernia Review* (Summer 2019). His monograph, *Contemporary Irish Republican Prison Writing*, was published in 2007. He also has an abiding interest in 19th-century US luthiers, and has published research about violinmakers like H.H. Heskett in *Fiddler* magazine.

Panel 11:7 Urban and Rural Imaginaries in Contemporary Fiction

Chair: Deirdre Flynn

Room T2.07

Miriam Mara, Requiem for Freedom in the Land: Caoilinn Hughes' *The Wild Laughter*

John Conlan, Lodged in the room of ousted possibilities: Possible Worlds Theory and the Speculative Turn in Recent Irish Writing—from Stephen Sexton and Doireann ní Ghríofa to Paul Lynch

Nora Bonner, 'Punishment' vs. 'Accountability' in Tana French's *The Likeness*

Abstracts and Biographies:

Miriam Mara Requiem for Freedom in the Land: Caoilinn Hughes' *The Wild Laughter*

In Caoilinn Hughes' second novel *The Wild Laughter*, the scéalaí cliste's journey from the farm to the prison provides an overarching extended metaphor for Ireland's post-crash inability to reconnect with the land. Early in the novel Hart Black's brother and ostensible antagonist Cormac asks scathingly, 'and I suppose you think seven billion people can be fed on a batch of organic carrots' (2) in response to his reticence about using chemical pesticides. Doharty's nascent care for the health of land, vegetable, and animal in the face of his brother's ongoing cynicism make him the easy fall guy in the assisted suicide of the Black patriarch. As the working farmer of the two sons born there, Doharty remains the h[e]art of the Irish family, when land, father, and sanity fall away during the economic downturn. Like Ryan Denis's *The Beasts They Turned Away* and Tana French's *The Searcher*, also published in 2020, *The Wild Laughter* inserts violence and destruction into the family farm, showing the incivility of urban infiltrations like legal courts into rural settings, and casting darkening hints about the viability of working the ecologically damaged land.

Biography: Miriam Mara is Professor of English and Director of the School of Humanities, Arts, and Cultural Studies at Arizona State University. Her research interests include Irish literature, and food studies. She also investigates intersections of medical texts, cultural representations of illness, and gender. Publications appear in *New Hibernia Review* and *Irish Studies Review*, and she is currently working on a book addressing food sovereignty in Irish farming texts.

John Conlan Lodged in the room of ousted possibilities: Possible Worlds Theory and the Speculative Turn in Recent Irish Writing—from Stephen Sexton and Doireann ní Ghríofa to Paul Lynch

This paper resurrects a theoretical model of literary narrative that gained popularity in the 90s, whose fragments survived in criticism of Irish literature up until 2011: Lubomír Doležel's 'possible worlds' theory, as outlined in his book *Heterocosmica* (1998).

Contemporary Irish writers have engaged with the concept of possible worlds in various ways. From the poetry of Stephen Sexton, to the creative non-fiction of Doireann ní Ghríofa, to the dystopian fiction of Paul Lynch, a palpable sense of the present moment's radical indeterminacy can be observed—its un-fixedness as a hinge-point between multiple possible futures, and multiple possible interpretations of the past (with all of its missed opportunities).

'The future is always on the way' as Sexton writes in one of his poems. As Sexton here satirizes the failures of our current neoliberal moment—empty promises disguised as infinite potentiality—writers like Ní Ghríofa have likewise explored issues of precarity and the under-resourcing of Irish creatives through representations of precarious women producers and the potentialities that they re-activate within past narrative sources (*A Ghost in the Throat*). Lynch, for his part, has adopted a speculative mode in his imagining of a near-future dystopia, a fully 'possible' Ireland that has been submerged by authoritarianism. My paper discusses common narrative concerns across these writers, outlining the metaphysical underpinnings of theories of the 'possible' (from Aristotle to Agamben to Dolezel).

Biography: John Conlan (he/him) is a graduate of the University of Notre Dame, Indiana, and has worked as a lecturer and tutor at Maynooth University and UCD since 2022. His published work on modernism and contemporary US literature can be found in *The Dublin James Journal*, *Rivista Costellazioni*, *The Parish Review*, and *The Journal of Comics*. He currently resides in Maynooth, where he is working with Behnam Faghieh of Maynooth computer science on a research project that uses machine learning/AI to explore archives of sean-nós song.

Nora Bonner 'Punishment' vs. 'Accountability' in Tana French's *The Likeness*

Tana French's 2007 detective novel, *The Likeness*, poses questions similar to those echoed recently by visionaries seeking alternatives to carceral institutions for addressing the problem of societal violence. Set to the backdrop of Ireland's Celtic Tiger economic boom, French's protagonist, Cassie Maddox, takes on a somewhat outlandish undercover opportunity to pose as a stabbing victim who returns home to continue intimate friendships with those who have caused her harm. Such a situation creates the conditions for a transformative justice dialogue between victim and perpetrator, as outlined in Danielle Sered's *Until We Reckon: violence, mass incarceration, and the road to repair* (The New Press: 2019). At the heart of her argument, Sered differentiates between 'punishment' and 'accountability,' elaborating on how incarceration provides an ineffective and often harmful solution that forces perpetrators to undergo harsh punishment without opportunities to try and repair the harm(s) they have caused their victims. The 'undercover plot' in French's novel then creates the conditions for a transformative justice dialogue with better potential for repair. The result is a nuanced interrogation into whether policing and prisons escalate rather than solve the problem of societal violence.

Biography: Nora Bonner, Ph.D. teaches English composition at Georgia State University with an interdisciplinary focus on abolitionist rhetoric. Her critical work has been published in *Crossroads: a Journal of English Studies* and her fiction has been published in *Shenandoah*, *the North American Review*, *the Best American Non-Required Reading*, and elsewhere. She is originally from Detroit.

Panel 11:8 Playing the Peace Talks Game (continued from Panel 10:10 in the previous session)

Chair Beth A Wightman

Room T2:08

Beth A Wightman Playing the Peace Talks

Reacting to the Past (RTTP) is a game pedagogy that immerses students in a specific historical situation. Half-day (3-hour) special session at the 2024 ACIS conference that introduces Irish Studies scholars to **RTTP** via an already developed game.

Ending the Troubles: Religion, Nationalism, and the Search for Peace and Democracy in Northern Ireland, 1997-98 was written by Dr. John Burney and Dr. Andrew Auge. Set during the multi-party peace talks at Stormont, the game asks students to consider questions such as 'What constitutes a national community? . . . When faced with two communities with different national allegiances based on ethnicity, religion, culture, and historical experience, how do you reconcile them so that they can function together in one political system? Or must they remain divided?' (Burney and Auge, 2021). Students play the roles of George Mitchell; Unionist, Nationalist, and SDLP party leaders; and the leaders of the National Women's Coalition, among others. In the ACIS session, faculty will play part of the game.

RTTP games center on 'messy problems without defined solutions that give students the chance to practice critical thinking, persuasion, teamwork, and problem-solving' (Burney and Auge, 2021). Both this particular

game and the pedagogy itself have the potential to shape Irish Studies in the future, providing faculty with a novel way to bring Irish Studies into their classrooms.

Biography: Beth Wightman is Professor of English at California State University, Northridge. Her scholarship and teaching focus on 20th and 21st century modernism in Ireland and Britain. Her work has appeared in *Literature & History*; *LIT: Literature, Interpretation, Theory*; and *Cultural Studies*. She is also Vice Chair of the Reacting Consortium Board and is currently developing a Reacting to the Past game set in London in 1922.

Panel 11:9 The Varieties of Irish Political and Cultural Masculinities, 1893-1980

Chair: Seán Farrell

Room T2:11

Aidan Beatty, 'The Gaelic League and the Languages of Capitalism and Masculinity'

Tim Ellis-Dale, 'Men of the West to Men in Mohair Suits: The reconfiguration of Irish political masculinities, 1922-1968'

Kenneth Shonk, 'The Future of a Distant Past': alternative masculinities in *A Sense of Ireland*, 1980

Abstracts and Biographies:

Aidan Beatty 'The Gaelic League and the Languages of Capitalism and Masculinity'

In his paper, 'The Gaelic League and the Languages of Capitalism and Masculinity', Aidan Beatty seeks to demonstrate how the Gaelic League's efforts to preserve the Irish language and to promote domestic industry—not to mention its relationship to Capitalism—are best understood through an analysis of anxieties related to masculinity.

Biography: Aidan Beatty is a Lecturer in History at Carnegie Mellon University and the current Vice-President of the American Conference of Irish Studies. His next book is *The Party is Always Right* (Pluto Press, 2024), a biography of the Galway-born Trotskyist, Gerry Healy.

Tim Ellis-Dale, 'Men of the West too Men in Mohair Suits: The reconfiguration of Irish political masculinities, 1922-1968'

Tim Ellis-Dale, in his paper 'Men of the West too Men in Mohair Suits: The reconfiguration of Irish political masculinities, 1922-1968', will add to the growing scholarship on masculinity in Irish studies by analyzing changing norms in Irish political masculinities in the decades following Ireland's independence. In 'The Future of a Distant Past': alternative masculinities in *A Sense of Ireland*, 1980',

Biography: Tim Ellis-Dale is a Senior Lecturer in History at Teesside University. He completed his PhD in 2020 and has presented research at numerous conferences in Great Britain, Ireland, Spain, and the USA. In 2019 he co-organised the New Directions in Irish History Conference at Teesside. He has also published work on visual culture and masculinities in Irish History in journals such as *Éire-Ireland*. Most recently, in Spring 2022, he was awarded £9,950 through the British Academy Small Grant scheme to conduct a research project entitled 'Neuter-ality? Masculinity, politics, and neutrality in Emergency Ireland, 1939-1945.'

Kenneth Shonk 'The Future of a Distant Past': alternative masculinities in *A Sense of Ireland*, 1980'

Kenneth Shonk will explore how aspects of Irish masculinity expressed were central to the 1980s exhibition entitled *A Sense of Ireland*, where depictions of manhood foreshadowed the political and cultural liberalization of Ireland that has defined the nation since the early 1990s.

Biography: Kenneth Shonk is Professor and Chair of the Department of History at the University of Wisconsin-La Crosse. He is author of *Ireland's New Traditionalists: Fianna Fáil Republicanism and Gender, 1926-1938* (Cork University Press, 2021). Recent publications have appeared in *New Hibernia Review*, *Radical History Review*, and *History Ireland*. Kenneth is currently the Treasurer of ACIS and beginning in Summer 2024 will begin service as book review editor for *The Journal of British Studies*.

Panel 11:10 Irish Drama and the World

Chair: Kelly Matthews

Room T2:12

Hawk Chang, *The Oriental Revival: The Reception of J. M. Synge's Plays in the Sinophone World, 2000-2020*

Kristen Sieranski, 'admitting--here--now': Talking, Performance, and Reconciliation in the Drama of Owen McCafferty

Abstracts and Biographies:

Hawk Chang The Oriental Revival: The Reception of J. M. Synge's Plays in the Sinophone World, 2000-2020

This paper examines Synge's Chinese translations and performances in the Sinophone context in the first two decades of the twenty-first century. Synge's plays have been translated into Chinese by nine translators in the Sinophone world since the 1920s. Among them, Hawk Chang and Hsieh Chih-hsien rendered Synge's texts in the twenty-first century in Taiwan. Their translations showcase Synge's impact on Sinophone literature and indicate the potential for reading and rewriting Synge's plays in Mandarin-speaking cultures, but they have yet to be thoroughly critiqued. To further understand the Sinophonic adoption of Synge's plays, two dramatic performances of *The Playboy of the Western World*, staged in Beijing and Taipei in 2006 and 2016, respectively, will be included in my study. The discussions are expected to help explore new beginnings of Synge study in the Orient in an ever-globalized world.

Biography: Dr Hawk Chang is Assistant Professor of the Department of Literature and Cultural Studies at The Education University of Hong Kong. He received his PhD from National Taiwan Normal University. Some of his works have been published in *English Studies*, *Partial Answers*, *Critique: Studies in Contemporary Fiction*, *Changing English*, *Children's Literature in Education*, *ANQ*, *Neohelicon*, *The Explicator*, *The CEA Critic*, etc.

Kristen Sieranski 'admitting--here--now': Talking, Performance, and Reconciliation in the Drama of Owen McCafferty

In my presentation, I will examine how Owen McCafferty's companion plays *Quietly* (2012) and *Fire Below* (2017), seek to understand what kinds of new beginnings are possible for Belfast, especially what ways of living together in the aftermath of sectarian conflict might be made available via conversation. Yet, simultaneously, these plays are deeply invested in confronting how empty conversations might masquerade as new beginnings while hindering the possibility of true attempts to start again. Both plays unfold in real time, and if one was asked to describe what happened, it would not be incorrect to simply say, 'people talked'. But McCafferty's 'talking' is so taut, fraught, and imbued with history that the plays question the very notion of what talking can or cannot do. While *Quietly* imagines how messy but earnest presentations of truth might make reconciliation (however painful and imperfect) possible, *Fire Below* posits that talk without truth leads nowhere—or, perhaps worse, back to the same unspeakable problems. By depicting the paradoxical power and danger of conversation in forging new beginnings, McCafferty not only thinks about the role of talking in reconciliation, but also what role literature—particularly drama—might play in processes of forging new beginnings.

Biography: Kristen Sieranski is a Ph.D. candidate in English at the University of Notre Dame studying modern and contemporary drama. She researches representations of ghosts on stage, particularly the ways writers use haunting to think about personal, community, or national traumas. Some of the key questions of her research include: If trauma resists narration, how can it be represented? What possibilities arise from the presence of bodies in a room when staging a play? What role can drama play in processes of truth and reconciliation? She is a Graduate Justice Fellow at Notre Dame's Center for Social Concern.

Panel 11:11 Research Methods for Transitional Justice

Chair Dr Sinéad Ring

Room T2:13

Mark Coen, Lateral Thinking and Luck: Researching Religious Institutions as an Outsider

Claire McGettrick, The Magdalene Names Project: Counteracting 'Historical' Disappearances

Katherine O'Donnell, 'We have, obviously, erred totally on the side of believing the women concerned in the first instance': Reflections on the Irish State response to Oral Histories of Institutional Abuse Survivors

Abstracts and Biographies:

Mark Coen Lateral Thinking and Luck: Researching Religious Institutions as an Outsider

Researchers investigating Ireland's interlocking network of religious institutions face a number of difficulties; chief among them is the lack of access to relevant state and congregational archives. Scholars and activists have become adept at using a range of research methodologies to overcome this challenge, including by conducting interviews with and gathering oral histories from survivors; consulting birth, death, and electoral registers, and searching newspaper databases. Using Donnybrook Magdalene Laundry in Dublin as a case study, this paper will examine the broad range of sources that were consulted to piece together the history of an institution that operated from 1837 to 1992. A trawl of sources including Catholic directories, biographies of religious leaders, memoirs, school annuals, the Dublin Diocesan Archives, planning files and books about religious orders revealed a wealth of detail. The high visibility and embedded nature of DML is underlined by the imprint it left on documentary sources.

Biography: Dr Mark Coen is an Associate Professor at the Sutherland School of Law, University College Dublin. His publications include articles in the *American Journal of Legal History and the Law and History Review*. He is co-editor (with Katherine O'Donnell and Maeve O'Rourke) of *A Dublin Magdalene Laundry: Donnybrook and Church-State Power in Ireland* (Bloomsbury, 2023).

Claire McGettrick The Magdalene Names Project: Counteracting 'Historical' Disappearances

This paper details the methodology of Claire McGettrick's 'Magdalene Names Project' (MNP), which for several decades has used an array of archival sources to piece together the identities and whereabouts of all girls and women who died in Magdalene Laundries, whose disappearances were not investigated by state institutions. The paper reflects on the epistemological value and consequences of the MNP, including from personal and familial, social, and political perspectives

Biography: Dr Claire McGettrick is an Irish Research Council Doctoral Scholar in the School of Sociology, University College Dublin, and the recipient of a National University of Ireland Honorary Doctorate of Laws. She is co-founder of Justice for Magdalenes Research and Adoption Rights Alliance, and co-author of *Ireland and the Magdalene Laundries: A Campaign for Justice* (IB Tauris/Bloomsbury 2021).

Katherine O'Donnell 'We have, obviously, erred totally on the side of believing the women concerned in the first instance': Reflections on the Irish State response to Oral Histories of Institutional Abuse Survivors Official reports on Ireland's institutional and family separation abuses demonstrate that there are distinct and wilful practices evident in constructing an officially sanctioned ignorance which might explain, at least in part, how people can both know and not know the atrocities that systematically occur in their society. This paper argues that oral histories are among our best bulwarks against this wilful ignorance and that privileging the voices of survivors as expert knowledge provides us with the best epistemological practice in terms of both accounting for the human rights abuses, designing restorative justice schemes and working to put in place guarantees that these abuses will not reoccur.

Biography: Katherine O'Donnell is Professor of the History of Ideas in the School of Philosophy, University College Dublin. She is Principal Investigator of the Magdalene Oral History Project, a member of the Justice for Magdalenes Research group, co-Lead of the Open Heart City Collective, and author of numerous publications on Ireland's history of gender-based discrimination.

Biography: Dr Sinéad Ring is a Lecturer in Law at Maynooth University. Her research explores legal and institutional responses to sexual violence. Dr Ring is the author of numerous peer-reviewed journal articles and is lead author (with Kate Gleeson and Kim Stevenson) of *Child Sexual Abuse Reported by Adult Survivors: Legal Responses in England and Wales, Ireland and Australia* (Routledge, 2022).



Tuesday Parallel Panels 1 9:30 – 11:00

<p>Panel 1:1 Contemporary Irish Writing: Women the Novel and Roddy Doyle Chair: Deirdre Flynn Room: T201 Cassidy Allen, 'Rewriting' The Contemporary Irish Women's Novel Matthew Fogarty, 'You know more than you pretend': Passing, Jazz Inversion, and False Racial Equivalence in Roddy Doyle's <i>Oh, Play That Thing</i></p>	<p>Panel 1:2: ROUNDTABLE Rosamund Taylor, In Her Jaws Chairs: Julia Obert and Eric Falci Room T2:02 Pat Coughlan, Professor Emerita, University College Cork Elizabeth Fredericks, Associate Professor, Hillsdale College Ann Neelon, Professor Emerita, Murray State University Kelly Sullivan, Clinical Associate Professor, New York University</p>
<p>Panel 1:3 Treochtaí Úra i Scoláireacht na mBan / (New Directions in Irish Language Women's Scholarship) Chair Róisín Ní Ghairbhí Room: T2:03 An tOllamh Regina Uí Chollatáin: The Women of the Gaelic Revival: 'Influencers' or 'dilettantes toying with this strange archaic language, who had little else to do and were just following a whim or fancy'? An tOllamh Comhlach Ríona Nic Congáil: Ról na Máithreacha in Athbheochan na Gaeilge The Role of Mothers in the Irish Language Revivalist Movement Dr Aoife Whelan: Political, economic and social activism by 'the best women workers we have in the Irish Ireland movement'</p>	<p>Panel 1:4 ROUNDTABLE The Scholar's Dilemma: Remaining Active in Irish Studies in a Changing Higher Education Landscape Chair: Beth O'Leary Anish Room: T204 Beth O'Leary Anish: Community College Rhode Island Jeryn Woodard Mayer: Houston Community College Cara McClintock-Walsh: Northampton Community College Kristina Varade: BMCC, CUNY</p>
<p>Panel 1:5 Migration, Language and Identity Chair: Sile NiChoincheannain Room: T205 Tamami Shimada and Joan O'Sullivan: Irishness and identity-making in new speakers of Irish English Megan Milburn-McAlister: What Cemeteries and the 1860 Census Tell Us About Irish- American Women in the United States West</p>	<p>Panel 1:6 Diverse Histories: Irelands of the Past Chair: Jay Roszman Room T2:06 Constantin Torve: Mapping agrarian violence: A new approach to the history of social conflict in Ireland Emily Dupuis: 'Parnell' Reimagined: Irish Nationalism and its Forgotten Sisters</p>
<p>Panel 1:7 Irish Immigrant Stories in America Chair: Jose Lanthers Room T2:07 Anelise Hanson Shroud, Irish Immigrant Stories Against the Grain Grace Devlin, The New York Draft Riots and the part of the Irish immigrant, July 1863 Patricia Crowley, Buried in the Heartland: Tales from the Irish-American Frontier</p>	<p>Panel 1:8 Biosemiotics, Transnationalism and Ukraine Chair: Trish Kiernan Room: T2:08 Colleen Taylor, What Can Biosemiotics Offer Irish Studies?: A Famine Case Study Kersti Tarien Powell, 'It's time again to read the poet from Odessa': Ukraine in Recent Irish Literature Marguérite Corporaal, Redefining Ireland's Regional Literatures: Transnational Perspective on Genre and Methodologies</p>

<p>Panel 1:9 Brexit Chair: Richard Butler Room: T2:11 Anne Groutel, Global Ireland 2025: paradigm shift in foreign policy or mere adaptation to a post-Brexit world? KJ Hunnings, Building an Inclusive Introductory Irish Literature Syllabus in a Post-Brexit Era Marc Scully, 'Are you Irish?' 'Well, I am now!': discourses of citizenship and diasporic identity post-Brexit</p>	<p>Panel 1:10 Irish Music Old Tunes and New Chair: Gwen Moore Room: T2:12 Michael Murphy: Claiming the National Anthems of Ireland ('God save the King' and 'Amhrán na bhFiann') Katie Young: The Pub as Infrastructure of Musical Exchange in Cork and Galway Chris Fitzgerald and Brian Clancy: 'I learned how to be Irish', Identity and citizenship in Irish hip-hop lyrics</p>
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Tuesday June 18th Parallel Panels 2 14:15 – 15:45

<p>Panel 2:1 ROUNDTABLE Building an Irish Studies Program at the University of South Florida: A Collaborative, Community-Based Effort Chair Elizabeth Ricketts-Jones Room T2:01 Matthew Knight: University of South Florida Hannah Thieryung: University of South Florida Elizabeth Ricketts-Jones: University of South Florida</p>	<p>Panel 2:2 Catholicism and Cultural Change in Ireland Chair: Kathleen Costello O Sullivan Room T2:02 Patricia Kieran and John McDonagh: 'Delinking Catholicism': Shifting identities in Ireland's cultural landscape Michael Brillman: Mocked Her Strange Love or How I Learned to Stop Worrying and Love Sinéad O'Connor</p>
<p>Panel 2:3 Colleges, Ireland and Religion Chair: Richard Butler Room T2:03 Liam Chambers, New beginnings at the Irish College, Paris, 1858–1919 Jay Roszman, Defending the 'failing institutions': The Queen's Colleges and British Imperial Service, 1850-1880</p>	<p>Panel 2:4 Recovering Women's Voices Chair: Jose Lanthers Room T2:04 Kathleen Walkup, [re]Humanizing Lolly: The real accomplishments of Elizabeth Corbet Yeats Kelly Sullivan, Riding Cross-Saddle: The Pseudonyms and Sympathies of MJ Farrell/Molly Keane</p>
<p>Panel 2:5 Environment, Globalization and Landscape in Ireland, 1922-2022 Chair: John Morrissey Room T2:05 Dr Erika Hanna, Damp, Condensation, and Acid Rain in Dublin, 1970-1990 Prof Mo Moulton, The World in Ballyragget: Cooperation, agriculture, and industry Dr Kevin O'Sullivan, Escape to the future: Practising global sustainable development in West Cork at the turn of the twenty-first century</p>	<p>Panel 2:6 ROUNDTABLE / WORKSHOP Cultural Analytics and Irish Studies: Perspectives on 19th Century Literature Chair Gerardine Meaney, UCD Room T2:06 Dr Derek Greene, University College Dublin Professor Gerardine Meaney, University College Dublin Dr Karen Wade, University College Dublin</p>

<p>Panel 2:7 Landscape, Place, and Identity in the Visual Arts in Contemporary Ireland and Northern Ireland Chair: Aidan Beatty Room T2:07 Jeryn Mayer, Women Are Watching: International Artists and Belfast’s Painted Walls Martina Hynan, Tracing and Telling Stories: Maps and mapmaking in the work of contemporary Irish artists Jeannine Kraft, New Ecologies: Engaging Publics in Contemporary Irish Art</p>	<p>Panel 2:8 Navigating Environmental Uncertainty with Irish Eco-philosopher John Moriarty Chair Jonathan O’Neill Room T2:08 John B. Roney, Navigating Environmental Uncertainty: The Challenge to Preserve Cultural Heritage Sites Mairéad Nic Craith, Traditional Irish Ecological Knowledge for a Multispecies Future Kevin J. Power, So Rich Is Nature That Nothing It Loses Is A Loss To It</p>
<p>Panel 2:9 Postcolonial Consequences: Disbanded RIC and British Army Veterans in Independent Ireland and the Role of US Special Envoys in Northern Ireland Chair: Seán Farrell Room T2:11 Dr Brian Hughes and Dr Seán Gannon, Disbanded members of the Royal Irish Constabulary in the Irish Free State Deirdre Nuttall, The Long Shadow– Veterans of the First World War in Dún Laoghaire Rathdown Robert Collins, Role of Special Envoys from the US in Northern Ireland</p>	

Wednesday June 19th Parallel Panels 3 9:30 – 11:00

<p>Panel 3:1 Palestine and Irish Studies Chair: Eugene O’Brien Room T2:01 David Lloyd: The Black and Tans in Palestine: Prehistory of the Counter-Insurgency Network Mindi McMann: Contested Narratives: Memoryscapes in Contemporary Northern Irish and Palestinian Literature Mary Mullen, Ordinary and Extraordinary Violence, Ireland and Palestine Jessie Rubin: Local Song, Global Solidarity: Sights and Sounds of Northern Irish Sectarianism and the Question of Palestine</p>	<p>Panel 3:2 History: Evidentiary Materials, Disestablishment and the Elmes Letters Chair: Jay Roszman Room T2:02 Ida Milne: Crisis, change and the south Wexford Protestant community: the Elmes Letters Robert D Marshall: Disestablishment 1869: the product of incremental change</p>
<p>Panel 3:3 ROUNDTABLE Care Ethics and Irish Studies Chair Matthew L. Reznicek Room T2:03 Maggie O’Neill: Researcher in the University of Galway. Moynagh Sullivan: Professor of English, NUIM Emily C. Bloom: Mellon Public Humanities Fellow at Sarah Lawrence College Matthew L. Reznicek: Associate Professor of Medical and Health Humanities at the University of Minnesota School of Medicine</p>	<p>Panel 3:4 Repealing the 8th Amendment Chair: Holly Cowman Room T2:04 Jaime Leigh Gray: ‘Fight the Real Enemy:’ Sinéad O’Connor, the Virgin Mary, and Repealing the Eighth Amendment Carol Ballantine: Paradoxical resonances in post-8th amendment times: unheard voices of those who are concerned about/ opposed to repealing the 8th Linda Ellen Norton: Something Close: Illegitimacy, Shame, and History in Irish America</p>
<p>Panel 3:5 On the Margins: Unofficial Eighteenth-Century Irelands Chair: Richard Butler Room T2:05 Michael Griffin: May this to all a warning be: Irish criminals and early Boston print culture David Fleming: ‘Bawdy women’: prostitution in eighteenth-century Ireland</p>	<p>Panel 3:6 Black and Green: Identity and Belonging in Diasporic Irish Spaces Chair: David Brundage Room T2:06 Kim DaCosta: Navigating the Black and Green Atlantic in an age of racial reckoning Miriam Nyhan Grey: Harmony: An Anti-Racism Organisation in 1980s Ireland Samantha Haddad: Realpolitik, Race, and Irish</p>

<p>Christina Morin: ‘Interesting, well-written ... but... unnatural’: Irish Minerva Writers and their ‘Dirty’ Books</p>	<p>Republicanism: Multiracial Alliances in a Cold War Context, 1970-1998</p>
<p>Panel 3:7 Trauma and Truth in Contemporary Irish Fiction Chair: Eoin Flannery Room T2:07 Jennifer Jeffers: ‘Don’t Tell Mammy’: Veronica Hegarty’s Father’s Abuse in Anne Enright’s <i>The Gathering</i> Niamh Meaney: Shaming and Shamed: The Role of Social Media and Catholicism in Shame Culture in Louise O’Neill’s <i>Asking for It</i>.</p>	<p>Panel 3:8 ROUNDTABLE Networks of Comparison: Methods and Practice in Irish and World Literature Chair Eric Falci Room T2:08 Shinjini Chattopadhyay: Assistant Professor at the Department of English and Comparative Literature, University of North Carolina-Chapel Hill. Julia Obert: Professor of English at the University of Wyoming. Nathan Suhr-Sytsm: Associate Professor of English at Emory University Sarah L. Townsend: is Associate Professor of English & co-founder of Irish Studies at the University of New Mexico.</p>
<p>Panel 3:9 Changing Troubles Narratives: Migration, Criminalization & the Peace Process Chair: Anne Marie Brosnan Room T2:11 Elizabeth DeYoung: ‘Skullduggery and Stasis: Reframing the ‘New Northern Ireland’’ Tiffany Thompson: ‘Belfast Exodus: Violence, Displacement, and Migration in Northern Ireland’s Troubles’ Rachael Young: Criminalization and Counter-Narratives: Comparing Trouble in Belfast and Brixton</p>	<p>Panel 3:10 Navigating Uncertainty in Northern Ireland: What Political Science can tell us about the current status of the Northern Ireland Peace Process Chair Room: T2:12 Andrew Sanders: Amnesty law and its impact on peacebuilding in Northern Ireland Thomas Beaumont: Necropolitics and the role of the state in conflict: The Northern Ireland case study Emily Naasz: A case for including Northern Ireland in conflict datasets</p>
<p>Panel 3:11 Poetry in Irish and English Chair: Síle Ní Choincheannain Room: T2:13 Martin McKinsey: Meeting the English: Interlingual Negotiations in Contemporary Poetry in Irish Matthew Knight: Pádraic Ó Beirn: The ‘New York Seanchaí’ and ‘Bard of Donegal’</p>	<p>Panel 3:12 ROUNDTABLE Navigating Uncertainty: Death and Irish Women at Home and Abroad Chair: Deirdre Flynn Room T2:14 Laura D. Kelley: Waking the Dead: Old World Traditions in a New World Environment Ciara Breathnach: Death registration in Ireland’s Mother and Baby Institutions Dr Sarah-Anne Buckley: Death, memorialisation and accountability: the case of the Tuam Mother and Baby Institution</p>

Wednesday June 19th Parallel Panels 4 14:15 – 15:45

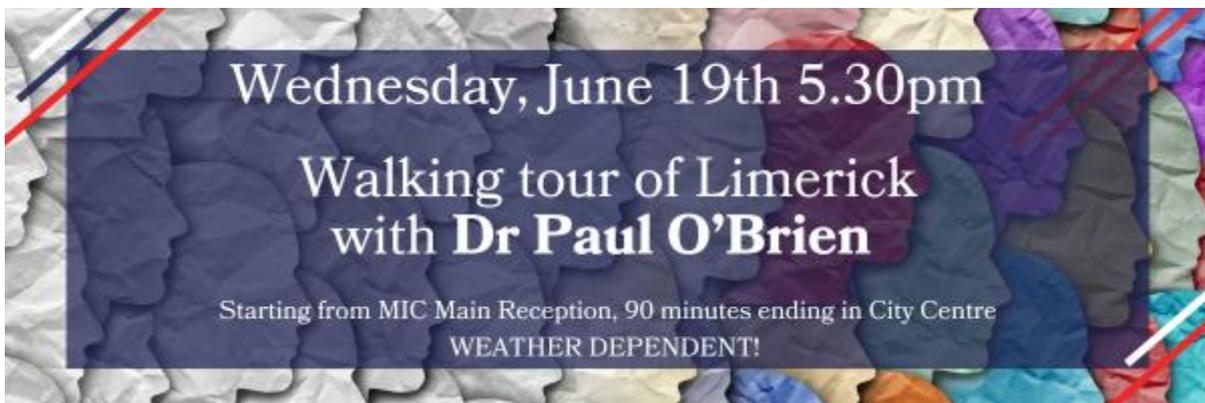
<p>Panel 4:1 Creating Borders in Modern Ireland Chair: Deirdre Flynn Room T2:01 Sean Farrell: ‘Reverend Drew and Cooke and Roe, Roaring Hanna’: The Ranting Clergyman and Victorian Belfast in British and Irish Nationalist Imaginations Timothy G. McMahon: The ‘Mutilation of a Nation’: Northern Nationalists and the Ongoing Response to Partition, 1930-1950 Anna Teekell: ‘That Tingle’: What We Talk About When We Talk About the Border</p>	<p>Panel 4:2 Navigating Uncertainty and Generating Change in Irish Theatre Chair: Jose Laners Room T2:02 Dr Shonagh Hill: ‘Feminist Futures in 2050, Under the Albert Clock’ Dr Finian O’Gorman: ‘Untangling the Roots of Change: The Arts Councils and the Origins of Amateur and Professional Theatre in Ireland’ Dr Miriam Houghton: ‘The Price of Performance in 21st Century Ireland’</p>
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<p>Panel 4:3 Irish Women’s Writings in the 21st Century: Change Or Continuity? Chair Eugene O’Brien Room T2:03 Sylvie Mikowski: New Generation/Lost Generation: a Survey of Contemporary Irish Fiction by Women Eamon Maher: ‘New Beginnings’ in some fiction by Anne Enright and Emer Martin Marie Mianowski: Writing for a change: Kerri ni Dochartaigh’s writing in the perspective of the Climate Writing Group</p>	<p>Panel 4:5 Poetry ROUNDTABLE Voicing the Past: Inflections of Gender and Form Chair: Eric Falci Room T2:05 Pat Coughlan: Professor Emerita at the University College Cork Dr Ailbhe McDaid: Assistant Professor in Literature at Mary Immaculate College Julie Morrissy: first Poet-in-Residence at the National Library of Ireland Eric Falci: Professor of English at the University of California, Berkeley.</p>
<p>Panel 4:6 Newspapers and History: The Anglo-Irish War, the Sunday Freeman and Home Rule as Dystopia Chair: Richard Butler Room T2:06 Claire Dubois: The birth of independent Ireland in Simone Téry’s reporting on the Anglo-Irish war Felix M. Larkin: History in a time of change: the case of the Sunday Freeman newspaper, 1913-16 Pauline Collombier: ‘Home rule as dystopia: the very uncertain future of the early 1910s’</p>	<p>Panel 4:7 Ireland’s Others Chair: Holly Cowman Room T2:07 Linda Norton: Black Irish Pedagogy: What Ireland Can Learn About Black Studies from American Educators and Writers, and Vice Versa Muiris MacGiollabhui: Diversity, Equity, and Inclusion in Ireland: Studying Abroad in 2024 Niamh Donnellan: Wildlife Genocide: An Cultural Study of Badgers in Ireland</p>
<p>Panel 4:8 Contemporary Poetry and the Canon Chair: John McDonagh Room T2:08 Hana F. Khasawneh: New Domesticity, New Poetic Tradition and New History: Eavan Boland Elizabeth Fredericks: Aesthetics and Pregnancy Loss in Irish Poetry</p>	<p>Panel 4:9 Northern Ireland: State Repression, the Post Office and Italian Immigrants Chair: William Leahy Room T2:11 Jamie Nugent: One Hundred Years of the Ulster Postie: the Northern Ireland Post Office from Partition to Brexit Elena Bergia: Italians in Northern Ireland: Ingenuity, adaptation, and engagement of a migrant community in a divided country</p>
<p>Panel 4:11 Diasporas: French, Chinese and Issues of Sustainability Chair Tim White Room T2:13 Grainne O’Keeffe-Vigneron: Changing Engagement with the Irish Diaspora: the French Connection Joseph Lennon: Harnessing Irish Culture: Sustainability Initiatives in the Irish Diaspora Nicholas Kevin Harrington: Crimson and Clover: Chinese and Irish Ethnic Enclaves in the Pacific Northwest</p>	<p>Panel 4:12 ROUNDTABLE Maria Edgeworth Chair Mathew L. Reznicek Room T2:14 Matthew L. Reznicek: Associate Professor of Medical Humanities at the University of Minnesota School of Medicine Susan Manly: Reader in English at the University of St Andrews School of English Lucy Cogan: Assistant Professor in Medical Humanities and English Literature at University College Dublin Sinéad Sturgeon: Senior Lecturer in Irish Writing, in the School of Arts, English, and Languages, in Queen’s University Belfast. Dr Sonja Lawrenson: Senior Lecturer in Eighteenth- and Nineteenth-Century Literature at Manchester Metropolitan University.</p>

Wednesday June 19th Parallel Panels 5 16:00 – 17:30

<p>Panel 5:1 ROUNDTABLE Embedding Global Citizenship Education into initial teacher education to equip future teachers with the ability to embrace change and navigate uncertainty Chair Brigid Golden Room T2:01 Aoife Titley: Maynooth University Barbara O'Toole: Marino Institute of Education Brigid Golden: Mary immaculate College Richeal Ní Thiarnaigh: Marino Institute of Education Maria Barry: Dublin City University</p>	<p>Panel 5:2 C.S. Lewis and Ireland Chair Clíona Ó Gallchoir Room T2:02 Dr David Clare: 'Gods and fighting [wo]men': C.S. Lewis and Irish Mythology Dr Sharon Jones: Poets in portrait: Regarding C.S. Lewis and Seamus Heaney Peter Linkens: 'The Land of Longing': C.S. Lewis, Proud Irishman and Loyal King's Man</p>
<p>Panel 5:3 Respatialising Space, Community and Gender in Contemporary Fiction Chair: Deirdre Flynn Room T2:03 Tara Harney-Mahajan: Oona Frawley's Flight: Respatializing Home, Pregnancy, and Motherhood Allison Graves: Masculine Characters in Crisis in Contemporary Irish Women's Fiction Megan Crotty: 'A Thousand Lir Years': Troubled Temporalities and Mythic Allusions in Eimear McBride's A Girl is a Half-Formed Thing</p>	<p>Panel 5:4 Language Revival agus Pleanáil Teanga; an scéal go dtí seo Chair: Róisín Nic Dhonncha Room T2:04 Máire McCafferty: Bring[ing] the use of Irish into the hearts and homes of the working class people': Coiste na bPáistí i Saorstát Éireann sna 1930idí John Prendergast: Feidhmniú na Pleanála Teangan in Éirinn ó 2012 ar aghaidh: cáis Chorca Dhuibhne Máire Nic an Bhaird and Laoise Ní Chléirigh: The library at the back of the class: Unexpected new beginnings for Change, Culture, and Sustainability in Irish Language Education and Literature with Cosán na Gealaí</p>
<p>Panel 5:5 Gendered Space, Ballads and Place in Irish Writing Chair: Eugene O'Brien Room T2:05 Heather McLeer: Liminal Spaces and Deferred Beginnings in Elizabeth Bowen's The Heat of the Day Jenkin Benson: 'The most trenchant rendering': Balladry and Bruno in Ulysses</p>	<p>Panel 5:6 Music: Traditional Music, Jazz and Issues of Race and Ethnicity Chair Room T2:06 Gwen Moore: 'Can you get a degree in that now?': A Critical Discourse Analysis of Ideologies and Values on the Place of Irish Traditional Music in Higher Education Rebecca Miller: Rethinking the 'Other': Shifting representations of race and ethnicity in Irish popular music, 1930 – 1970 Tom Spalding: Cultural Retrenchment: from 'Jazzing' to 'Old Time Waltzing' and Student Entertainment in Cork, 1920-1939</p>
<p>Panel 5:7 The Novel: Benjamin Black, John Banville and Kevin Barry Chair: Jose Lanthers Room T2:07 Auxiliadora Pérez-Vides: A Noir Resignification of Women's Disposability: Benjamin Black's Christine Falls Ian Hickey: Lost Futures and Kevin Barry's City of Bohane Ye Li: From the Linear Perspective to Multiple Perspectives: The Art of Cubism in John Banville's The Blue Guitar</p>	<p>Panel 5:8 Uncovering Women's Histories Chair: Holly Cowman Room T2:08 Erin Costello Wecker: The Persistent Agitator: Kate Kennedy's Mission for Gender Pay Parity and Protection from Arbitrary Demotion and Dismissal Karen Hanrahan: 'Nun, done': Former Irish nuns' navigations of life beyond the convent walls Hannah Thieryung: Patriotic Pacifism: Eva Gore-Booth and Cultural Nationalism</p>

<p>Panel 5:9 The Troubles in Northern Ireland: Poetry and Fiction Chair: Sile NiChoincheannain Room T2:11 Deirdre Canavan: ‘Say the thing that isn’t / death’: Gail McConnell’s The Sun is Open as post-conflict elegy Sabine Egger: Dance and contested spaces of past, present and future in Katja Petrowskaja’s Maybe Esther and Anna Burns’ Milkman</p>	<p>Panel 5:10 Film: Song of the Sea, Famine and Five Minutes of Heaven Chair Room T2:12 Gregory Ronco: Environmental and Mythic Fluidity in Song of the Sea: Actively engaging the Past through Place-in-Process Josh Cantrell: The Greatest Unmade Irish Film in History: A Case Study of Why Liam O’Flaherty’s Famine has Never Made it to the Screen Timothy J. White: Moving Beyond Reconciliation and Toward Responsibility in Northern Ireland: The Dramatic Narrative of Five Minutes of Heaven</p>
<p>Panel 5:11 New Beginnings in a New World Order: Navigating Political and Cultural Change in Ireland and Irish America after World War One Chair: Miriam Nyhan Grey Room T2:13 Michael Doorley: Patrick McCartan’s mission to the United States and Bolshevik Russia, 1917-1921 David Brundage: An Irish American Liberal and Interwar Communism: Frank P. Walsh, 1919-1939 David Doolin: (re) Negotiating Rugby Culture in the Irish Free State: How the arbiters of Leinster Rugby navigated questions of sporting identity</p>	<p>Panel 5:12 Revolutions: Environmental, Cultural and Intellectual Chair: Richard Butler Room T2:14 Justin Dolan Stover, Conceiving Environmental Independence before the Irish Revolution Paloma Carroll-Ryan: ‘Children of a Fighting Race’: Embracing changing identities through seditious song in the Irish revolutionary period James Nugent: ‘Making Ulster the Tourists’ Mecca’: Leisure, Placemaking, and Modernity in the North of Ireland, 1900-1975</p>



Thursday June 20th Parallel Panels 6 9:30 – 11:00

<p>Panel 6:1 Contemporary Irish Women’s Writing: Rooney, Dolan and Pine Chair: Deirdre Flynn Room T2:01 Danielle O’Sullivan: "...holding Julian’s hand was like holding a museum pass, and holding hers was like holding a grenade": Embracing the changes and navigating the uncertainties of being in a same-sex relationship in a contemporary Ireland'</p>	<p>Panel 6:2 Contemporary Irish Poetry: Coady, Berry and O’Siadhail Chair: John McDonagh Room T2:02 Caitriona Clutterbuck: The Poetics of Locality in the work of Michael Coady Eóin Flannery, Sounding the Anthropocene in the poetry of Ciaran Berry Eugene O’Brien: ‘Our world is interwoven’: Micheal O’Siadhail</p>
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<p>Katie Hallinan: ‘Bringing up a girlfriend would take courage, whereas cyberstalking was easy’: Social media and neurodiversity in Naoise Dolan’s <i>Exciting Times</i> (2020). Katie Barnes: Writing Neurodivergence in the Contemporary Irish Women’s Novel</p>	<p>and The Five Quintets</p>
<p>Panel 6:3 Catholic Studies: Ultramontanism, Capitalism and Prayer and Play Chair Room T2:03 Bryan McGovern: Ultramontanism in Irish America Patrick Doyle: Confronting Capitalism: Catholic Social Teaching and the Moral Economy in Late Nineteenth and Early Twentieth Century Ireland Richard Butler: Playing and praying in 1950s Cork: homes, churches and playgrounds in Gurranebraher</p>	<p>Panel 6:4 Healing, Folklore and Memory Chair: Tim McMahon Room T2:04 James Walsh: Defining a Sacred Irish Space in the Rocky Mountains: The Irish Memorial in Leadville, Colorado and the Struggle to Understand 19th Century Irish Poverty Nichole Lariscy: Celtic Revivals as Public Discourse Models of Community Writing for Healing Patricia Lynch: New discoveries in the field of Ireland’s folk medicine</p>
<p>Panel 6:5 Rediscovering New Beginnings: Irish Identities in American History, 1740-1903 Chair: Aidan Beatty Room T2:05 Dr Cian McMahon: Friendly Brothers and Marching Knots: The Loyalist Roots of New York’s Saint Patrick’s Parade, 1690-1780 Dr Matthew O’Brien: Recovered Memory? Revised Images of the 1798 Rising in Philadelphia, Pennsylvania, 1800-1850 Mr. J. Hollis Harris: Revolutionary Remains: Death and Nationalist Political Culture in Irish America, 1899-1904</p>	<p>Panel 6:6 An Cóilíneachas agus an Díchóilíneachas: Ó Bhéal Pheig go Béal na Péiste Chair: Eimear NicConmhai Room T2:06 Breandán Ó Cróinín: An Chóilíneacht Laoise Ní Cheallaigh: Peig: An Dírbheathaisnéis a Dhíchóilínigh Córas Oideachais na hÉireann? Síle Ní Choincheannain: Idir eachtraí agus ealaín; lón machnaimh sanj úrscéal Béal na Péiste</p>
<p>Panel 6:7 Education: Irish Studies in the US, Aesthetic Education and Early Women Leaders Chair Room T2:07 Ayesha Faisal: Identity and Education: An Analysis of the Development of Irish Studies in the United States from 1850 to 1998 Barbara A. Clark and James Joss French: Aesthetic Education and Moriarty’s Imaginative Vision: Discovering Moral Imagination, Myth, and Memory to Create a New Consciousness</p>	<p>Panel 6:8 Voicing the Unspeakable in The Dark Chairs: Anna Teekell and Ellen Scheible Room: T2:08 Barry Houlihan: From The Pit to The Dark: A new archival reading of The Dark manuscripts Kathleen Costello-Sullivan, Reading trauma in The Dark Jane Elizabeth Dougherty: Narrating and Denarrating Male Child Sexual Abuse in John McGahern’s The Dark</p>

<p>Panel 6:9 Diaspora: Irish American Diasporic Exchange, Incendiarism as Protest and Notions of Family Memory Chair: Seán Farrell Room T2:11 Eleanor O'Leary: From American Parcels to Care Packages: Irish American Diasporic Exchange 1920 to 2020 Gemma Clark: Exporting arson: Incendiarism as protest in the Irish diaspora Sarah O'Brien: Exploring Irish Diaspora through Family Memory</p>	<p>Panel 6:10 Open-Eyed, Full-Throated: A Poetry Reading by ACIS Poets Chair Nathalie Anderson Room T2:12 Nathalie Anderson: Swarthmore College Emerita Heather Corbally Bryant: Wellesley College Christine Casson: Emerson University David Lloyd: University of California at Riverside Ed Madden: University of South Carolina Thomas McGuire: United States Air Force Academy David McLoughlin: American College in Dublin Ann Neelon: Murray State University Thomas Dillon Redshaw: University of St Thomas Kelly Sullivan: New York University Daniel Tobin: Emerson University Lawrence Welsh: El Paso Community College David Vance: University of Texas at San Antonio Joseph Lennon: Villanova University</p>
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Thursday June 20th Parallel Panels 7 11:30 – 1:00

<p>Panel 7:1 Women Writers and the Irish Uncanny Chair Kelly Sullivan Room T2:01 Caroline Heafey: Second War Soundscapes: Uncanny Media in Wartime Fiction Mary Burke: 'County Cork, Mississippi: Unmoored settler-colonial histories in Bowen & Welty' Lucy McDiarmid: The Poetic Uncanny in Poems by Groarke, Bergin, and Ní Chuilleanáin'</p>	<p>Panel 7:2 ROUNDTABLE on Christodoulos Makris, It Reeks of Radio (2023) Chair Julie Morrissy Room T2:02 Lucy Collins: Associate Professor, University College Dublin Nolan Goetzinger: PhD candidate, University of California, Riverside Ailbhe McDaid: Assistant Professor, Mary Immaculate College Ed Madden: Professor, University of South Carolina</p>
<p>Panel 7:3 Structures for Transitional Justice Chair Mari Steed Room T2:03 James M. Smith: Beyond Bricks and Mortar...': Building an archive as a form of redress? Maeve O'Rourke: An all-island, human rights-based approach to national archiving Máiréad Enright: Inheritance: Rethinking 'Law Work' as Care for Histories of Institutional Abuse</p>	<p>Panel 7:4 18th and 19th Century Poetry and Song Chair Breandán Ó Cróinín Room T2:04 Deirdre Nic Mhathúna: The development of accentual verse in Irish in the seventeenth and eighteenth centuries Tony Ó Floinn: Pádraig Phiarais Cúndún's 'Aiste na nIarthar' – Reality, Rhetoric, and a Response</p>
<p>Panel 7:5 Contemporary Literature and Cinema Chair: Eoin Flannery Room T2:05 Peggy Pollard: 'Unto the Seventh Generation': The Abused Child in Modern and Contemporary Irish Literature and Film Rebecca Steinberger: 'I am the cause of misery/To those I love': Women and Confinement in Contemporary Irish Writing Matthew J. Fee: The Eighties in Irish Cinema</p>	<p>Panel 7:6 Irish Migration to the UK and USA Chair: Kathleen Costello O Sullivan Room T2:06 Kamel Salmi: The image of the Irish immigration in British National Archives: a study of the representation of the Irish population in Britain between 1921 and 1937 Amanda Crabb: The post-1995 Irish Immigrant Cohort</p>

<p>Panel 7:7 The Problematic Unions, Catholicism and the Irish Question Chair: Seán Farrell Room T2:07 Sadie Sunderland-Rhoads: Dalrymple’s Dilemma: Irish Catholic recruitment and service in the Loyal Irish Corps Peter Gray: Federalism, Repeal and the Irish Question, 1830-48 Patrick Maume: The Act of Union and hope for a new beginning: William Cooke Taylor (1800-49) and Whig Modernisation Theory</p>	<p>Panel 7:8 Music: Spirit of the Nation, Denise Chaila and Liturgical Music Chair: Anne Marie Brosnan Room T2:08 Emma Webb: Orientalism in the Songs of The Spirit of the Nation Katherine Huber: Reading Intersectional Theories of Race and Environment in Denise Chaila’s Anseo Teresa O’Donnell: ‘We sing it differently’: Migrant liturgical music in the Irish catholic church</p>
<p>Panel 7:9 Culture and Contemporary Ireland: Poetry Radio and the Novel Chair: Chris Fitzgerald Room T2:11 Michael Howlett: Impulses from the writings of Poet Patrick Kavanagh for embracing change in contemporary Ireland Rosemary Day: Women in Irish Radio Eric A. Lewis: Masculinity, Property, and Sovereignty in Tana French’s Broken Harbor</p>	<p>Panel 7:10 Visual Representations of Irish Issues Chair: John Morrissey Room T2:12 Emily Mark-FitzGerald: The First ‘Famine’ Photograph: Poverty and Proselytism in 19th century Waterford Jean Gregorek: Cross-Currents and Littoral Zones: Anthony Haughey’s The Edge of Europe Kate Antosik-Parsons: Enacting Citizenship through Array Collective’s The Druthaib’s Ball (2021)</p>
<p>Panel 7:11 Poetry and Diaspora Chair: Síle Ní Choincheannain Room T2:13 Mairéad Byrne: What is Carried Over: Celia de Fréine, Mary McGuckian and Brian Merriman’s Cúirt an Mheán-Oíche Sean O’Hare: ‘Wear away wear away’: Ecologies in Crisis in Brian Coffey’s ‘Death of Hektor’ Kristine A. Byron: Navigating Uncertainty: Writing About the Irish Diaspora in the (Post)Covid Era</p>	

Thursday June 20th Parallel Panels 8 16:00 – 17:30

<p>Panel 8:1 The IWWN: Getting Published: Late 19th-Century Irish Women Writers and Periodical Print Cultures Chair Kathryn Laing Room T2:01 Tara Giddens: ‘Customs are only customs after all, and therefore may change’: Charlotte O’Conor Eccles’ advocacy for Irish women’s education and training in the Irish Monthly Geraldine Brassil: The Irish Monthly: A Site of Female Agency and Expression Éadaoin Regan: Parallel experiences: Irish emigrant women in Charlotte Grace O’Brien’s periodicals and George Egerton’s The Wheel of God (1898)</p>	<p>Panel 8:2 Kennelly, Durcan, Darcy and Yeats Chair: Síle NiChoincheannain Room T2:02 Jessica Bundschuh & Daniela Theinová: Ailbhe Darcy’s Alphabet: Re-imagining Ecological Beginnings through Fractals John McDonagh: From Oliver Cromwell to the Berlin Wall: Brendan Kennelly, Paul Durcan and a new Irish poetics Nicholas R. Cabezas: The Wayfarer’s Seduction: Exilic Transformation in ‘Sailing to Byzantium’ and ‘Byzantium’</p>
<p>Panel 8:3 Immigration, Emigration and the Far Right Chair: Seán Farrell Room T2:03 Bryan Fanning: Irish Identities and the Far Right Irial Glynn: How has Ireland adapted to its transformation from a country of emigration to a country of immigration? William Jenkins: Voicing the Emigrant in North America: Evidence from Police Court Columns</p>	<p>Panel 8:4 Politics and the Irish literary Marketplace Chair: Aidan Beatty Room T2:04 Sinéad Moynihan: ‘Holiday sent thanks for fixes’: Irish Writers at Holiday magazine, 1946-77 Yen-Chi Wu: Irish Writers, The New Yorker, and the First-reading Agreement, 1940-198 Keelan Harkin: Proxy Conflicts: John McGahern’s Cold War Stories</p>

<p>Panel 8:5 Film: The Banshees of Inisherin, Famine Films and Protest in Irish Film Chair: Rosemary Day Room T2:05 Jason Haslam: The Banshees of Inisherin, Faust, and the Salvation of Spectacle Josh Cantrell: ‘To Heal, You Must be Seen and Heard’: Trauma Studies and Irish Famine Films Noor Malik: Bodies as Weapons: Non-Verbal Forms of Protest in Irish Film, Art, and Social Reform</p>	<p>Panel 8:6 Revising Histories: Cromwell, Parnell, and the Press Chair: Felix Larkin Room T2:06 Michael de Nie, The Comic Press, Political Violence, and Parnell, 1879-1891 Madeline O’Neill, False News: Unionist and Imperialist Irish Landlord is Reimagined as ‘Gaelic Ghost’ 70 Years after his Death Méabh Ní Fhuartháin, Queering Cromwell: Musical Theatre Revising Histories</p>
<p>Panel 8:7 New Beginnings: Language, Politics and History Chair: Matthew Reznicek Room T2:07 Luca Bertolani Azeredo: ‘No Man shall ride armed within the Realm’: The Enniskillen Horse and the Irish Home Rule Crisis Martin O’Donoghue: ‘New beginnings’? Democracy and parliament in Ireland before and after 1922 Máire Nic an Bhaird agus Liam Mac Mathúna: Unveiling the Transformative Legacy of Douglas Hyde: Language Revival, Cultural Rebirth and Political Voice</p>	<p>Panel 8:8 Theatre: Lilian Davidson, Conor McPherson and Spreading the News and Yesterday’s News Chair: Kelly Matthews Room T2:08 José Lanter: Two Miss Davidsons: Promising Beginnings, Short-Lived Success, and Mistaken Identities in the Irish Theatre of the 1930s Lukas Ernst: ‘(Post-)Catholicism’? Transformations of Religion and Belief in Conor McPherson’s Plays Thalyta Bianca Pinto Aguiar Argivaes: Minding one another’s business: scrutiny of social behaviour of Irish communities through humour in Spreading the News and Yesterday’s News</p>
<p>Panel 8:9 ROUNDTABLE Paula Meehan, The Solace of Artemis Chair Nathalie Anderson, Swarthmore College Room T2:11 Adam Hanna: Associate Professor, University College Cork Gregory Ronco: Graduate student, University of Wyoming Ellen Scheible: Professor, Bridgewater State University Anna Teekell: Associate Professor, Christopher Newport University Nathalie Anderson: Alexander Griswold Cummins Professor Emerita at Swarthmore</p>	<p>Panel 8:10 ROUNDTABLE: Irish Capitalism Studies Chair Aidan Beatty Room T2:12 Michael Bailey: Boston College Aidan Beatty: Carnegie Mellon University Patrick Brodie: University College Dublin. Patrick Doyle: University of Limerick Samantha Haddad: College of William and Mary Sarah Roddy: Maynooth University Aran Ward Sell: University of Notre Dame Respondent Shahriyar Mansouri: Shahid Beheshti University, Tehran <i>Due to travel restrictions imposed on Iranian academics, Shahriyar can only attend via Zoom</i></p>
<p>Panel 8:11 ROUNDTABLE Teaching James Joyce in the Twenty-First Century Chair: Ellen Scheible Room T2:13 Ellen Scheible: Bridgewater State University Shinjini Chattopadhyay: University of North Carolina at Chapel Hill Mary Burke: University of Connecticut</p>	

Friday June 21st Parallel Panels 9 9:30 – 11:00

<p>Panel 9:1 Power and Narratives of (Transitional) Justice Chair Mary Harney Room T2:01 Sarah-Anne Buckley: ‘Words are like weapons’: language, terminology and representation in relation to Ireland’s mother and baby institutions Conall Ó Fátharta: Allowing ‘cowardice to rule’: Industrial Schools and Irish journalism, 1920-1990</p>	<p>Panel 9:2 Irish Women’s History in North America Chair: Moly Daly Room T2:02 Jane Halloran: A ‘Star’ is Born – an Irish American female business owner in New England (1896-1920) Patricia Crowley: Rebel, Reformer, Revolutionary: Irish Women in the American Labor Movement Jill Bender: Building a Transatlantic Network: Canada and the Assisted Emigration of Irish Workhouse Women</p>
<p>Panel 9:3 New Attitudes to Education Chair: Síle Ní Choincheannain Room T2:03 Helen Lowe: Exploring the Everyday Emotions and Experiences of Classism and Bias in Irish Education. A thematic analysis of Irish Twitter conversations on class and education between 2018 and 2022 Joan Finlay: Redefining Home Economics for the Modern Era: Innovations and Challenges in Ireland's New Bachelor of Arts in Education, Home Economics (and Business Studies)</p>	<p>Panel 9:4 Irish Music and Dance Chair: Eugene O’Brien Room T2:04 Irene E Horgan: Irish Dance: Centuries of Change Anna Falkenau: Embedded in Zeitgeist, Embodying Zeitgeist: Traditional Music and Arts Developments in Galway, 1971-1981 Elizabeth Sweeney: Documenting Boston's Irish Music: A New Archival Partnership</p>
<p>Panel 9:5 Empire: Racial Capitalism, Late Victorian Empire in Ireland and Exhibiting Irishness Chair: Tony Ó Floinn Room T2:05 Michael Bailey: Faith, Seed, Cervantes & Capital: The Irish Diaspora, the Spanish Empire, & The Making of Racial-Capitalism Michael Silvestri: African Policemen, the Royal Irish Constabulary and the British Empire in Late Victorian Ireland Shahmima Akhtar: Exhibiting Irishness: Empire, Race and Identity in the 1850s to 1960s</p>	<p>Panel 9:6 Queer Studies: Queer Emigrants in New York, Queering the Troubles Chair: Deirdre Flynn Room T2:06 Martin Kenny: ‘A totally new invention with no past’ - tracing lineages of Irish queer emigrant experience through performance in New York Stephanie Alexander: Queering the Troubles: Secrets, Surveillance, and Deep Gossip in Anna Burns’ Milkman Ed Madden, Questions of form in the poetry of Gail McConnell</p>
<p>Panel 9:7 Memoir: Mental Institutions, Women’s Voice and Performing Irishness Chair: Tim McMahon Room T2:07 Bridget English: ‘Mad Ireland’: Mental Institutions and Irish Literary Narratives Patricia DiNoia-Chamberlin: ‘From an Unrecorded Line of Nobodies’: Examining the Woman’s Voice in Memoir Sally B Ebest: Resisting Lives: Performing Irishness through Memoir</p>	<p>Panel 9:8 Irish Drama and the World: Sean O’Casey and Rosaleen McDonagh Chair: Jose Lanthers Room T2:08 Chu He: Violence and Moral Responsibility in Sean O’Casey’s The Silver Tassie Violet Owen O’Valle: Death and Resurrection in Sean O’Casey’s Ireland: Solar Myth in the Late ‘Exile’ Plays</p>
<p>Panel 9:9 Irish American Propaganda Chair: Seán Farrell Room T2:11 Hannah Nolan: ‘Foe of Kings:’ The United Irishmen, Rufus King, and Politicalized Memory in the Election of 1807 Gina Marie Guadagnino: ‘In It I Found My Deliverance’: A Close Reading of an Irish Nationalist Broadside Patrick James Horan: Irish American Propaganda: The use of Propaganda by the American Friends of Irish Neutrality and The American Irish Defence Association during WWII</p>	<p>Panel 9:10 Women’s Prison Poetry, Dante and the Irish Revival Chair: Kelly Matthews Room T2:12 Brian (Breen) Ó Conchubhair: Dante Alighieri and the Irish Revival: An Epic Quest Red Washburn: ‘We All Suffer from Walls’: Decolonial Feminist Change in Roseleen Walsh’s Prison Poetry Pádraig Ó Liatháin: Seán Ó Ríordáin: Prose and Poetry in his early diaries</p>

<p>Panel 9:11 Heaney and Northern Irish Writing Chair: William Leahy Room T2:13 Fiona C. Clarke: ‘Stumbling in his hobnailed wake’: Seamus Heaney on the Identity of the Son and the Man Geraldine Higgins: Seamus Heaney and Literary Tourism in the New Ireland Marilynn Richtarik: Getting to Good Friday: Literature and the Peace Process in Northern Ireland</p>	<p>Panel 9:12 Ireland in the 1920-1930s Chair: Aidan Beatty Room T2:14 Beth Abbott: ‘Forget-Me-Not:’ The Death of Maggie Dunne and the End of the Irish Civil War Oliver Plunkett Rafferty: Archbishop Byrne and the Irish Civil War Caoimhín De Barra: The Bicycle Ban and the Irish War of Independence</p>
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Friday June 21st Parallel Panels 10 14:15 – 15:45

<p>Panel 10:1 Acts of Union: Mixed Marriage in Modern Ireland Chair: Eugene O’Brien Room: T2:01 Dr Ruth Duffy, Mixed Marriage and Changing Irish Identity Professor Diane Urquhart, ‘Sick of the sorry party game’: gender and the McCann mixed marriage case of 1910 Dr Alison Garden, Mixed Marriages and Romances in Louise Kennedy’s <i>Trespases</i> (2022)</p>	<p>Panel 10:2 Gothic and the National Tale Chair: William Leahy Room T2:02 Julia M. Wright, Literary Prototypes: National Character and the National Tale Sean Aldrich O'Rourke, The Implications of Irish Gothic Immersion</p>
<p>Panel 10:3 Settler Colonialism Chair: Tim McMahon Room T2:03 Niall Whelehan, Railways and Irish Settler Colonialism in nineteenth century Argentina Peter D. O'Neill, Frontier Irish, Indigeneity, and US Settler Colonialism</p>	<p>Panel 10:4 Reading Contemporary Irish Women’s Writing Chair: Kathleen Costello O Sullivan Room T2:04 Carol Dell'Amico, Radical Vulnerability in Sally Rooney’s Writing Jie Wang, Becoming a Female Artist: Reading Anne Enright’s <i>Actress as a Künstlerroman</i></p>
<p>Panel 10:5 Women and NI Chair: Aidan Beatty Room T2:05 Wendy Felese, Now, and at the hour of our death: The place of religion in the lives of Tuaisceart Éireann women David Seán Glover, A new perspective of the Border Campaign of 1956-62. Re-evaluating its context within the Irish historiography through a transnational lens</p>	<p>Panel 10:6 Novels: Aftermaths of Crises and the Novel Chair: Deirdre Flynn Room T2:06 Aran Ward Sell, And is Only Raining: post-catastrophic Irelands in contemporary fiction Jason Matthew Buchanan, Wandering in Ruined Homes: Post-apocalyptic Fiction by Irish Women Writers Galyna Hartischyn From Prosperity to Decline: Narrative Representation of Trauma in the Celtic Tiger and Post-Boom Fiction</p>
<p>Panel 10:7 Poetry: Ekphrasis, Poetry as Commemoration and Documentary Poetry Chair: Kelly Matthews Room T2:07 Evelyn Flanagan, Poetry as Commemoration: creative reflections on Ireland’s past Julie Morrissy, A Pre-History of Documentary Poetry in Ireland</p>	<p>Panel 10:8 Technology and modern Ireland Chair: Sabine Egger Room T2:08 Christopher Dowd, Playing at Irish Identity in Video Games Erin Kate Scheopner, Newsworthy: The Historic Global Appeal of Ireland Paul G. Murphy, Global Ireland’s Open Movement for North America: A Case Study of the Montreal Irish Monument</p>

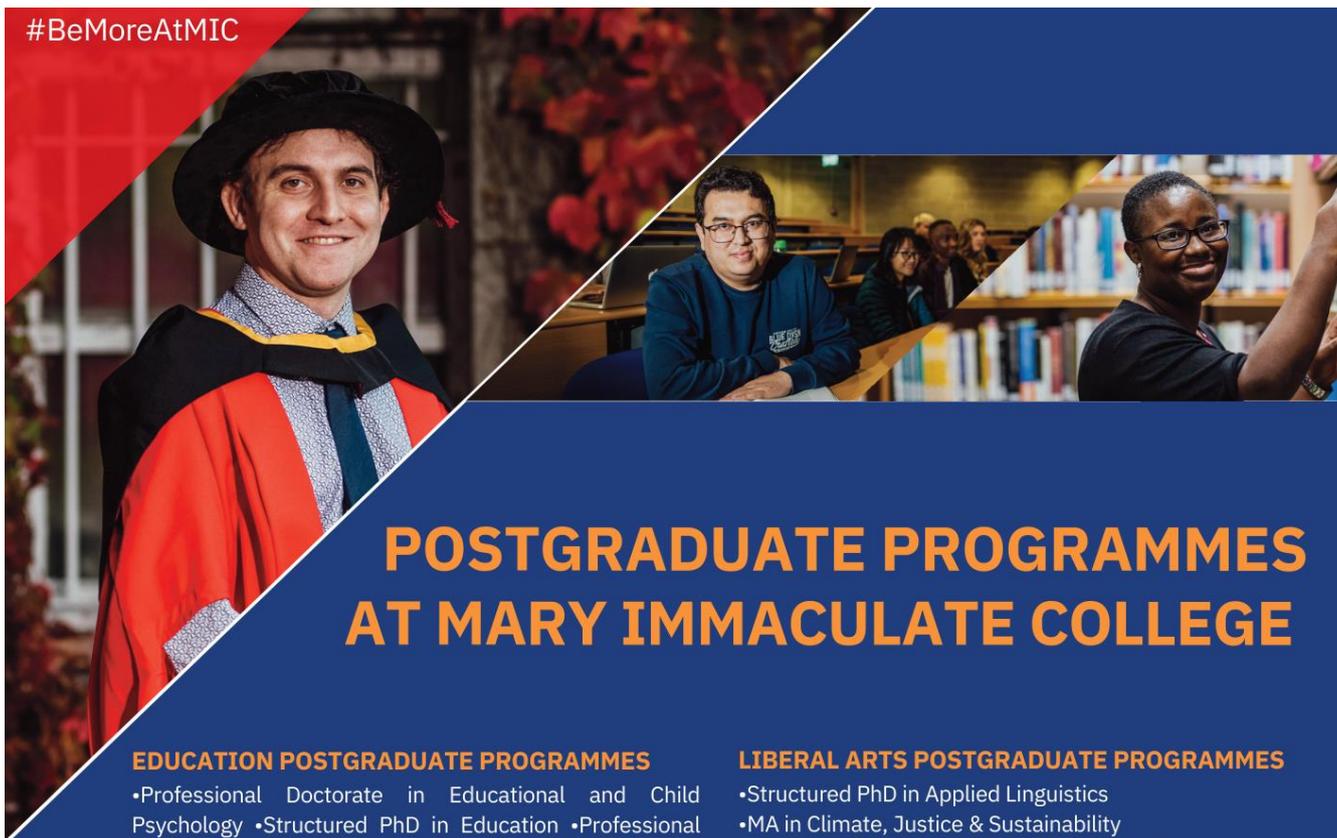
<p>Panel 10:9 Revolutions: Gendered Violence, Transgressive Women and Female Republican Activity Chair: TBC Room T2:11 Hayley Brabazon, Hegemonic Masculinity and the Rhetoric of Violence in Irish Republicanism: a catalyst for gendered violence? Hilary Dully, Transgressive women and Daredevil Propagandists; What can we learn from the post-revolutionary activities of Cumann na mBan? Susie Deedigan, They ‘should not be penalised... for their heritage of Republican ideals’: reconsidering female republican activity after the revolutionary period</p>	<p>Panel 10:10 Playing the Peace Talks Game (continues into the next session in the same room) Chair: Beth A Wightman Room T2:12 Beth A Wightman, Playing the Peace Talks Reacting to the Past (RTTP) is a game pedagogy that immerses students in a specific historical situation. Half-day (3-hour) special session at the 2024 ACIS conference that introduces Irish Studies scholars to RTTP via an already developed game.</p>
<p>Panel 10:11 Post-Colonial Legacies Chair: Seán Farrell Room T2:13 Gary Hussey, Dangerous Memories and Entangled Temporalities: Irish Republicanism and the Postcolonial Politics of Time Ian d’Alton, To the Northern Station: A southern Irish Protestant reflects on the elements of reassurance, comfort and identity for ex-unionists in a new Ireland Samuel Beckton, Lessons of the Protestant Associations: Evidence submission to the Public Consultation on the Constitutional Future of the Island of Ireland Committee</p>	<p>Panel 10:12 Women’s Histories Chair Laoise Ní Cheallaigh Room T2:14 Charlotte J. Headrick, Reclaiming Women’s History: Revisiting Patricia Burke Brogan’s Eclipsed Molly Daly, The influence of the Irish state on the lived experience of women as revealed by the findings of the Commission on Emigration and Other Population Problems (1948-1951). Melanie Finney, Feminine or Feminist: Public Art and Monuments of Irish Women</p>

Friday June 21st Parallel Panels 11 16:00 – 17:30

<p>Panel 11:1 Food in Independent Ireland and Motherhood and the Constitution Chair: Kathleen Costello O Sullivan Room T2:01 Anke Klitzing: Nourishing the New Nation: How Food and Foodways in the Literature of the Period of Independence Refract the State of the Nation in Uncertain Times Theodore Lehre: Motherhood and the Constitutional Pedestal</p>	<p>Panel 11:2 History, Culture and Queer Activism Chair: Matthew Reznicek Room T2:02 Kathryn Holt: Skirmishes, Fires, and Tar on the Dance Floor: Dance Halls as Sites of Political Conflict in 1930s Ireland Cera Murtagh & Runa Neely: Challenging Sectarianism? Queer Activism after Conflict in Bosnia-Herzegovina and Northern Ireland Emma Quinn: ‘How could God love me?’: Irish-American Catholics and AIDS in New York</p>
<p>Panel 11:3 Friel, Financial Sustainability and the Abbey Chair: Jose Lanthers Room T2:03 Kelly Matthews: The Play That Almost Wasn't: A Production History of Philadelphia, Here I Come! Patricia O’Beirne: It’s Time to Talk Finance! The Price of Performance and Sustainability for Independent Theatre Companies Virginie Roche-Tiengo: Embracing Change: New Beginnings at the Abbey Theatre</p>	<p>Panel 11:4 Activism and change in Ireland Chair: Síle Ní Choincheannain Room T2:04 Maureen A Horgan: The Role of Contemporary Attitudes in Navigating a Changing Ireland Connal Parr: Other People's Struggles: The Solidarities of the Irish Anti-Apartheid Movement</p>

<p>Panel 11:5 Irish and Victorian Studies Chair: Aidan Beatty Room T2:05 Renée Fox: Revolutionary Realisms: 1798 and the Genres of Victorian Fiction Colleen English: ‘this amphitheater of strife’: Mangan’s ‘The Dying Enthusiast’ and Shelley’s ‘Adonais’ Malama Wilson: ‘To Mould Out of Ghost:’ Death and the Future in John Banim’s Literature</p>	<p>Panel 11:6 Memory, Commemoration and Looking to the Future Chair Sarah O’Brien Room T2:06 Guy Beiner: The Tense Future of Memory Julien Guillaumond: Ireland’s Global Strategies and Irishness in the 21st Century: New Beginning or Same Old Story? Lachlan Whalen: ‘It Is Surprising What Even the Confined Eyes and Ears Can Discover’: Representations of Bobby Sands’s Hunger Strike in Graphic Novels</p>
<p>Panel 11:7 Urban and Rural Imaginaries in Contemporary Fiction Chair: Deirdre Flynn Room T2.07 Miriam Mara: Requiem for Freedom in the Land: Caoilinn Hughes’ The Wild Laughter John Conlan: Lodged in the room of ousted possibilities: Possible Worlds Theory and the Speculative Turn in Recent Irish Writing—from Stephen Sexton and Doireann ní Ghríofa to Paul Lynch Nora Bonner: ‘Punishment’ vs. ‘Accountability’ in Tana French’s The Likeness</p>	<p>Panel 11:8 Playing the Peace Talks Game (continued from Panel 10:10 in the previous session) Chair Beth A Wightman Room T2:08 Beth A Wightman Playing the Peace Talks Reacting to the Past (RTTP) is a game pedagogy that immerses students in a specific historical situation. Half-day (3-hour) special session at the 2024 ACIS conference that introduces Irish Studies scholars to RTTP via an already developed game.</p>
<p>Panel 11:9 The Varieties of Irish Political and Cultural Masculinities, 1893-1980 Chair: Seán Farrell Room T2:11 Aidan Beatty: ‘The Gaelic League and the Languages of Capitalism and Masculinity’ Tim Ellis-Dale: ‘Men of the West to Men in Mohair Suits: The reconfiguration of Irish political masculinities, 1922-1968’ Kenneth Shonk: ‘The Future of a Distant Past’: alternative masculinities in A Sense of Ireland, 1980</p>	<p>Panel 11:10 Irish Drama and the World Chair: Kelly Matthews Room T2:12 Hawk Chang: The Oriental Revival: The Reception of J. M. Synge’s Plays in the Sinophone World, 2000-2020 Kristen Sieranski: ‘admitting--here--now’: Talking, Performance, and Reconciliation in the Drama of Owen McCafferty</p>
<p>Panel 11:11 Research Methods for Transitional Justice Chair Sinéad Ring Room T2:13 Mark Coen: Lateral Thinking and Luck: Researching Religious Institutions as an Outsider Claire McGettrick: The Magdalene Names Project: Counteracting ‘Historical’ Disappearances Katherine O’Donnell: ‘We have, obviously, erred totally on the side of believing the women concerned in the first instance’: Reflections on the Irish State response to Oral Histories of Institutional Abuse Survivors</p>	

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