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# Book of Abstracts



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Egypt

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Sustainability Conference

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A handwritten signature in blue ink, appearing to be 'Rania M Rafik Khalil'.

Rania M Rafik Khalil

Director of the Research Centre for Irish Studies (RCIS)

IASIL 2023 Sustainability Conference Convenor

## A Word from the IASIL Chair

**Christina Morin**  
**University of Limerick**  
**(Ireland)**



On behalf of the IASIL Officers and Executive Committee, it is a real pleasure to welcome you to the 2023 annual conference graciously hosted by the Research Centre for Irish Studies at the British University of Egypt. Our theme this year – sustainability – is a timely and topical one. It is by now well-established that global temperatures are rapidly on the rise; that climate change is and will continue to affect developing countries most severely; and that changing weather patterns in combination with rampant capitalism, unbridled human consumption, and unsustainable modes of development, urban design, and agriculture are having a disastrous impact on biodiversity. Increasing numbers of climate change refugees join the ranks of migrants displaced by rising levels of extreme poverty and increasing wars, with the UN reporting in 2022 that over one-quarter of the world's population now lives in a conflict zone. The shadow of the Covid-19 pandemic continues to cast a pallor, having imperilled the educational careers and futures of millions of students at all levels and, by overloading existing medical services and infrastructures, paved the way for a resurgence of deaths caused by diseases like malaria and tuberculosis. Meanwhile, lengthy lockdowns and associated business closures – while necessary for the containment of the virus – have contributed to a global economic downturn from which recovery seems uncertain at best.<sup>1</sup>

Yet, while the picture painted by these undeniable facts seems grim, there is still time for change, as is emphasised by the United Nations' Sustainable Development Goals (UNSDGs). These seventeen goals ask for global partnership in meeting specific targets designed to produce urgent change within the four pillars of sustainability: human, social, economic, and environmental. Included in the goals are no poverty; zero hunger; good health and well-being; quality education; gender equality; clean water and sanitation; affordable and clean energy; decent work and economic growth; industry, innovation, and infrastructure; reduced inequalities; sustainable cities and communities; responsible consumption and production; climate action; life below water; life on land; peace, justice, and strong institutions; and partnerships for

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<sup>1</sup> See <https://www.un.org/sustainabledevelopment/progress-report/>.

the goals. Together, they provide what the UN calls 'a shared blueprint for peace and prosperity for people and the planet, now and into the future'.<sup>2</sup>

IASIL 2023 responds to the UN's imperative with a rich and varied programme that, in exploring how Irish literature interacts with and probes the pressing issues of our day, underlines the important contribution to be made by Irish Studies to the advancement of sustainability on multiple levels. Touching on issues from migration and diasporic identities, climate change and the Irish natural landscape, and the economic realities of post-Celtic Tiger Ireland, to the stability and durability of canons, archives, the publishing industry, the Irish language, and Irish literature itself, the papers provide vibrant and evocative perspectives on the four pillars of sustainability. Keynote addresses from Waffia Mursi, Ondřej Pilný, Emilie Pine, Malcolm Sen, and Ola Majekodunmi, as well as a performance by Irish violin maker and musician, Gerry O'Connor, promise to enrich these discussions further, and I eagerly await their contributions.

From the perspective of the sustainability of our own society, it is wonderful to see new members join us for this conference, particularly scholars from local Egyptian universities. We welcome the diversity of experience, research expertise, and representation this brings to our society and look forward to the opportunity afforded by the conference to engage with and learn from each other in meaningful ways. My thanks as an individual IASIL member and as chair to the conference organising team and to their sponsors – Culture Ireland, the Embassy of Ireland, Egypt, and the Department of Foreign Affairs – for providing this occasion to reflect on Irish literature in the context of sustainability and to explore in a considered manner how we as individual scholars and as a collective might bring about the urgent change required today.

Bain taitneamh as an gcomhdáil!

Tina



### **Shadow Bio**

I graduated with my PhD in 2007 and spent several years in various teaching and postdoctoral positions in University College Cork, Queen's University Belfast, and Trinity College Dublin before assuming my current role in the University of Limerick in 2012. Although I consider myself fortunate to have moved more or less without interruption from one opportunity to the next, there were many sleepless nights and numerous unsuccessful job applications along the way. Now mostly consigned to oblivion (or, my hard drive, which holds evidence of at least 30 such applications), these failures defined my early career and, however ironically, prepared me for later disappointments. Some of these include, but are in no way limited to, unsuccessful applications to: Boston College's Irish Studies Summer Visiting Fellowship Scheme (2022); the IRC Consolidator Laureate scheme (2022); the ERC Consolidator scheme (2022); Notre Dame's Keough-Naughton Library Research Award (2020); the Burns Visiting Scholars in Irish Studies scheme (2018); and the Wellcome Trust Seed Award scheme (2017). I also applied unsuccessfully in 2017 for a position I now hold, that of Assistant Dean of Research in the Faculty of Arts, Humanities and Social Sciences at UL.

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<sup>2</sup> <https://sdgs.un.org/goals>.

## Keynote Addresses

### Sustaining Activism: Questions and lessons from recent writing and performance

Emilie Pine

University College Dublin

(Ireland)



This paper reflects on the cost of making the private self-public. In particular, I want to reflect on what happens when the writer/artist/performer/testifier/academic uses their own self as material for activist work. In recent years, Ireland has witnessed huge & life-giving changes as a result of this kind of activism, not least the progressive results from referendums on Equal Marriage (2015) and Abortion (2018). Those referendum results were driven by the power of people telling their stories, demonstrating the real-world impact of activist-storytelling. But what of the individual behind the story? What happens in the process of storytelling, and what happens after the stories have been heard? What are the costs – intellectual, emotional, physical and economic – of doing this unpaid work? What about the listeners, what work are they also doing? And how can this work be both sustained and sustaining?

For this paper, I will focus on my experiences of watching, reading, and teaching the following texts: the verbatim-style plays *I Heart Alice Heart I* by Amy Conroy (2010) and *How to Keep An Alien* by Sonya Kelly (2014); the memoir essay collection *Unsettled* by Rosaleen McDonagh (2021) and the novel *Slant* by Katherine O'Donnell (2023); and the auto-performance monologue plays *Haunted* by Tara Flynn (2022) and *If These Wigs Could Talk* by Panti Bliss (2022). All of these texts represent the work of activism and reflect on the cost of the radical vulnerability required by activist storytelling.

I also want to set these cultural works in the context of academic activism and consider the risks of speaking out from within the academy. The event inspiring this is the academic panel 'Crossing Trans Thresholds in the Academy' (UCD, May 2023) organised by Taylor Follett and Caleb O'Connor, but I am also reflecting on writing memoir myself, and running an oral history project with institutional-abuse survivors. My intention is explicitly to recognise both the emotional and intellectual labour of academic-activist work and the concomitant problem of burnout, but also to notice that those who are undertaking the greatest labour and the highest risks in our profession are often the most precarious – an inherently unsustainable practice.

**Emilie Pine** is Professor of Modern Drama in the School of English, Drama and Film at University College Dublin. She has published widely as an academic and critic, including *The Politics of Irish Memory: Performing Remembrance in Contemporary Irish Culture* (Palgrave, 2011), and most recently *The Memory Marketplace: Witnessing Pain in Contemporary Theatre* (Indiana University Press, 2020), and she was Editor of the *Irish University Review* 2017-2021. From 2015-19 Emilie was PI of *Industrial Memories*, an Irish Research Council funded project to witness Ireland's historic institutional abuse (<https://industrialmemories.ucd.ie>), out of which she runs the ongoing oral-history project *Survivors Stories* with the National Folklore Collection. As a theatre-maker, Emilie collaborated with ANU Productions on the *Ulysses 2.2* project in 2023, creating *All Hardest of Woman* at the National Maternity Hospital; her first play, *Good Sex*, was a collaboration with Dead Centre Theatre Company, and was shortlisted for Best New Play

and Best Production at the 2023 Irish Times Irish Theatre Awards. She is the author of the bestselling essay collection, *Notes to Self*, winner of the 2018 Irish Book of the Year award, which has been translated into 15 languages. Her debut novel *Ruth & Pen* (2022) won the 2023 Kate O'Brien First Novel Award.

### **Shadow Bio**

Emilie was incredibly lucky to get a permanent job at UCD in 2008 after only two and a half years of short-term contract employment post-PhD. She published her first book quite quickly, but then spent four years unsuccessfully trying to turn her PhD into a book. Abandoning that, she took on a funded project, where she struggled with the workload of management on top of research and didn't produce the book that was meant to accompany it as a result. Emilie has had more articles rejected than accepted by journals, and she is still actively avoiding bumping into one editor she has owed a revised article to since 2016. Emilie didn't publish anything from 2010-2018, due to years of family caring roles, fertility treatments and disappointments from miscarriage to promotion rejection. She is passionate about teaching, considering it her accidentally-real career, and has equally accidentally benefited hugely from working with people with experience of residential institutions. This work has been the most meaningful of her life, but she has to regularly pause due to the emotional burnout of listening to experiences of trauma. Creative writing has been a dream come true, and just goes to show that there is always a second chapter (a chapter made possible by having a salary).

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### **The Sustainability Paradigm**

**Malcolm Sen**

**University of Massachusetts Amherst**

**(United States of America)**



Sustainability is an old concept with a diverse set of meanings and associations many of which are contrary to the desired goals of ecological equilibrium on local, national, and planetary scales. The word's genealogy can be traced back to 19<sup>th</sup> century legalese where it connotes corroborative argument or evidence: It was not until the mid-twentieth century that the word was first deployed in relation to questions of land management and economy. In the latter decades of the twentieth century the language of finance capital utilized sustainability as a shorthand for the market resilience of a company or a financial product. In industry jargon sustainability might suggest that products, and their production and distribution methods, are environmentally sound; however, such rhetoric is often motivated by the resilience of the industry rather than the ecological footprint of its operations. It would not be wrong to suggest that such green-washing is also commonly deployed in developmental economics, especially in relation to agricultural and

infrastructural schemes. At the very least, the word's etymology and its historical development over the twentieth century should give us pause before we analyze it as a cornerstone of literary and cultural activity. This lecture seeks to analyze the rhetoric of sustainability in Irish political culture, identify the instrumentalization of such environmentalism, and demonstrate how Irish literature might help us engage with ecological citizenship.

**Malcolm Sen** is associate professor in the Department of English at UMass Amherst. He leads the Environmental Humanities Initiative at the institution and is the co-chair of the interdisciplinary, campus-wide Sustainability Strategy Working Group, which is tasked with modelling climate change research, education, and engagement of the flagship campus of the UMass system. Sen teaches a range of undergraduate and graduate courses on the intersections between ecology, climate, literary and cultural studies. His research focuses on questions of empire, sovereignty, migration, and race as they emerge in climate change discourse and in the securitization narratives of contemporary geopolitics. His literary archive spans global Anglophone, Indian, and Irish literatures. He is the co-editor of *Postcolonial Studies and Challenges of the New Millennium* (Routledge, 2016). He is the editor of *The History of Irish Literature and the Environment* (New York: Cambridge University Press, 2022); and *Race in Irish Literature and Culture* (with Julie McCormick Weng) to be published by Cambridge University Press in 2023/24. Sen's monograph *Unnatural Disasters: Irish Literature, Climate Change and Sovereignty* is being reviewed by Syracuse University Press. Two recent articles include "An Ordinary Crisis: Covid-19 and Irish Studies" in Mike Cronin et al., Eds., *A Handbook of Irish Studies* (Routledge, 2021) and "Sovereignty at the Margins: The Oceanic Future of the Subaltern," in Barbara Haberkamp-Schmidt, Ed., *Representing Poverty and Precarity in a Postcolonial World* (Amsterdam: Brill, 2022).

### **Shadow Bio**

Malcolm's scholarship is the product of three factors: his upbringing in Kolkata, India (a city associated with Marxist and Postcolonial intellectual endeavors), his graduate study and subsequent life in Dublin (he lived there for fifteen years), and his interest in activism, which included working with a variety of social and non-governmental organizations over the years. His 2008 dissertation focused on Irish Orientalist and Modernist writing. Even while writing it, Malcolm was convinced that the literature was essentially an extended deliberation on ecological and environmental impacts of empire. His PhD was followed by a period of great uncertainty and precarity as the real implications of the global financial collapse and the demise of the Celtic Tiger unfolded. He ended up as adjunct faculty in multiple Irish universities: the then National University of Ireland Galway, the National University of Ireland Maynooth, University College Dublin, and Trinity College Dublin, teaching eighteenth century British women's writing, Brian Friel's theatre, an MA in Postcolonial Studies, and contemporary South Asian literature, to name a few courses. He made ends meet by working as a researcher on cotton production in West Africa (among other things) at Fairtrade Ireland. Postdoctoral fellowships at the University of Notre Dame and at Harvard University led him to his current position at the University of Massachusetts Amherst. Malcolm's teaching and research is now motivated by questions of resilience and counterhegemonic practices that will soon become essential for the generation of scholars emerging under Anthropocene conditions. He works closely with a lead author of the IPCC climate reports, public policy experts, and multiple STEM faculty to demonstrate the vital role that humanities disciplines play at this time of existential emergencies. He is the co-chair of the working group tasked to reimagine sustainability education at the University of Massachusetts Amherst.

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## The Modern Irish Reality

**Ola Majekodunmi**  
Irish Writer and Broadcaster



As the theme of the conference is sustainability and Irish studies, I will be focusing on sustainability of identity through poetry reflecting on a 'Modern Irish Reality'. I will seek to unpack this term and what it means for Irish society today. What does this mean for the face of the nation, the language it speak, and the different backgrounds into the meaning of Irishness today?

Looking at how Irish literature studied in Irish school curriculum can help enhance someone's knowledge and understanding within their own identity in reflecting upon another. This paper will focus on Seán Ó Riordáin's *Fill Arís* poem as an example of learning about decolonisation at a younger age and how it can later aid you in adulthood in grasping a wider outlook on your heritage and history. *Fill Arís* is a poem written about longing for pre-colonial Ireland, where the population spoke Irish instead of English. This will help give an insight into Ó Riordáin's thought process in how he thought it was illogical for anyone to find the coloniser's culture and language preferable than their own. These are some other lines from *Fill Arís* that convey Ó Riordáin's demoralised spirit and encouraging people to return to their own culture.

*Fill Arís* is an example in expressing my initial stage of critical thinking within the context of the Irish language in helping me understand my own Nigerian heritage. An experience which I believe shares a significant relevance with the history of Ireland. More literature of this nature in Irish schooling may help reflect and develop the notion of identity over time and clarify how that has changed for those of diverse backgrounds who identify as Irish.

**Ola Majekodunmi** was born in Lagos, Nigeria and raised in Dublin, Ireland. She is a broadcaster, Gaeilgeoir, digital content creator, public speaker, writer, former co-founder of Beyond Representation and Board of Directors member on Foras na Gaeilge, Dublin Film Festival and a member of Galway Film Centre's National Talent Academy Steering Committee. She graduated from her undergraduate at IADT in BA (hons) English, Media, and Cultural studies in 2018. She did her final year thesis on the 'Politics of Black Women's Hair', which inspired her to start writing poetry, where she has written poetry bilingually (in Irish and English) and has been published including in Measra ón Aer, a poetry series that aired on RTÉ Raidió na Gaeltachta and Cnámh & Smior. From this course, she further developed an interest in political and social issues. She is also a graduate of M.A. in Digital Broadcast Production at the National Film School in IADT from 2019.



## Shadow Bio

Ola Majekodunmi was born in Lagos, Nigeria and raised in Dublin, Ireland. She is a broadcaster, Gaeilgeoir, digital content creator, public speaker, writer, former co-founder of Beyond Representation and Board of Directors member on Foras na Gaeilge, Dublin Film Festival and a member of Galway Film Centre's National Talent Academy Steering Committee.

She grew up in Dublin, Ireland since she was 7 months old and has lived there her whole life. She found a passion for the Irish language at a young age as she went to all-Irish schools. She first became a radio presenter with Raidió na Life 106.4FM in Summer 2014, presenting the show 'Seinnliosta an tSathairn' and then more recently presenting the popular African Irish show, 'Afra-Éire'. She now presents 'Unheard' on RTÉ 2XM, highlighting black and Gaelach musicians. She often contributes on other radio stations' shows such as on RTÉ Raidió na Gaeltachta, RTÉ 2FM, RTÉ 2XM, BBC Radio Ulster, BBC Radio Foyle, RTÉ Radio 1 and more on different topics to do with politics, current affairs, and race. She was also a contributor to the popular Motherfoclóir podcast, which explored different topics regarding the Irish language in a fun, witty way. You may have also seen Ola on TV from time to time on TG4, RTÉ and BBC, contributing to different shows. She has been on Nationwide, Seal le Daithí and many more. She has had some international coverage after featuring in one of Sweden's top newspapers 'Dagens Nyheter', Britain's The Guardian, and a Dutch documentary 'Toms Ierland'.

In 2020, Ola wrote for the Irish Times for their edition on 'Black & Irish Voices' where she spoke of her experience with the Irish language, it was rated in the top ten articles that week. She still contributes to the Irish Times from along with the Journal.ie, RTE.ie, rogue collective, NÓS, gal-dem.com in the UK along with Feminine Collective in the U.S.

In 2018, Ola directed and produced the viral video-documentary 'What Does "Irishness" Look Like?' which was screened at the Belfast Feminist Festival, Belfast Film Festival and Rathmullan Film Festival. She recently (2021) directed and produced another bi-lingual video-documentary called 'Say My Ainm' in collaboration with Axis Ballymun, that was screened in the Irish Film Institute as part of Black History Month. In 2019, she co-founded an initiative with her cousin and friend to create a platform to celebrate women of colour's achievements in Arts, Media, and Business. She was nominated for the SMEDIAS for the category 'Iriseoireacht trí Ghaeilge' in 2018 and 2019. She was also nominated for the SAAI Awards for the category 'Feachtas Bliain Na Gaeilge' in 2018. She was nominated for 'Réalta Óg na Bliana' (Young Star of the Year) for Gradaim Cumarsáide (The Media Awards) at Oireachtas na Gaeilge in 2019. She also won the 'Amdalah Africa Foundation Award' in 2019 for her achievements and contribution to inclusion and community development in Ireland. She graduated from her undergraduate at IADT in BA (hons) English, Media, and Cultural studies in 2018. She did her final year thesis on the 'Politics of Black Women's Hair', which inspired her to start writing poetry, where she has written poetry bilingually (in Irish and English) and has been published including in Meascra ón Aer, a poetry series that aired on RTÉ Raidió na Gaeltachta and Cnámh & Smior. From this course, she further developed an interest in political and social issues. She is also a graduate of M.A. in Digital Broadcast Production at the National Film School in IADT since 2019. In 2021, Ola judged the NewsBrands Journalism Awards, and judged the Irish Podcast Awards this year last September (2022). Ola was appointed Dublin Culture Night ambassador last September 2021 and last May 2022, she was the first ever Dun Laoghaire-Rathdown Africa Day ambassador.

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## Art and Sustenance in the Work of Sara Baume

Ondřej Pilný

Director of the Centre for Irish Studies, Charles University

(Prague)



Set against the backdrop of the climate crisis and the pressures of global capitalism, Sara Baume's oeuvre provides one of the most profound but also unostentatious engagements with the contemporary world. This lecture discusses Baume's three novels, *Spill*, *Simmer*, *Falter*, *Wither* (2015), *A Line Made by Walking* (2017) and *Seven Steeples* (2022), together with her non-fictional narrative *Handiwork* (2020) and the performance piece *The Alphabet of Birds* (2021), arguing that while it may be justified to approach Baume's work as poignant critique of the Anthropocene and its attendant ecological and spiritual devastation, it amply transcends this instrumentalist critical paradigm. Her quiet lyrical observation spells out the beauty of the world we live in, where nature is interlaced with variegated detritus, and through protagonists who have positioned themselves on the margins of society, Baume offers an extended meditation on the role of art at the time of crisis and the possibilities of drawing sustenance from artistic creation. As such, Baume's work engagingly illustrates what Derek Attridge has termed the "singularity" of literature and art, simultaneously resisting political programmes (including those vitally beneficial) and providing a repeatable opportunity for what Attridge describes as "mental and emotional restructuring".

**Ondřej Pilný** is a Professor of English and American Literature and Director of the Centre for Irish Studies at Charles University, Prague, and a Distinguished Senior Lecturer at the Anglo-American University in Prague. His primary research interests include modern and contemporary Anglophone drama, Irish literature in English, the reception of Irish writing and theatre in Europe, and the possibilities and limits of art as a form of cultural intervention. His publications include *Ireland: Interfaces and Dialogues* (ed. with Radvan Markus, Daniela Theinová and James Little; WVT Trier, 2022), *Cultural Convergence: The Dublin Gate Theatre, 1928-1960* (ed. with Ruud van den Beuken and Ian R. Walsh; Palgrave, 2021), *The Grotesque in Contemporary Anglophone Drama* (Palgrave, 2016) and the thematic journal issue "Dialogue, Performance and the Body Politic in Contemporary Theatre" (ed. with Clare Wallace, *Litteraria Pragensia*, 32.63 [2022]). He has translated into Czech works by J.M. Synge, Flann O'Brien, Samuel Beckett, Brian Friel, Martin McDonagh, Enda Walsh, Mark O'Rowe and others, and is the editor of an annotated volume of J.M. Synge's works in Czech translation (*Hrdina západu. Dramata a próza*, 2006). Ondřej Pilný is a past Chairperson of IASIL and a former Vice-President of EFACIS. At Charles University, he serves as Chair of the Graduate Studies Board for Anglophone Literatures and Cultures and has recently been appointed Chief Editor of the *Litteraria Pragensia: Studies in Literature and Culture* journal.

### Shadow Bio

Ondřej's professional life has been determined by two essential factors: luck and precarity. Having been awarded – essentially by chance – a scholarship to spend a year as a visiting student at Trinity College Dublin shortly after the fall of the Iron Curtain, he was eventually offered a permanent job in an English

department by its enthusiastic head. The nascent Irish Studies programme that he started developing with his colleagues has been extremely fortunate in receiving modest but long-term support from the Irish government, in consequence of which the staff no longer needed to travel by bus to Ireland with backpacks to photocopy texts to teach and were able to gradually build a research and teaching centre of excellence. However, the continued lack of funding in the tertiary education sector has meant that in order to cover the basic living expenses, Ondřej has always had to have a second job and, between 2007 and 2018, even a third. Now in his fifties and saddled with a steadily growing list of bureaucratic and official duties, the situation no longer merely curbs his ideas and research plans but, he feels, has increasingly become a health hazard. He is beyond grateful to his young colleagues and students for their continued dedication to the humanities under such circumstances.

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## Conference Abstracts

### **A portrayal of the Irish-American Diasporic Identity in Narratives of Mary Pat Kelly**

**Aamena Zain**  
**Helwan University**  
**(Egypt)**

The field of Irish studies deserves academic and critical attention. This research paper focuses on Irish-American fiction written by one of the most distinguished Irish-American women writers, Mary Pat Kelly who narrates the story of the Irish-American experience through her own family saga. This research paper aims at exploring the formation and transformation of the Irish-American identity as diasporic identity. Namely, what it means to be Irish in America from the first generation to the present generations as exemplified by one of the novels of the trilogy of Mary Pat Kelly entitled *Of Irish Blood*. The paper seeks to investigate how the Irish-American identity was constructed and transformed in relation to two homes, the country of origin and the country of settlement. It aims to clarify the transformations in the Irish-American experience from alienation and marginalization to gradual integration in the American society along with a continuous connection to Ireland, and then into full incorporation into the American society. The paper employs diaspora criticism to understand the social context that created the diasporic identity of the Irish-American and to clarify the classifications of diaspora within the Irish-American experience. It focuses on concepts of home and identity in analyzing the novel under investigation. It shows how complicated the Irish-American experience is as an experience of a diasporic nation that has its own historical, social and political context.

**Keywords: Irish- American-diaspora- home-identity**

**Aamena Muhammad Annady Zain** is an assistant lecturer at the department of English language and literature, Faculty of Arts, Helwan university. She achieved her BA degree in English language and literature in 2007. She achieved her MA degree in Irish literature in 2017. Her thesis was entitled *The Myth of Nationalism in Roddy Doyle's Trilogy "The Last Roundup."* Currently, she is working on her PhD on Irish American literature which focuses on the diasporic identity of the Irish-American people. Her fields of interest are Irish literature, Irish-American literature, and Irish studies.

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### **Sustaining National Narratives: A Study of Alaa Abd Al-Hadi's and Seamus Heaney's Animal Poems**

**Ahlam Ahmed Mohamed Othman**  
**The British University in Egypt / Al-Azhar University**  
**(Egypt)**

National narratives are central to the construction and preservation of a nation's identity and collective memory. However, in an increasingly globalized and diverse world, the sustainability of national narratives has become a subject of critical inquiry. Scholarly work in this regard has emphasized the importance of accuracy, inclusivity, diversity, adaptability, and flexibility and the role of education in sustaining national narratives. The present study aims at highlighting the role of literature in sustaining national narratives through the employment of mythology. In their poetry collections, Alaa Abd Al-Hadi and Seamus Heaney draw upon various mythological traditions to infuse their texts with symbolic meaning and cultural resonance. Their use of myth in their animal poems especially serves to connect the present moment with

timeless archetypes and collective cultural memory. In this paper, selected animal poems by Seamus Heaney will be compared to the animal poems in Alaa Abd Al-Hadi's *Icarus* or *Plotting the Dark* (2016) to discover the similarities and differences between a postmodernist and modernist approach to sustaining national narratives.

Keywords: **Animal Poems, Mythology, National Narrative**

**Ahlam Othman** is Acting Head of English Language & Literature Department at the Faculty of Arts & Humanities, British University in Egypt. She has a Ph.D. in English Literature from Al-Azhar University and an MA degree in TEFL from the AUC. In addition, Dr. Othman has registered for another Ph.D. in Comparative Poetics. Dr. Othman's research interests include Comparative Literature, Literary Translation and Comparative Poetics. She reviews the National Center for Translation, Scopus indexed journals, and several International Conferences. Dr. Othman is a member of the Egyptian Writers' Union, a board member of the Egyptian Society of Comparative Literature, a member of the Egyptian Circle of Comparative Poetics and Genre Studies, and a member of the editorial board of *Muqaranat*, an annual journal. Dr. Othman's most recent publication is *The Nucleo-genre Paradigm: Towards a Unifying Approach to the Study of Comparative Poetics*, a translation of Alaa Abd Al-Hadi's *Namūdḥag Al-Naw' Al-Nawawī: Naḥw Madkhal Tawḥīdī lidrasat al-She'riyyat al-Muqaranah*: <https://www.amazon.co.uk/Nucleo-genreParadigm-Unifying-Approach-Comparative/dp/9774965698>

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### **W. B. Yeats's Sustainable Critique of Modernity**

**Alexander McKee**  
**University of Delaware**  
**(USA)**

In "The Stare's Nest by My Window," one of the *Meditations in Times of Civil War*, W. B. Yeats deploys natural imagery to envision a sustainable future for Ireland amid the depredations of war. "The bees build in the crevices / Of loosening masonry," he writes, "and there / The mother birds bring grubs and flies" (lines 1-3). By means of this image, Yeats does more than address the political conflict his countrymen faced during the Irish Civil War, as he bridges the divide between the human and the non-human that defined western understandings of nature from the dawn of the Enlightenment. At the same time, he implicitly endorses one of the primary goals of sustainability studies by underscoring "the historical and material interdependence of human and natural systems" (Gillen D'Arcy Wood, "What Is Sustainability Studies?"). Somewhat surprisingly, given Yeats's long-running objection to a mechanistic worldview that defined the self in opposition to its environment, contemporary ecocritics have generally neglected to acknowledge the environmental aspects of his critique of modernity, perhaps because Yeats's frequent recourse to metaphysical abstraction distracts attention from the ecological crises that have resulted from industrial capitalism and instrumental materialism. Seeking to address this critical shortcoming, I propose to examine "The Lake Isle of Innisfree" alongside two recently published intertexts, Andy Kissane's "Meat Matters" (2009) and Susheel Kumar Sharma's "Ganga" (2012). I plan to build on the work of Jed Rasula to argue that these postcolonial writers use Yeats's poem as "compost" to develop their own ecopoetics. By recycling material from Yeats's modernist version of pastoral, Kissane and Sharma extend Yeats's critique of modernity in new directions, demonstrating its continuing relevance to humanistic attempts to foreground the complex relationship between human and natural systems in the Anthropocene epoch.

Keywords: **Ecopoetics, Modernity, Postcolonial studies, Sustainability**

**Alexander McKee** is an Assistant Professor in the Department of English at the University of Delaware. He has published essays on Samuel Beckett, Peter Greenaway, and Billy Roche, among others. His current book project examines the relationship between autobiography and fiction in 20th-century Anglo-Irish literature.

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**Eco-Translatology: A new interdisciplinary approach for evaluating two Arabic translations of O'Flaherty's Irish short story Sniper**

**Amal Abdelghani**  
**The British University in Egypt**  
**(Egypt)**

Translation evaluation constitutes a real challenge in translation research, practice, and industry. The present research aims at conducting a comparative study to evaluate the Irish short story translation into Arabic by incorporating the standards of Eco-translatology. Eco-translatology is an emerging interdisciplinary holistic paradigm initiated by the Chinese scholar Hu Gengshen (2004) on the tenants of the ancient Chinese wisdom postulating the indispensable harmony between man and the environment. Eco-translatology focuses on transmitting a source text into a target environment to ideally achieve equilibrium through harmoniously adapting the newly transplanted target text to fit into the target language ecosystem on the lexical, cultural and communicative dimensions. Such practical orientation operationalizes the translation process in a series of adaptations and selections adopted by the translator whose role is centralized as an expert. In fact, the theory's real worth is manifested in the multi-dimensional holistic practical methodology and the humanistic orientation focusing on the translator's creativity and dual ethical role towards both the source text's author and the target readership. Achieving such a smooth inclusion of the foreign source text's wordings into the target text's world would rather establish a balanced translational activity. The corpus compiled for analysis consists of two Arabic Translations of the same Irish short story "Sniper" by Liam O'Flaherty who portrays a post-civil war Ireland. The mixed qualitative quantitative analysis pinpoints the translation strategies adopted on the lexical, cultural, and communicative dimensions respectively to measure the degree of effective transformations: adaptations and selections. Hence, the quality of the translation product is objectively determined based on empirical evidence to pass a final evaluative judgement about the Arabic version that provides a better translation of the original text. The research findings correlate the more efficient Arabic translation with the highest number of multi-dimensional adaptations creatively conducted by the translator.

**Keywords: Eco-Translatology, Interdisciplinary Evaluation, Irish Fiction**

**Amal Abdelghani** is a fulltime Lecturer at the Faculty of Arts & Humanities, BUE with a particular expertise in teaching Translation, Linguistics, Study Skills, Academic Writing, IELTS, TOEFL and ESP courses. She has earned her BA from the Faculty of Alsun, Ain Shams University, her Master degree in Translation from the Faculty of Arts, Ain Shams University and her PhD with first class Honour from the Faculty of Alsun, Ain Shams University. Currently, she is a Lecturer in Translation and Linguistics at the Department of English Language and Literature teaching Translation and Interpretation modules. Besides teaching, she is the faculty's Language Support Services coordinator working with a team that aids students enhance their language and writing skills. Before joining the BUE, she has taught a variety of translation courses as an instructor and took part in the curriculum development of many courses at Arabic and Translation Studies Division (ATS), SCE, AUC. She previously worked as an English language instructor, coordinator of ESP and Business English courses and language and translation trainer in renowned academic institutions. Dr.

Amal is currently interested in various research areas including Translation Quality Assessment, interdisciplinary translation research, Literary Translation, Critical Discourse Analysis and cultural studies.

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### **The Sustainability of Nature and Culture: Carr's *The Mai* and Bassiouny's *The Magic of Borolous***

**Amal Mazhar  
Cairo University  
(Egypt)**

As a concept, "sustainability" has various manifestations: ecological, social, cultural, and economic. Defined by UNESCO as "a long-term goal", it seeks to maintain a more sustainable world which is threatened by many hazards. Foremost among such threats are pollution and climate change that have proved to be some of the most hazardous to planet earth. Hence, conferences have been held in an attempt to combat and curtail such threats. Among the stipulated goals of the last Climate Change conference COP27, held in Sharm el Sheikh, Egypt in November 2022, was "to showcase unity against an existential threat that we can only overcome through concerted action and effective implementation." Similarly, the preservation and sustainability of cultural heritage has been the concern of local and international cultural organizations. This presentation proposes to explore the intersectionality of two major issues related to sustainability, ecologically and culturally. Ecologically, the presentation will examine the hazardous pollution which is addressed artistically in the two plays: *The Mai* (1994) by Irish dramatist Marina Carr and *The Magic of Borolous* (2001) by Egyptian dramatist Dalia Bassiouny. The two plays express anxieties concerning the sustainability of life due to the threats posed to the natural environment, represented in the threatened lakes and their surrounding birdlife by physical and "emotional" pollution. The presentation will attempt to show how the two plays also address the cultural sustainability of local and national myths and narratives, represented in the local Irish myth haunting the play and the ancient Egyptian myth of Isis in "Borolous".

**Keywords: Sustainability, environment, culture, Carr, Bassiouny**

**Amal Mazhar** is Professor of Comparative Literature and Drama at the Department of English Language and Literature, Cairo University. Her main areas of interest are Irish, Egyptian and British Drama. She is also interested in translation. She translated from English into Arabic (with introductions) Amitav Ghosh's "In an Antique Land" and Chinua Achebe's "No Longer at Ease". She translated two plays from Arabic into English: Mahmoud Diwab's "The Gate to Conquest" (Bab el Futuh) and Ahmed Etman's "Cleopatra Worships Peace." In collaboration with other translators, she has translated and updated the Arabic version of "The Oxford Dictionary of Theatre" (in 5 volumes). She has published numerous academic research papers in the aforementioned areas of interest. She has supervised numerous MA and PhD dissertations in these areas. She has attended a number of IASIL conferences in Cairo (Ain Sham University), Bath, Barcelona, Galway, Cork, Leuven, York.

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## **Worlds of Female Camaraderie against Fear in *The Pull of the Stars*: Corpus-based Cognitive-Stylistic Analysis**

**Amany Youssef  
Helwan University  
(Egypt)**

In the real world, Emma Donoghue started writing *The Pull of the Stars* in October 2018 and submitted the final draft in March 2020, just two days before COVID-19 was declared a pandemic. The text world of this novel travels 100 years back in time to 1918, the year the Great Spanish flu came out. This world-building time shift would characterize the novel as historical fiction, yet the text resonates with (obviously unintended) vivid correspondences with the current real world. Familiar elements like face masks, lockdowns, social distancing, fear of contracting the disease, actually contracting the disease, pain, sickness, and loss of life, contribute to build worlds of fear and uncertainty in a time of pandemic. The scene is set in a maternity fever ward in a hospital in war- and disease-stricken Dublin, Ireland, where three female caregivers struggle to survive and save vulnerable lives. The present study offers a corpus-based cognitive stylistic analysis of the novel within the framework of Text World Theory (Werth, 1999; Gavins, 2007). In a split discourse world, the analysis probes into the mental processes of building text worlds while decoding textual information. Corpus-analysis, using AntConc 3.5.9, provides objective verification of qualitative interpretation of the narrative voice; deictic, epistemic and attitudinal sub-worlds; and enactors' characterization. The three female care givers, as enactors in the text world, motivate the mental construction of worlds of resilience, compassion, and female camaraderie. Through text interpretation, female power emerges against all odds. Notably, Emma Donoghue's *The Pull of the Stars* has received prompt recognition both nationally and internationally. For example, on publication, it became a #1 bestseller in Ireland and Canada.

**Keywords: Irish novel, cognitive stylistics, corpus**

**Amany Y. A. A. Youssef** is Associate Professor of Linguistics at the Department of English Language & Literature, Faculty of Arts, Helwan University. She obtained her MA from Memorial University of Newfoundland, Canada where she held the title Fellow of the School of Graduate Studies and won the university-wide Albert George (A.G.) Hatcher Memorial Scholarship for exceptional academic merit. She received her PhD from Helwan University. She has an active profile in professional development, theses supervision, and teaching of a wide variety of language and linguistics courses. She has carried out research in Syntax, Pragmatics, Critical Discourse Analysis, Semiotics, and Cognitive Linguistics. She has 22 conference presentations, 15 paper publications in peer-reviewed journals and conference proceedings, and one book chapter <https://bit.ly/3tc6RM2>

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## Hope and Harbors in Brian Friel's *Philadelphia Here I Come* and *Wonderful Tennessee*

Amina ElHalawani  
Alexandria University  
(Egypt)

Writing about Irish immigrants sailing their way to the New World, Mrs. Julia H. Scott laments: "Alas, that the banner which Liberty rears, / Must bathe its pure folds in a foreigner's tears, / And the arm that is stretched for the exile's relief, / Must wreath o'er his forehead the chaplet of grief!" The "grief" is the yearning for return most evident in John Locke's "Dawn on the Irish Coast", where he declares, though physically in Texas, his mind would often fly back over the waves to the Irish coastline. Although America has often been conceived as a land of freedom, plenty and promise, the emigrants' perception of the journey was often more complex. It represented all at the same time emigration and exile. It promised hope and brought about nostalgia, creating in the mind of the emigrant a dilemma that is quite difficult to resolve. The complexity of human emotion at the time of emigration is best portrayed in Brian Friel's plays *Philadelphia Here I Come* (1964) and *Wonderful Tennessee* (1993), where both treat moments that just precede traveling, while the latter also physically represents the dilemma, being set at a harbor awaiting a boat that never comes. The plays help one perceive the figure of the "immigrant to be" as a figure often trapped in a certain time and space even though he/she physically moves away. This paper aims to discuss how Friel's representation of the moment of departure as a rite of passage or a liminal space (the harbor) that separates a life to be left behind in Ireland and another to be sought across the Atlantic helps guide our understanding of what haunts an emigrant, how emigrants conceive of their identity, their departure, and/or yearn for return.

Keywords: **Diaspora, Emigrants, Liminality, Water**

**Amina ElHalawani** is a Lecturer of English and Comparative Literature at the Faculty of Arts, Alexandria University. After finishing her BA and MA at Alexandria University, ElHalawani pursued her PhD in Comparative Literature at l'Université de Perpignan via Domitia and Eberhard Karls Universität Tübingen under the Erasmus Mundus Joint Doctorate programme Cultural Studies in Literary Interzones. Most recently, ElHalawani held a postdoctoral fellowship at the ICI Berlin Institute for Cultural Inquiry (2020-2022) where she was working on her research project entitled: 'Vignettes of Homes in the Making: Towards a Theory of Home Between Practices and Affect.' Her most recent publications include: 'Beckett as Muse for Egyptian Playwrights' in the journal *Samuel Beckett Today-Aujourd'hui* (2019), 'The Voice of the People: The Role of Kinship in the Songs of Sayed Darwish' in the volume *Kinship and Collective Action in Literature and Culture* (2020), and 'Home Is where the Bees Are! Beekeeping as Homing in Christy Lefteri's *The Beekeeper of Aleppo* and Tamara Kotevska and Ljubomir Stefanov's *Honeyland*' in the journal *Zeitschrift für Anglistik und Amerikanistik* (2023). She was also the Guest Editor of the Special Issue entitled 'Haunted by Homes' in the journal *Zeitschrift für Anglistik und Amerikanistik* (2023).

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## **Stories of a Young Naturalist: Reenchanting Irish Folklore in Dara McAnulty's Diary**

**Audrey Robitaillié**

**Institut Catholique de Toulouse  
(France)**

This paper will explore the work of young non-fiction author Dara McAnulty, *Diary of a Young Naturalist*, published in 2021. In this brilliant piece of environmental literature, the teenage and neurodivergent author chronicles life and wildlife in Northern Ireland, as his family moves from Fermanagh to Co. Down, and as he has to face bullying in school. McAnulty infuses his lyrical descriptions of landscapes and their inhabitants with references to Irish folklore. Fionn mac Cumhaill, the banshee, and the children of Lir, for instance, thus make appearances in the memoir of a biologist in the making.

Going against the expected antagonism of science and folklore, McAnulty uses folk stories to reenchant the Irish countryside, in an attempt to emphasise the natural beauty of his homeland to press for its preservation. His award-winning memoir reconciles two ways of looking at the world from an ecological perspective. This ecopoetic study looks at how McAnulty uses both folklore and science to restore a sense of wonder towards the environment.

Keywords: **Non-fiction, Reenchantment, Irish folklore**

**Audrey Robitaillié** is a lecturer in English, anglophone literature and Irish studies at the Catholic University of Toulouse, France. Her research focuses on border-crossings, whether through migration literature or through the transdisciplinary focus on the interactions between folklore and literature.

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## **Representations of Solastalgia and the Uncanny in Tana French's *In the Woods* and Sarah Phelps' *Dublin Murders***

**Aurora Piñeiro**

**National Autonomous – University of Mexico  
(Mexico)**

The aim of this paper is to analyse the representations of the forest in the novel by Tana French, *In the Woods*, and in its television series adaptation *Dublin Murders* (2019) by Sarah Phelps, from the perspective of the Ecogothic, an interdisciplinary critical discourse from which I will draw the concept of solastalgia which, together with the uncanny, will articulate the focus of my reading. It is my contention that in both the novel and the TV series the forest becomes a strategic arena where different types of collective and individual anxieties are staged. First, at a collective level, the woods become the grounds for a multi-layered clash of interests associated to the preservation of a natural and cultural past, even if such past contradictorily includes the horrors of a colonial exploitation of both natural and human resources. In addition to the previous unsolved tensions, in the novel and the TV series, the contemporary Irish landscape and culture are seen as threatened by a new kind of invasion: a Celtic Tiger consumerism that conceives the forest exclusively as a product. And second, at an individual level, Rob Ryan's return to the forest triggers a conflict between his memories of an early childhood, which he has constructed as an idyllic past in harmony with an unspoiled natural environment, and the fact that he is forced to acknowledge a tragedy in the woods that brought that age of innocence to an end, and which is ominously linked to his present murder investigation. In this sense, the forest becomes a source of horror for a protagonist incapable of coming to terms with a past that is haunted either by insanity or by the supernatural.

Keywords: **Tana French, Ecoготhic, Solastalgia, Uncanny.**

**Aurora Piñeiro** is full professor in the English Department at the National Autonomous University of Mexico (UNAM). She is author of *El gótico y su legado en el terror. Una introducción a la estética de la oscuridad* (UNAM, 2017), and editor of *Rewriting Traditions. Contemporary Irish Fiction* (UNAM, 2021). She is head of the Eavan Boland-Anne Enright Irish Studies Chair at UNAM.

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### **Nuala Ní Dhomhnaill: The Undead and Untranslatable**

**Brianna Riggio**  
**Trinity College**  
**(Ireland)**

In the decades before and after Ireland gained independence, many Irish people envisioned returning to a precolonial state and removing the scars of colony—including returning to Irish as the official language and revitalizing Irish literary traditions. Ultimately, language preservation efforts for Irish did not dethrone English as the majority native tongue in Ireland; monolingual native speakers of Irish became extinct in 1998, leaving only bilingual Irish speakers behind whose lives are inextricably bound to English as well. One such example is Nuala Ní Dhomhnaill, who made her name as an Irish poet, in large part, by publishing bilingual Irish-English editions with facing translations in order to reach a wider anglophone audience. Although she was also Irish-English bilingual herself, Ní Dhomhnaill famously renounced writing in English—thus, the translations featured prominently in her publications and at her readings were composed by anglophone peers with varying degrees of fidelity to her original writer’s voice styles. Yet, translation being a necessary evil to reach her audience, two questions emerge: do we have any clear examples, or her work being translated faithfully, and which translational strategies can best represent her originals without effacing the essential Irishness of her poetry? By comparing passages from a rare edition of one of her earlier works featuring self-translated poems, *Selected Poems: Rogha Dánta* (1986), with re-translated later versions of these poems, we can glean some insight into how the writer’s original work compares with other translations—illuminating how Ní Dhomhnaill herself integrated her minority voice into the majority language as opposed to how others rewrote her. Furthermore, an exploration of the impact of different translational strategies via Lawrence Venuti’s concepts of domesticating vs foreignizing approaches may shed some light on how to respect and preserve minority languages across linguistic divides.

Keywords: **sociolinguistics, bilingualism, translation, postcolonialism, minority languages, poetry, women’s writing**

**Brianna Riggio** is an MPhil of Irish Literature from Trinity College Dublin. Her research focuses on 20th century Irish poetry examined through a postcolonial sociolinguistics lens.

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## **Nature Is for Everyone: *Thin Places*, the Environment, and Collective Well-Being**

**Carolin Böttcher**  
**Friedrich-Schiller-Universität Jena**  
**(Germany)**

In *Thin Places* (2021), Kerri Ní Dochartaigh explores the ways in which our relationship with nature can shape our sense of self and our understanding of our place in the world. Through her personal experiences and reflections, Ní Dochartaigh shows how our relationship with the natural world is intimately tied to our sense of well-being, both individually and collectively. She highlights the urgent need to take action to address the environmental, social, and economic challenges facing our world, and to build a more sustainable and just future for all. She writes, “I tiptoe around the edges, and I feel myself outside time, as well as place. Now I am in both and in neither all at once. I gratefully wait on the threshold, holding my breath as the reeds dance, grass goddesses on the hushed dunes, beside an ethereal, exquisite leamhan” (x). The threshold between spiritual and natural and thus human and nature almost disappears when Ní Dochartaigh swims in the sea and she exists both in this specific location and the water and simultaneously outside of the constraints of time and space. In this paper, I argue that the layering and convergence of worlds—spiritual and natural—in *Thin Places* functions as a metaphor for the interconnectedness of all things. While old paradigms of humans versus nature still persevere in the Anthropocene, Ní Dochartaigh provides us with a new paradigm that emphasizes actively searching out connections with nature and recognizing the effects the natural world can have on the one hand, on an individual’s mental health and, on the other hand, on the collective well-being.

Keywords: **Memoir nature, Interconnectedness place**

**Carolin Böttcher** is currently a lecturer in English literature at Friedrich-Schiller-Universität in Jena. She received her PhD in 2020 from the University of California San Diego. Her research focuses on the material intersection of literature, science, and women’s writing during the long eighteenth century and has appeared in *ABO: Interactive Journal Women in the Arts, 1640–1830*. She is currently revising and expanding her dissertation into a monograph. At the same time, she is also preparing her next project on coastal spaces in Irish women’s writing of the twentieth and twenty-first centuries entitled “The Coastal Imagination: Feminist Irish Eco-poetics and the Limits of the Imagination.”

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## **The Stained and Bloodied Cloths of Ireland: a textiles and material culture view of Irish shame, oppression, morality, and repression**

**Catherine Harper**  
**The British University in Egypt**  
**(Egypt)**

Ireland – North and South – has sustained significant change in the last 100 years, accelerating at the end of the twentieth century with legalisation of contraception, divorce, gay marriage, the end – or at least reduction – of the ‘Troubles’ in the North, and freedom to choose abortion and reproductive autonomy.

In parallel to this, many instances of societal and ecclesiastical abuse, sexual repression, superstition, and cruelty, have come to light through a series of scandals including the use of unmarried mothers as unpaid labour in laundries throughout Ireland until the mid-1990s, the deaths of women in hidden childbirth and babies in mishandled miscarriages, the unhealthy entanglement of Church (Catholic and Protestant) and State (Northern and Southern), and the persistent racism seen in the infamous direct provision accommodation for asylum seekers in the so-called ‘land of a thousand welcomes’.

This presentation tells the stories of cloth and clothing, textiles and materials that have been actually or symbolically stained by blood or other body fluids in Ireland's last 100 years – since partial independence from Britain. By focusing on the role of these in the range of events and experiences of shame, oppression, morality and repression that have been instrumental informing Irish culture, it seeks to 'lance the boil' of Irish social history, celebrating the movement of the island of Ireland into post-Church, post-conflict, post-nostalgia modernity that, while painful transition, is a vital part of a country coming to terms with its past and looking to its future.

Keywords: **Shame, Morality, Blood, Cloth, Memory**

**Professor Catherine Harper** has held senior academic leadership positions at large multi-faculty and specialist institutions. Educated to doctoral level in Northern Ireland during the Troubles, she is motivated by education for social transformation, cross-cultural understanding, justice and tolerance.

Professor of Textiles since 2011, Catherine was awarded the title of Chair Professor of Design and the Catherine Harper Textile Lab established at Woxsen University, India in 2022. She also sits on the Academic Advisory Board for Cindrebay School of Design. She has served as Editor-in-Chief of Taylor& Francis' TEXTILE: Cloth & Culture since 2004, and her most recent publications include an essay, Textiles from Cradle to Grave, for the Textile Reader of the 4th Hangzhou Triennial of Fiber Art, China (2023), and two essays (The Red Hand/s (Lámh Dhearg) of Ulster and other bloody Irish flags... and Bloody Textiles, Bloody Sunday, Bloody Ireland for the multi-volume Bloomsbury Encyclopedia of World Textiles (2024).

As a visual artist, Catherine Harper has exhibited in Europe, North America and Australasia, and her work is held in many private and public collections, most recently being acquired by the Seamus Heaney Home Place.

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### **Intergenerational justice and memory formation: The canon and “the common good”**

**Claire Brophy**  
**University College Dublin**  
**(Ireland)**

This paper argues that the ferocity and volume of the recent wave of female authored Irish writing is shaped by the project of nation-creation in post-Independence Ireland. Following Anne McClintock's assertion that “[n]ations have historically amounted to the sanctioned institutionalisation of gender difference” (1995, 353), it argues that recent writing into the canon by women is thematically shaped by intergenerational anger felt in response to the characteristic interference of the Irish state on women's bodies. The persistence of Article 41.2 of the Irish Constitution, the insertion of the Eighth Amendment (1983), and its subsequent repeal (2018) have contributed to a transhistorical collective memory of interference by the Irish state into the lives of women. The contemporary creative wave is informed by an unusually high calibre of political literacy and activist experience; a direct result of living in a state that policed women's bodies for generations.

In *Differencing the Canon*, Griselda Pollock writes, “[c]anons may be understood as the retrospectively legitimating backbone of a cultural and political identity, a consolidated narrative of origin, conferring authority on the texts selected to naturalise its function.”(2006: 3) This paper argues that recent waves of writing by women affirmatively transform the unsustainably patrimonial character of the Irish canon as was, confronting the limitations of a “consolidated narrative of origin” that saw women's contribution to “the common good” centred on confinement.

Borrowing Audre Lorde's theory of bio mythography, and owing a debt of scholarship to Black feminist theory, particularly Toni Morrison's 'The Site of Memory', this paper argues that there is a critical mass of

writers including Anne Enright, Sinéad Gleeson, Emilie Pine, Claire Keegan, Eimear McBride, Doireann Ní Ghríofa, and Sophie White to name a few, whose work, rooted in the body, expresses a collective memory of injustice vital to the Irish canon.

Keywords: **Reproductive justice, Memory, Canon formation**

**Claire Brophy** is a post-doctoral researcher on Project Victeur: European Migrants in the British Imagination: Victorian and neo-Victorian culture, an ERC funded project using literary criticism and cultural analytics to trace attitudes towards migrants into Britain, based in UCD. Her PhD was on the writing of Anne Enright, and parallel to that she was feminist activist and organiser; a founding member of the Abortion Rights Campaign, a core organiser of Strike for Repeal, and worked on mobilisation for Together for Yes. Research interests include intersectional feminist theory and Irish women's writing.

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### ***The Professor and The Madman: A Positioning- Based Eco/Critical Discourse Analysis***

**Dalia Hamed**  
**Tanta University**  
**(Egypt)**

*The Professor and The Madman*, by Todd Komarnicki and Farhad Safinia, is an Irish drama film about an extraordinary tale of the astonishing obsessions of two men: Professor James Murray, an Oxford academic, and Dr. William Minor, the Broadmoor criminal lunatic asylum. Murray collaborated with Minor to create the Oxford English Dictionary and literary history. The film centered on Murray's aim to show the English language evolution. Another aspect of the film has to do with Murray's battle against Oxford University conservative body which considered Murray an outgroup member. To analyze these two themes and the relevant eco-dimensions, Positioning Theory, proposed by Langenhove and Harré (1999) and Davies and Harré (1990), is employed. The theory of positioning deals with the manner in which people use discourse so as to locate themselves and others throughout conversations. When one assumes/assigns duties and rights in conversation, he/she positions himself/herself in a certain storyline. Using Position Theory and critical/eco discourse analytical perspectives is thought to unfold the main themes in the film.

Keywords: **Positioning Theory; Eco/Critical Discourse Analysis; The "Professor and the Madman"**.

**Dalia Mohammed Hamed** is an Associate Professor of Linguistics in the Department of Foreign Languages (English), Faculty of Education, Tanta University, Egypt. She is interested in Critical Discourse Analysis, Stylistics, Pragmatics, Cognitive Linguistics and Corpus Linguistics. Her M.A. thesis is a pragmatics-based stylistic analysis of dramatic discourse. Her Ph.D. dissertation is a comparative analysis of legal discourses in American and Egyptian legal institutions. She has completed thirteen training programs at The International Center for Faculty and Leadership Development in Tanta University. Her research interests revolve around trans disciplinarity so that Linguistics may be integrated with other disciplines to render a more comprehensive analysis. Unveiling unequal discursive practices and hegemonic acts is thought to be a major target in discourse studies. She believes that language can particularize any issue by considering it a target of analysis, a prior step to highlight that issue and address it.

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***Beckett's Anthropocenic Environments: Endgame, Embers, Breath***

**Derval Tubridy**  
**Goldsmith, University of London**  
**(Great Britain)**

Environmental scientists Will Steffen, Paul Crutzen, and John McNeill use the term 'Anthropocene' to mark how 'human activities have become so pervasive and profound that they rival the great forces of Nature and are pushing the Earth into planetary terra incognita' (Steffen, Crutzen, and McNeill 2007, 614). This 'terra incognita' is surely the wasteland of *Breath*, and the shore delineated by the ebb and flow of Beckett's radio play *Embers*, though for Beckett, vestiges of the human remain. Through readings of Beckett's *Breath* and *Embers*, framed by a response to *Endgame*, and figured through the art installations of Dublin based artist Barbara Knezevic, the paper argues that the posthuman concerns of the anthropocene are integral to 21st century readings of Beckett. In Knezevic's work topographies of materials and objects challenge the extent of human control, evoking the topos of Beckett's *Breath* and *Embers* to articulate a position that 'contests' as Rosi Braidotti puts it, 'the arrogance of anthropocentrism' and leads us, through readings of Donna Haraway, to consider a sustainable polis of kinship across species and environments. The paper concludes that Beckett's plays *Breath* and *Embers* can be viewed as an attenuated response to the anthropocenic environment in which, to quote *Endgame*, all is 'corpsed'.

Keywords: **Anthropocene theatre installation, Beckett Knezevi**

**Derval Tubridy** is Professor of Literature and Visual Culture at Goldsmiths, University of London. Author of Thomas Kinsella: *The Peppercanister Poems* (UCD Press 2001) and *Samuel Beckett and the Language of Subjectivity* (Cambridge University Press, 2018). She has published extensively on Modernism and Irish Studies with a focus on the visual arts and performance. She is the former Dean of the Graduate School. She has also served on the Council and Academic Board, as well as the boards of AHRC and ESRC funded doctoral training consortia. She has held grants and fellowships from the Fulbright Commission, the British Council, and the Arts and Humanities Research Council. She is the co-director of the London Beckett Seminar and the Chair of the British Association for Irish Studies.

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**"Wrestling with Earth, Taking on the Troubles: Revisiting Seamus Heaney's North through an Anthropocene Eye"**

**Drew Blanchard**  
**University of Wisconsin-Milwaukee**  
**(USA)**

Published nearly a half-century ago, Seamus Heaney's 1975 poetry collection, *North*, reads as if was written in response to the IASIL 2023 call "to address artistic and critical engagements with climate change and the related issue of human agency specifically in regard to Irish literatures and literary studies." The first of Heaney's work to deal directly with the Troubles in Northern Ireland, it looks frequently to the past for images and symbols relevant to the violence and political unrest of that time while tackling notions of nature and the "sustainability of national narratives." It is divided into two parts. The first, longer section, utilizes symbolism and deals with themes such as the bog bodies of Northern Europe, Vikings, and the Greek mythology. Part 1 is framed by poems about the Greek figure, Antaeus: "Antaeus" and "Hercules and Antaeus," respectively. "Antaeus" opens with "When I lie on the ground/I rise flushed as a rose in the morning. /In fights I arrange a fall on the ring/To rub myself with sand/That is operative/As an elixir. I cannot

be weaned/Off the earth's long contour, her river veins." Much like Antaeus, humanities power—our very existence—depends on our connection to the earth. But if we are like Antaeus, we are also like Hercules, metaphorically lifting ourselves off the earth through environmental acts of destruction, depleting our powers by depleting our resources. Part II of *North*, a shorter section, deals more directly with life in Northern Ireland during "The Troubles." In this paper, I explore, "artistic reflections, political contexts...oceans and liquid spaces" as they flow throughout both parts of Heaney's seminal collection.

Keywords: **Heaney, The Troubles, Environment, Mythology**

**Drew Blanchard**, born in Dubuque, Iowa, is the author of the chapbook, *Raincoat Variations* from Finishing Line Press, and the full-length collections of poetry, *Winter Dogs*, and *Unquiet Remains* from Salmon Poetry. He holds a B.A. in Journalism from the University of Iowa, an M.F.A. in Creative Writing from The Ohio State University, and a Ph.D. in English from the University of Wisconsin-Milwaukee where he was twice awarded The Academy of American Poets Prize. He is currently an Associate Professor of English & Creative in the College of General Studies at the University of Wisconsin-Milwaukee.

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### **"These phrases / Of the ocean / To console us": Eavan Boland Writing the Sea**

**Ellen Howley**  
**Dublin City University**  
**(Ireland)**

In her essay 'A Journey with Two Maps', in which she contemplates her writerly vocation, Eavan Boland writes "whether I liked it or not, my life had been shaped by the fact that I came from [...] A small country. An island" (14). Hers is a poetry that maps both a material and a metaphorical terrain, all the while remaining attentive to the particularities of Ireland's place in the world and, crucially, in the sea. Although little discussed, Boland's poetry is infused with the waters of Ireland and pays attention to the island's coasts. This paper addresses this critical lacuna by highlighting the important role the coastal interaction between land and water plays in Boland's poetry. In discussing Boland's watery poetics, "Anna Liffey" is perhaps the poem that comes more readily to mind, as Boland personifies Dublin's Liffey River through a female voice. This paper explores how this poem and others such as "Our Origins are in the Sea", "The Atlantic Ocean" and "Woman into Fish" involve a turn to the sea in order to write the history of Ireland anew. The sea is revealed to be a generative site for themes familiar to Boland readers such as the position of women and the understanding of nationhood. As part of this exploration, this paper also contributes, more broadly, to growing interest in literary depictions of the sea surrounding the island of Ireland and engages with the range of ecocritical work on Irish literature. Through attention to the sea in Boland's work, this paper expands the understanding of the terrain on which Boland's poetry rests, focalising her position as an island poet attentive to the elemental clash of sea and coast in the face of patriarchal, landed ideals.

Keywords: **Poetry; Blue Humanities; Ecocriticism; Boland**

**Ellen Howley** is an Assistant Professor at the School of English, Dublin City University. She has published work in the *Journal of Commonwealth Literature*, *Comparative Literature*, and *Irish Studies Review* on Seamus Heaney, Derek Walcott, Eiléan Ní Chuilleanáin, and M. NourbeSe Philip, among others. She co-wrote, with Eugene McNulty, a chapter on Ireland for *Europe in British Literature and Culture*, edited by Petra Rau and Will Rossiter (Cambridge University Press). She is currently working on a monograph that examines how contemporary Irish and Caribbean poets write about the sea.

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**‘Nobody writes a book on his or her own’: Skein Press and Publishing the Margins**

**Eve Kearney**  
**University College Dublin**  
**(Ireland)**

Established in 2017, Skein Press was set up to bring diversity to an Irish publishing industry that had historically published few works by writers from black and ethnic minority communities. Speaking on the Press’s creation, founders Grainne O’Toole and Fionnuala Cloke observed that “If we aren’t reading about ourselves in all our diversity, it’s not a true reflection of who we are, and our culture can’t develop and grow, so that’s one of the philosophies behind what we’re doing.” Since its inception the publishing house has released seven publications by authors from marginalised groups or communities. These books have achieved commercial and critical acclaim and Skein Press have been instrumental in providing channels towards mainstream publishing for marginalised authors such as Melatu Uche Okorie, Oein DeBhairduin, Rosaleen McDonagh, and Jayne A Quan to name but a few. This paper will examine the publication model of Skein Press and trace a narrative line from the press’s founding, through its published corpus, to its current outreach programs – in doing so, this paper will establish not just what Skein Press is sending out in the world, but why and how their texts are vital interventions in the fields of fiction, non-fiction, poetry, and art. Taking the precarity of the contemporary Irish publishing model into account, this paper will also examine how Skein Press have maintained a successful business model through commercial publishing and through the involvement of the Irish Arts Council. This paper will then move to explore Skein Press’s recent partnership with The Stinging Fly and the pair’s “Pay It Forward” initiative, surveying the programme’s current mentors and mentees through the lens of the remits of both Skein Press and The Stinging Fly.

Keywords: **Publishing, Precarity, Traveller, Queer, Marginalised**

**Eve Kearney** is a Fellow in Contemporary Irish Literature in the School of English, Drama, Film, and Creative Writing at University College Dublin. She teaches contemporary Irish fiction, literature and crisis, and the novel after 2010, and has a particular interest in UDL and providing accessibility for students. She was a 2019 James M Flaherty Scholar where she worked with the School of Irish Studies at Concordia University, Montreal. Her writing has appeared in *The Irish Times* and *Women are Boring*. Wider dissemination and public outreach projects include "Infamous, influential, beloved: Irish writers celebrate Edna O'Brien" and performing stand-up comedy based on her research with Bright Club. She is currently finalising her first monograph: *'Tracking fragmentation and dissolution': Narrative Modes of the Contemporary Irish Short Story*.

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**Re-reading *The Crane Bag: Book and Journal of Irish Studies* and *Field Day Pamphlets***

**Fuyuji Tanigawa**  
**Konan Women's University**  
**(Japan)**

Through re-reading *The Crane Bag: Book and Journal of Irish Studies*, whose “aim is to disseminate modern Irish thinking and culture, while also engaging the critical participation of artists and thinkers from other countries”, and *Field Day Pamphlets*, “in which the nature of the Irish problem could be explored”, I consider part of conscious revision of Ireland's national myth.

However, the topics covered in these publications are too wide-ranging. Therefore, my particular focus is on Anglo-Irish literature and culture; for, when looking back from the state of Ireland today, how their contributions to Ireland as a whole have been evaluated should become a major issue of the research.

Even more notable would be W. B. Yeats. For example, in "Ireland and the Arts," he writes how Irish writers should be actively involved in shaping the nation, and in his long career as a professional writer, he left behind many works from a variety of perspectives, not to mention that his paternal line came from England, and that he studied and worked in a drawing room.

After referring to some precedent studies that mention these publications, I would like to reconsider the significance of controversy about the contour of the nation, taking both the temporal advantage of the passage of more than one generation and the geographical advantage of living on an island nation similar to Ireland, where many peoples have come and gone.

Keywords: **Crane Bag, Field Day Pamphlets**

**Fuyuji Tanigawa** completed a BA and an MA at Doshisha University, Kyoto, Japan, and later received a Ph.D. from Osaka City University. After one year as a visiting professor at the James Joyce Research Centre, University College Dublin, Ireland, he is again a professor in the Department of English for Global Communication at Konan Women's University, Kobe. He has been interested in W. B. Yeats, a great poet and a supreme portal to Irish cultures, and some other poets for more than forty years. He made an oral presentation on Seamus Heaney and his Interest in Senryu at the 2022 IASIL conference in Limerick after two years' absence.

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### **Sustainable Archives and Transnational Narratives: Ireland and Egypt in the British Library 19<sup>th</sup> Century Corpus**

**Gerardine Meaney**  
**University College Dublin**  
**(Ireland)**

The fast-paced digitisation of library archives in the 21st century offers extraordinary opportunities for new research and dilemmas in relation to issues of sustainability, inclusion and representation. This paper uses machine learning techniques to explore the connections between Ireland and Egypt in a corpus of approx. 37,000 digitised volumes of predominantly 19th century fiction and non-fiction in the British Library Corpus, using the Curatr digital platform developed. Curatr is open access and pre-indexed, with embedded analytic tools, and so offers high levels of computational analysis with low levels of energy use and geographic and technological ease of access. Focusing fiction between 1870-1900 (when nationalist movements in both countries were highly active), the paper will map correlations of Ireland and Egypt in the BL corpus, exploring 3 identifiable trends. One is the extent to which both feature in advertising for travel literature in the front and back materials of novels. The second is an imperialist comparison, with references mirroring those in James Grant's, *The Royal Highlanders, or The Black Watch in Egypt* (1885), which set English concerns 'between the botheration of Ireland and the interests of Egypt'. The third group are genuinely transnational narratives, which explore cultural and historical connections between Ireland and Egypt. The paper will conclude with an analysis of an example of this third group, Edna Lyall's exploration of Irish politics and Egyptological concerns in *Doreen: The Story of a Singer* (1894), using semantic network analysis to compare it with the wider corpus. Lyall's novel indicates the way in which cultural analytics techniques can find little known texts which challenge preconceptions and explore how they reflect the preoccupations of their time.

Keywords: **Ireland, Egypt, Empire, Fiction, Digital**

**Gerardine Meaney** is Professor of Cultural Theory in the School of English, Drama and Film, and Director of the Centre for Cultural Analytics at UCD. She is the author of *Gender, Ireland and Cultural Change* (Routledge, 2010), *Nora* (Cork UP/Ireland into Film, 2004), *(Un)like Subjects: Women, Theory, Fiction* (Routledge, 2012 [1994]), and over 20 articles and book chapters on gender and Irish culture. She was one of the major co-editors of the *Field Day Anthology of Irish Writing: Women's Writing and Traditions* (Cork UP, NYU Press, 2004) and co-wrote *Reading the Irish Woman, 1714-1960* with Mary O'Dowd and Bernadette Whelan (Liverpool UP, 2014). She is currently an ERC Advanced Investigator using new digital methodologies to analyse the representation and cultural production of migrants, European Migrants and the British Imagination, Victorian and Neo-Victorian Culture (<https://projectvictour.com/>). She has led digital outreach projects that have collectively reached over 10,000 online readers, including an award-winning multimedia version of James Joyce's *A Portrait of the Artist as a Young Man* (2016).

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**Conspicuous Silences: Myles na gCopaleen's Cruiskeen Lawn and the Mother and Child Scheme (1950-51)**

**Germán Asensio Peral**  
**University of Almería**  
**(Spain)**

Irish writer Brian O'Nolan (1911-66), also known as Myles na gCopaleen (journalism) and Flann O'Brien (narrative), was the author of the *Irish Times* column Cruiskeen Lawn, which ran on a regular basis from 1940 to 1966. The column was savagely satirical in tone and aimed at deconstructing the internal ideologies and political follies of the newly birthed Irish State. Among his favorite targets were the collective dubbed as "The Plain People of Ireland," the literati and artistic circles of mid-twentieth century Dublin and the political savants in charge of policy-making—which in turn was strictly subjected to the moral standards stipulated by Catholic social teaching. Myles's bombastic rhetoric, country-wide famous for its anti-political vitriol, fell strangely silent on a particularly controversial public issue: the Mother and Child Scheme (1950-51). The newly appointed Inter-Party Government (1948-51) led by Taoiseach John A. Costello had sought to drastically improve social services by implementing free-of-charge medical attention—including gynecological care—to mothers and their children up to adolescence. The Church, led by the then Archbishop of Dublin, John Charles McQuaid, blatantly objected to this policy on the grounds of Catholic morality; the Irish Medical Association was likewise opposed to the provision of free medical services, arguing that it would signify financial ruin for many independent doctors. Costello's government eventually succumbed to pressures on both sides and was forced to call a general election, which they lost to Éamon de Valera's Fianna Fáil. As a public intellectual who actively shaped popular opinion in Ireland through his journalism, and especially given his tendency to intervene and mediate in political disputes from his *Irish Times* platform, Myles's nonpartisan stance merits focalized analysis. To that end, this paper examines his virtual absence in the public debate on the Scheme by reading a selection of Cruiskeen Lawn articles published against said political backdrop.

Keywords: **Myles na gCopaleen; Cruiskeen Lawn**

**Germán Asensio Peral** obtained both his bachelor's degree and his Master's degree in English Studies at the University of Almería (Spain), both with honorary distinctions. He completed his Ph.D. dissertation at the University of Almería (2020) on Irish writer Brian O'Nolan (1911-1966), also known as Flann O'Brien and Myles na gCopaleen, and mid-twentieth century Irish politics in his Cruiskeen Lawn column (1940-

1966). He is currently a Research Fellow at the University of Almería (Department of Philology/ English Division) and has published articles and delivered papers on O'Nolan's novels, short stories, and columns.

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### **Memory and Identity Construction: Negotiating Changes in Environment for Egyptian and Irish Facebook Users**

**Ghada Alakhdar**  
**October 6 University**  
**(Egypt)**

Bakhtin's concept of the chronotope (situating one's identity in time and place) touches upon identity construction and memory. The production of meaning and organizing human experience to construct both identity and memory yield a complexification of experience when deployed on *Facebook*. Narrative Identity theory, with its three stages of prefiguration, configuration and refiguration, as proposed by Ricoeur provides a framework for unpacking the process of identity construction for social media users with implications of agency and personal responsibility. Global awareness of climate change and changes in the environment spell out a change in personal-collective narratives interwoven by extensive social media communication. Agency, memory and identity are reproduced both as real or imaginative experiences. This study draws on digital anthropology and narrative identity theory in order to analyze a selection of posts from three widely visited *Facebook* pages addressing changes in the environment (urban and natural) as well as discussions on what it means in terms of memory and identity construction for Egyptian and Irish users. Addressing memory and identity with implications on agency and social media user responsibility promises increasing awareness with climate and environmental change, both on national and global scales.

Keywords: **Digital anthropology, Narrative Identity Theory**

**Ghada Alakhdar** is an Associate Professor in Cyber Culture Studies. Her research interests cover commemoration of cultures, applications of digital humanities in literature, feminism, and women studies. She is Writer, Academic, Coach and Special Needs Parent.

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### **An earthier view on the Mother of Jesus: Colm Toibín's *The Testament of Mary***

**Hedwig Schwall**  
**University of Leuven**  
**(Belgium)**

Feminist theoreticians like Luce Irigaray tend to connect the need for more prominence of the woman/mother with care for the earth and spirituality ("La culture de la terre-mère et des valeurs de parole et d'autonomie spirituelle" (Femmes divines)). Caring for the elements (earth and climate) is part of a more encompassing matter, a person's frame of mind. In this often pre-reflexive aspect of a person's existential make-up religion tends to play an important role. This paper will illustrate how Colm Toibín's *The Testament of Mary* (2012) depicts a paradigm shift from the classic, abstract, masculine interpretation of the gospel texts to a postmodern, more embodied feminine one. In its move from "the New Testament" to a newer, twenty-first-century version in novella form, we look at three major shifts. The first moves from a monotheistic, written religion that glorifies the son of man to a polytheistic, oral one in which Mary tries to come to terms with her traumas. The second shift happens as forms of narcissism, fed by a focus on power and thought (moulded by hierarchy) find an alternative in a strong sense of the Other, which leads to intimate relationships (moulded by empathy). Third, Mary's "Testament" turns a general hope of

glorified martyrdom into a singular celebration of natality. While Freud, Stanley Cavell, Giorgio Agamben, Eric Santner, and Hannah Arendt feed into this 2012 take on the gospels we will contrast this “earthy” feminine approach of life with paintings inspired by the masters of the masculine tradition, such as Ribera, Murillo, Rubens, Mantegna, Masaccio and Bellini.

Keywords: **olm Toibín, The Testament of Mary, Feminine paradigm, Arendt’s natality, Throne of Grace**

**Hedwig Schwall** publishes on Irish Studies, psychoanalysis, and art. In 2018 she edited “Irish Textiles: (t)issues in communities and their representation in art and literature” <http://www.risejournal.eu/index.php/rise/issue/view/112>. *The Danger and the Glory*, her anthology of Irish Authors about Writing (Dublin: Arlen House, 2019) is almost fully available online on <https://kaleidoscope.efacis.eu/>. It was followed by another project with Irish authors on “Europe in Ireland”, available on [Kaleidoscope II | \(efacis.eu\)](https://www.revistas.usp.br/abei/issue/view/11819). In 2020 she co-edited a special issue on John Banville <https://www.revistas.usp.br/abei/issue/view/11819> with Laura Izarra and Nicholas Taylor-Collins. Heading the translation project on Anne Enright (2020-2023) <https://enright.efacis.eu/> is part of her research on parent-child relations in contemporary Irish fiction. She was director of the Leuven Centre for Irish Studies (2010-21) and a former president of the European Federation of Associations and Centres of Irish Studies (EFACIS). As emerita professor she still teaches the course *Art in Europe: A History of Emotions*.

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**Sustainable well-being, negative dramaturgy and utopian performatives in Enda Walsh’s  
*Arlington, A Love Story* (2016)**

**Ian Walsh  
University of Galway  
(Ireland)**

This paper explores Enda Walsh’s *Arlington: A Love Story* as modelling sustainable well-being through analysis of the spatial dramaturgy of the play and its utopian affects. Sustainable well-being according to Tuula Helne is ‘a holistic and relational approach to human existence’ (2021, 222) which takes into account how well-being is constructed through social relations, societal structures, and the ecosystem. As such it offers a concept of wellbeing that is decoupled from individual material desires and economic growth emphasising instead care for oneself as care for society and the natural environment. In Walsh’s dystopian play we find two isolated people trapped in a tower where a young woman, Isla lives in endless anticipation in a sterile waiting room while a young man must observe her in a surveillance booth. The two can communicate via microphones and they connect when the young man provides musical accompaniment to Isla’s fantasises of breaking free to an idyllic woodland. Their growing love for each other is rooted in a fantasy of the natural world and so their story can be interrupted as one that models sustainable wellbeing. However, the form of the play in its appeal to affect via dance, visual effects and in its spatial dramaturgy also attempts to engender in the audience what sustainable wellbeing might feel like. How this is achieved is explained with reference to Patrice Pavis’s concept of ‘negative dramaturgy’, which is related to Chris Morash and Shawn Richards’s work on space in Irish theatre, and Jill Dolan’s theory of ‘utopian performatives’. The paper concludes by arguing how the analysis of *Arlington* in terms of sustainable wellbeing could be applied to other plays by Walsh and possibly expanded upon to become a new framework in which to analyse Irish drama.

Keywords: **Sustainable well-being, Irish drama, Dystopia**

**Ian R. Walsh** is a Lecturer of drama and theatre studies at University of Galway and a member of the IASIL Executive. He has published widely on Irish theatre in peer-reviewed journals and edited collections. Longer publications include 'Staging Europe at the Gate', special issue of *Review of Irish Studies in Europe*, 4.1 (2021) co-edited with Siobhán O'Gorman and Elaine Sisson, *Cultural Convergence: The Dublin Gate Theatre, 1928-1960* (Palgrave, 2020) co-edited with Ondrej Pilny and Ruud van den Beuken, *The Theatre of Enda Walsh* (Carysfort 2015/Peter Lang, 2019) co-edited with Mary Caulfield, *Experimental Irish Theatre: After W.B Yeats* (Palgrave, 2012), and *Contemporary Irish Theatre: Histories and Theories* co-written with Charlotte McIvor (forthcoming Palgrave, 2023).

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### **Mass Media and Native America in Paul Muldoon's *New Weather***

**James Costello O'Reilly**  
**Queen's University Belfast**  
**(Great Britain)**

Since *New Weather* (1973), Paul Muldoon has used Native American material as a means of thinking about Ireland. This has naturally proved contentious: while Jacqueline McCurry and Kathleen McCracken defend Muldoon's 'interrogation of the very idea of nationality' and his attempt 'to give a presence, and a voice, to Native America' respectively, Andrew Fox and Omar Hena signal the dangers of cultural appropriation and of 'playing Indian'. Yet this debate has so far neglected the crucial context of contemporary mass media. While the poem 'The Indians on Alcatraz' self-consciously absorbs 'newspaper and television reports' on Native American activism, no critic has devoted significant attention to what those 'reports' contain. By the same token, although Muldoon has described 'Year of the Sloes', which tracks the Native lunar calendar, as 'an oblique response to Bloody Sunday', contemporary journalistic 'responses' to the massacre have received little consideration. Addressing this, this paper will argue that 'The Indians on Alcatraz' and 'Year of the Sloes' register Muldoon's consumption of Native American content between 1969 and 1972. It will present new archival research on a range of media, including news coverage of the Indians of All Tribes movement, which peaked in August 1969; the documentary *Now That the Buffalo's Gone*, which the BBC aired two months later; contemporary Hollywood westerns; and *Troubles* reportage, which often deployed Native American tropes. A central contention will be that Muldoon finds news, television, and film to be fundamentally localising media: his reading and watching of Native America at a time of Irish political crisis leads to one being 'centred' on the other. In making that argument, the paper will ask how Muldoon's poems problematise fixed national narratives in light of an increasingly cosmopolitan media culture. After all, his 'global perspective'—to borrow McCurry's term—absorbs mass media's already 'global' reach.

Keywords: **Paul Muldoon; New Weather; America**

**James Costello O'Reilly** is a PhD candidate at Queen's University Belfast, where his research examines the relationship between poetry and news media in Northern Ireland since 1965. Other areas of academic interest include: poetics and theories of lyric; poetry and visual media, especially photography and film; and poetry and digital media.

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## Derek Mahon's poetics of sustainability

Joanne Chia  
Nanyang Technological University  
(Singapore)

In 1977, it was found that at the lowest points of the sea, there were marine organisms and crustaceans that live off chemicals from the sea floor. This changed our knowledge about the sustainability of our universe and resulted in the discovery of "hydrothermal vents", which are divided into "black smokers" and "white smokers" (Osterloff, 2018). In Derek Mahon's poem "Harbour Lights" from the collection of the same name (2005), one reads the following rather elliptical lines: 'White page, dark world; wave theory; moon and pines: / thin as an aspirin that vast surface shines' (HL 65). Like how "hydrothermal vents" are first created when tectonic plates move apart on oceanic crust (Osterloff, 2018), Mahon's work from *Harbour Lights* appears to consciously explore a similar thematic direction. Even the "pines" seem to exist as part of a theory of sustainability. However, if we were to look more closely, the word would appear to be introducing an idea that might not hold in the end as a theory as such, but rather acts from a point of view that is entirely from the outside. Herein lies a sustainable vision of the sea, where lifeforms can live with all the necessary resources. This paper discusses a romantic theory of twin forces of nature as demonstrated by both Coleridge and Yeats' uses of romanticism. Coleridge employs a description of the romantic sublime that draws on the necessity of an "accident" (223) while Yeats's double gyres in *A Vision* could help explain how romantic idealism might be seen to be an ecological phenomenon. Rather than a refugee from the fissures and tensions of contemporary literature, such a phenomenon is actively sought as an aesthetic phenomenon in its own right in Mahon's poetic thought.

Keywords: **Derek Mahon, Romantic theory, W.B. Yeats.**

**Joanne Chia's** research since graduate school is on Irish poetry but enjoys discovering interdisciplinary connections as a Lecturer at the Language and Communication Centre, Nanyang Technological University.

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## Laying the Groundwork: Sustainability and the Literary Landscape of the Irish Peatlands

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Borough of Manhattan Community College  
(USA)

This paper will explore the ways in which peatlands have shaped the course of Irish literary and cultural history with a focus upon both the controversial and healing nature of peatland sustainability. Bogs and turf cutting have been integral to Ireland and the Irish people for centuries. Considering the cultural, historical, and political implications of the Irish landscape in the poem "Bogland," for example, Seamus Heaney writes, "Our unfenced country /Is bog that keeps crusting / Between the sights of the sun." Travellers speak of the bog as reverential connections to folklore and tradition. "Lucky sods were more than lucky, you see," Oein de Bhairduin writes in *Why the Moon Travels*; "they were omens and tellers of the years ahead, a superstition no one openly believed but kept in the way most people keep such portents, on the side of caution" (ODB 40). Using an ecocritical lens based upon the work of Scott Slovic, who encourages us to "encounter the world and literature together then report about the conjunctions, the intersecting patterns" (Slovic 2008, 28), I will examine the rich variety of stories and storytellers that recall the subject of Irish peatlands and the cultural and ecological ways in which they are both sustainable and sustained by the Irish people. In addition, I will juxtapose these stories with documentary discourse that seeks to gloss over or eradicate the tradition of peat harvesting due to the controversial question of sustainability in a world

struggling from the effects of climate change. Through the writing and storytelling of Heaney, De Bhairduin, Manchán Magan, and others, the centrality of the bog and peatlands to the Irish people is a lasting one; bogland sustainability travels well beyond that of the merely tangible or purely environmental.

Keywords: **Sustainability, Peatlands, Ireland, Literature, Storytelling**

**Kristina Varade** is a Professor of Modern Languages at BMCC, CUNY (NYC) and a former Visiting Research Fellow at University College, Dublin's Humanities Institute. Her scholarship includes contemporary fiction from Ireland and Italy, Anglo-Irish travel writing concerning Italy, and cultural/film studies. She has published in *Irish Studies Review*, *New Hibernia Review*, and the *Journal of Italian Cinema and Media Studies*. Among her most recent Irish Studies publications is a blog for *Marsh's Library, Dublin on Catherine Wilmot's travels in Italy* (2022) and a book chapter on health and wealth in the works of Charles Lever and Maria Edgeworth in the volume, *Happiness in Nineteenth Century Ireland* (Mary Hatfield, ed.: Liverpool UP, 2021). She has been awarded additional research fellowships at Trinity College, Dublin's Long Room Hub and at Marsh's Library for her interdisciplinary research.

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### **"Like a rock in the sea": An Ecofeminist Reading of Selected Short Stories by Mary Lavin**

**Laila Rizk**

**Ain Shams University/Misr International University  
(Egypt)**

Ecofeminism is the fusion of the ecological and feminist movements, concerned with the cultural, social, and political issues that arise in consequence of the woman/nature analogy. As a political movement, ecofeminism began in the 1970s with the purpose of calling attention to the important connections between the exploitation of nature and the oppression of women and other subordinated groups. Ecofeminism discerns interconnections among all forms of oppression: the exploitation of nature, the oppression of women, class exploitation, racism, and colonialism. Against binary divisions such as self/other, culture/nature, man/woman, humans/animals, and white/non-white, ecofeminist theory asserts that human identity is shaped by more fluid relationships and by an acknowledgment of both connection and difference. Ecofeminist literary analysis aims at reading literary texts through the lens of ecofeminist theory and practice. It covers several major issues including race, class, gender, environmental justice, constructions of the self, and questions of language and representation.

This paper attempts an ecofeminist reading of selected short stories by award-winning Irish writer Mary Lavin (1912-1996) to illuminate ways in which the author explores human-nature relationships and examines the interrelatedness of gender and nature. The paper looks closely at four short stories by Lavin, namely "In the Middle of the Fields", "Happiness", "In a Café", and "The Cuckoo-spit" that create a picture of Ireland in transition through natural and ecological imagery. The female protagonists of these stories are marginalised and lead morally and socially restrictive lives. They take refuge in nature, seeking self-sufficiency and escaping the demands of their conservative and male-dominated world. In these short stories, nature presents a sanctuary, a liberating space from socially and culturally prescribed identities. The stories acknowledge the women's connection with nature, but they break the boundaries of dualisms by showing women and nature as allies and emphasizing their agency.

Keywords: **Ecofeminism, Women, Nature, Lavin, Short stories**

**Laila Galal Rizk** is Professor of English literature at the Faculty of Al Alsun (Languages), Ain Shams University. She is currently the Dean of the Faculty of Al Alsun and Mass Communication at Misr International University. She served as Vice Dean for Community Service and Environment Development, and Chair of the Department of English at the Faculty of Al Alsun, Ain Shams University. Dr. Rizk was also



the Director of the National Library of Egypt (the Heritage Library) from 2007-2012. She was a Fulbright visiting scholar at Columbia University in New York for the academic year 2016-2017. She has extensive experience in teaching and writing, EFL, language, and literature materials for both school and university levels. She is a certified trainer and has been involved in training for both schoolteachers and university faculty in different areas, including curriculum design and planning, writing, and integrating civic materials in the EFL curriculum and soft skills. Dr. Rizk has presented extensively at both national and international conferences on topics related to language and literature, civic education, and educational technology. Her research interests include contemporary British literature, African literature in English, contemporary women's writing, and adaptation studies.

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### **Plants and Sustainability in Sara Baume's Words**

**Lianghui Li**  
**Beijing Jiaotong University**  
**(China)**

Sara Baume's love for nature is evident in her depiction of the landscapes, animals, and plants. In nearly all cases, alienated relationships in society drive her characters away to seek refuge in nature. Therefore, the prominence of nature in her works calls for special attention. While studies of nature and animals in Baume's works have yielded valuable outcomes, the study of plants has received less recognition. Plants abound in Baume's fiction. In *Spill Simmer Falter Wither*, plants brighten Ray and One Eye's journey of loneliness through the rural Ireland. In *A Line Made by Walking*, plants witness Frankie's everyday struggle against depression after she retreats to her late grandmother's bungalow. In *Seven Steeples*, Baume's most recent book, plants demarcate the unworldly mountains that accommodate the world-weary Bell and Sigh. Subsumed under her obsession with natural beings, the proliferation of plants indicates the artist-novelist's awareness of their alterity from the human perspective. It also embodies her concern about the complex, and sometimes tense, relationship between humanity and the natural world. Additionally, plants with their exuberance and quietness unanimously provide soothing relief to Baume's outcast protagonists. This study seeks to explore the representation of plants, its relation to Baume's artistic preoccupation, and how these aspects contribute to our perception of sustainability.

**Keywords: Baume, Nature, Plants, Sustainability, Art**

**Lianghui Li** is a lecturer at Beijing Jiaotong University where she teaches Anglo-American Modernist Fiction. She received her Ph.D. in English from Nanyang Technological University, Singapore. Her thesis explores time and experimental writing in modern and contemporary Irish fiction. She was a visiting scholar at Dublin City University in 2018. Her research interests include Irish literature, modern and contemporary fiction, and plant studies. She has published in the *ABEI Journal – The Brazilian Journal of Irish Studies*, *Orbis Litterarum*, *Modern Language Review*, and *Review of Irish Studies in Europe* (RISE).

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## **The Human-Nature Bond: Portraying Prosperity and Austerity in the Contemporary Irish Short Story**

**Madalina Armie**  
**University of Almería**  
**(Spain)**

Even if the darkest episodes of Ireland's history are normally associated with previous decades and centuries, the financial disaster and the death of the Celtic Tiger sank the country once more into uncertainty and economic and social chaos. But if recession is to be considered as a very difficult time, what about prosperity? Set aleatorily during the period going from the birth of the Celtic Tiger (1994) and the economic recession that would affect Ireland from 2008 onwards, surprisingly, the short stories "Festus" (Donovan), "Fjord of Killary" (Barry) and "Animals" (Doyle) are constant in their depictions of a reality which is disheartening, as they expose the underbelly of the Celtic Tiger by dealing with the economic boom and bust and their consequences on these characters. The protagonists find themselves isolated, alienated, tortured by the present and afraid of their future, therefore, these are snapshots of an Ireland that is definitely far from the pretensions of globalisation and associated happiness and prosperity brought onto the scene by and associated with the economic bonanza. The states of decadence, coldness, death, and stasis are recurrent elements in all of these works, mirrored as they are in the hostile climate, which is frequently painted in shades of grey, the depressing landscape of bare hills, empty villages and the images of a tumultuous, capricious and hostile sea. It is my intention here to explore in this essay the connection between the boom and the bust undergone by Ireland and to observe what the national story of success and the gradual sinking of the economy meant for this Irish people through the interpretations born in the connections and interactions of these human beings with their environment, and to show how all these short stories express a real need to cultivate empathy, communication, assistance and communal solidarity.

**Keywords: Celtic Tiger; Ireland; Society; Nature**

**Madalina Armie** earned a master's degree in English language and literature in 2014 from the University of Almeria. She completed her PhD on the contemporary Irish short story at the turn of the twenty-first century at the University of Almeria in 2019, for which she obtained the EIDUAL Dissertation Award for Best Doctoral Dissertation Prize in 2021 and the honorary second prize for the Best Doctoral Dissertation in Studies for Equality and the Fight against Gender Violence of the University of Almeria in 2022. Her current areas of research include the contemporary Irish short story and Irish women's writing. She has published articles and reviews in international journals, such as *Irish Studies Review*, *Estudios Irlandeses*, *Review of Irish Studies in Europe (RISE)* and *Studi Irlandesi*. Armie is one of the editors of the volume *Trauma, Memory and Silence of the Irish Woman in Contemporary Literature: Wounds of the Body and the Soul*, also published by Routledge. She is currently teaching at the University of Almeria, Spain.

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## **Zygmunt Bauman's Theory of Liquid Modernity as an Approach to Martin McDonagh's Film *The Banshees of Inisherin* (2022)**

**Mai Abbas**  
**Tanta University**  
**(Egypt)**

Written and directed by The British-Irish writer Martin McDonagh, the Irish film *The Banshees of Inisherin* (2022) received nine Oscar nominations. In the film, Colm and Padriac, two best friends, live on a remote fictional Irish island, Inisherin, in 1923. They get into an odd predicament when Colm abruptly decides to end their friendship. Accusing Padriac of being boring and unsophisticated, Colm tells his friend that he is hindering his creative musical talents. Padriac struggles to comprehend the real motive behind this decision. However, Colm warns Padriac that each time the latter talks to him, he will cut his own finger! Eventually,

Padriac is transformed from his natural state of simplicity to an interminable state of rage, warning Colm that their animosity has just begun. *Banshees of Inisherin* unfolds against a backdrop of the Irish Civil War, asking, meanwhile, existential and philosophical questions about the nature of human bonds, evil, and war. This study explores McDonagh's *The Banshees of Inisherin* in light of Bauman's sociological category of "liquid modernity" (2000). Despite writing about a more contemporary kind of modernity, Bauman addresses social shifts that took place in the modern communities of the early 20th century. Bauman's analysis of the social and emotional ramifications of globalization covers the dynamics of the collective disintegration of human bonds and social ties (14). Bauman also mentions a sense of security that is brought about by maintaining a distance from strangers as well as having a set of social behaviors that facilitate such detachment (106-9). These tensions are traced in the film as represented in the fragmentation of social bonds among Irish people during the time of civil war.

Keywords: **Bauman, Modernity, Globalization, War, Alienation.**

**Mai Abbas** was born in Egypt/ Tanta in 1984. She received her BA from the Department of English, Tanta University in 2006. She received her MA in English and Comparative Literature from the American University in Cairo in 2012. Her MA thesis is titled "Out of Place: Re-claiming the Self in Kate Chopin's *The Awakening* and Latifa Al-Zayyat's *The Open Door*". She received her Ph.D. in English Criticism from Tanta University in 2017. Her Ph.D. dissertation is titled "Cultural Studies as an Analytical Approach to George Orwell's Novels: A Study in Literary Criticism". Mai Abbas published many papers, including: "Oscar Wilde's *The Picture of Dorian Gray* in the Light of Abdelwahab Elmesseri's Epistemological Paradigm of Immanence and Transcendence" in the *Annals of Faculty of Arts/ Ain Shams University/ Special issue* (2019), "Frantz Fanon's Economic, Psychic, and Cultural Problematic of Decolonization in Ahlam Mosteghanemi's *Memory in the Flesh* (1993)" in the *Annals of Faculty of Arts/ Ain Shams University* (2022) and others. Mai Abbas is now a lecturer and a member of the English Department at the University of Tanta where she lectures on literary criticism and supervises research activities for graduate students.

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### **The Challenge of Diasporic Identities**

**Malcolm Campbell  
University of Auckland  
(New Zealand)**

Global Irish: Ireland's Diaspora Strategy 2020–2025 presents an ambitious forward-looking approach to the Irish state's engagement with the Irish Diaspora. Emphasising values including the commitment to ensure 'that the welfare of the Irish abroad remains at the heart of our diaspora support', the government's strategy extends its reach broadly to include 'Irish citizens living overseas, both those born in Ireland and those born abroad to Irish families, as well as the heritage diaspora, those many millions of people of Irish descent around the world'. This commitment to the welfare of the Irish diaspora is a large and significant responsibility in the current world where challenges of sustainability confront the globe and the future of life on the planet is at issue. However, has the potential scope of that commitment been fully realised? Focusing on Australia, New Zealand and the Pacific, this paper considers the complex history of Irish diaspora identities within the oceanic region. Commencing in the late eighteenth century, the Irish-born arrived in the Western Pacific Ocean in significant numbers, initiating a long-term process of immigration and settlement that flourished in the mid-nineteenth century as gold discoveries and industrialisation powered large-scale migration from Europe. The paper discusses the fluidity of Irishness and its meanings over time across this Pacific space, including among populations of indigenous descent. It considers the implications of the Global Irish strategy for this oceanic region, one that confronts an uncertain future as global warming, climate change and rising oceans pose unprecedented challenges.

Keywords: **Ireland, Pacific, Diaspora, Migration, Sustainability**

**Malcolm Campbell** is Professor of History at the University of Auckland, New Zealand, where he teaches Irish and Australian history and the history of empire. From 2012 to 2023, Malcolm served as the Head of the School of Humanities. A graduate of the University of New South Wales, Australia, he has published widely on the history of Irish emigration and settlement in North America, Australia, New Zealand, and the Pacific. His books include the comparative history *Ireland's New Worlds: Immigrants, Politics, and Society in the United States and Australia, 1815–1922*, published by the University of Wisconsin Press in 2008, and his recent transnational study *Ireland's Farthest Shores: Mobility, Migration, and Settlement in the Pacific World* (2022). Malcolm has held visiting appointments at the Australian National University, Trinity College Dublin, the University of Washington in Seattle and the University of Liverpool. His current research project focuses on the history of bigotry in Australia.

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### **Women and Nature in the Plays of Marina Carr: An Unbreakable Bond**

**María del Mar González Chacón**  
**University of Oviedo**  
**(Spain)**

Senses and places have always been present in the plays of Marina Carr through the depiction of a powerful magic bond that exists between her female characters and nature; the playwright articulates this relationship through the choice of settings in her plays which seem to have recovered the powers that nature had in Ovid's *Metamorphoses*. Carr's cherished spots can also be addressed as edges that constitute spaces of the mind, or spaces of resistance, where her female protagonists fight to inhabit. Nature is depicted, for instance, in the form of liquid spaces for transformation that embrace and reconstruct broken identities. This can be illustrated through the dindseancha-like characters of the *Midlands Tragedies: the Owl Lake in The Mai*, steeped in legend and myth; the Belmont River in *Portia Coughlan*, which constitutes a refuge, a lawless place where Portia longs for a reunion with her lost brother; or the bog, in *By the Bog of Cats...*, built as a magical space, an in-between landscape that women cannot leave. Senses and places acquire a new meaning in Carr's recent adaptation of Federico García Lorca's *Bodas de Sangre*. In *Blood Wedding*, Carr rewrites the Spanish playwright and speaks through another culture to depict the situation of (Irish) women; Lorca's poetic references to nature are rewritten in the form of songs that evoke lands of sorrow and pain, which can be related to the situation of women in Ireland, but also to a portrayal of the natural world, the ultimate refuge, suffering the agony and loss inflicted by the present, seen as an unnatural time. Conclusions aim at presenting the relationship between women and nature in the theatre of Marina Carr as an unbreakable bond that speaks to its moment, a connection that has evolved from the representation of the mythical spaces in her earlier plays, to the depiction of lands of sorrow, in her most recent works.

Keywords: **Marina Carr, nature, women, Lorca.**

**María del Mar González Chacón** graduated from the University of Oviedo in 2000 (she studied a degree in English Philology) and read her thesis about the theatre of Marina Carr in 2010. She currently lectures in the Degree of English Studies at UNIOVI. Her main research areas are contemporary Irish theatre, with a special interest in the plays of Marina Carr and her rewritings of female classical myths. She also studies unpublished Irish versions and adaptations of Federico García Lorca. Her latest publications include "Theatre That Speaks to Its Moment: Melt (2017) by Shane Mac an Bhaird" (*Estudios Irlandeses*, 2022),

"Walking the boundaries': Lynne Parker's unpublished version of Federico García Lorca's *La Casa de Bernarda Alba*" (*Studies in Theatre and Performance*, 2022), "This is not about love, this is about guilt and terror': Phaedra Backwards (2011) and forwards by Marina Carr" (*Irish Studies Review*, 2020), "The concept of the edge in the plays of Marina Carr" (*Roczniki Humanistyczne (Annals of Arts)*, 2020), and "Speaking through another culture: Frank McGuinness's version of Federico García Lorca's *The House of Bernarda Alba* (*La Casa de Bernarda Alba*)" (*Miscelánea: A Journal of English and American Studies*, 2019).

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### **Sustainability in 'De Rerum Natura', *Long Lankin*. Collected Short Stories by J.Banville**

**Nadia Khallaf**  
**Al Azhar University**  
**(Egypt)**

This paper is a study of sustainability in the last story, 'De Rerum Natura', *Long Lankin*. Collected Short Stories (1984) by J. Banville. 'De Rerum' reveals the insight which is at the core of his humanist thought linked to sustainability. The story narrates a bizarre, unnamed, old man's 'euphoric descent into nature' which reveals Banville's controversial dark humour. The brooding spirit, which hovers over the *Long Lankin* stories and later in his longer chef-d'oeuvre's, is demonstrated here, as Banville's self-reflexive theme of death. This last postmodern 'petit recit' acts as well, as a kind of decolonizing of the Irish literary canon. In 'DeRerum', Banville's critique involves healing of the fractured postcolonial Irish identity by retaining depths of wisdom and understanding gleaned over the passage of years. The narratives evince an innovative style merging together contradictory features such as 'magic and realism' with a lucid description of Irish daily life without delineating any protagonist as hero and yet, encompassing universal connotations. The writer delves specifically into European Classics such as the Roman Philosopher Poet's epic didactic poem 'De Rerum Natura' for timeless thoughts related to the condition of man and nature and the Medieval English and Scottish Long Lankin tales, ballads and songs for feelings dealing with: crime, guilt, atonement and salvation. Banville's use of erudite sources 'enhance and conserve' the basic principle endorsed by sustainability and its dire need for global commitment and development. Of paramount importance today, this celebrated Irish humanist Banville achieves his purpose aesthetically by advocating primarily the will to 'endure and preserve' what is beneficial to mankind and nature, whether old or new, as conveyed by sustainability, in spite of the horrors of existence confronted by us in modern times.

Keywords: **Sustainability, 'De Rerum', Long Lankin**

**Nadia Khallaf** is a professor in the Department of English Language and Literature at the Faculty of Languages and Translation in Al-Azhar University. She is an IASIL member. She is also in the advisory council for postgraduate research and a member of the permanent scientific committee for the promotion of professors and assistant professors. She participated in several international conferences in prestigious universities such as Oxford University in England, Trinity Colleges in Ireland, Glasgow University in Scotland, Charles de Gaulle University in France, and Leuven University in Belgium, among others. Her publications include *The Search for Identity in the Novels of Philip Larkin* (1987), *Literary Translation of Prof. James Ki Rinzik "Selections from Islamic Literature"* (1988), *Essays in honor of Louis Morcos* (1998).

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## **James Joyce's "Dubliners": An approach to the Culture Ecology Paradigm and the Sustainable Textuality**

**Nahed Meklash  
Matrouh University  
(Egypt)**

From the point of view of literary studies, Hubert Zapf shows how the internal dynamics of "imaginative" texts work like the processes that define non-human biological entities in the ecosystem: "A cultural ecology of literature is founded on a functional evolutionary perspective of cultural and literary history" (Literature as Cultural Ecology: Sustainable Texts 4). For example, the crucial concept of sustainability can be transferred from ecological/ biological to cultural spheres: "If sustainability in a biological sense refers to the ways in which living systems remain alive and productive over time, then the cultural ecosystem of literature serves a similar function of sustainable productivity within cultural discourses" (p.4). A cultural type of sustainability implies that literary culture maintains a systemic relationship with "the ecological processes of life that it both reflects and transforms creatively"(4). Moreover, the question of aesthetics is central to a cultural ecology of literary texts:" Aesthetic forms of communication represent a special potential as a sustainable cultural practice because of their 'heightened sensibility' for the connectivity and complexity of the natural and cultural worlds" (20). For Zapf, this type of sustainability is indicative of "a potentiality" rather than a "set of properties" (26) because imaginative literature pays double attention to "multi-layered forms of relationality" and "patterns of connectivity" as "sustainable" characteristics (p.25). Zapf concludes that his concept of sustainable text(uality) is not central to the thesis of a cultural ecology of literature, but rather "co-emerges" with it (26). In this paper, selected short stories from James Joyce's "Dubliners" are analyzed through the lenses of double paradoxical approach, the concepts of the environment, and sustainability, literature as an ecological force, and the triadic functional model of literature as force of culture ecology. These aspects of culture ecology reflect the importance of adding sustainable textuality to promote social sustainability.

**Keywords: Culture ecology, Sustainable Textuality, "Dubliners"**

**Nahed Mohammed Ahmed Meklash** taught English Literature in the Faculty of Sciences and Arts at Bisha University in Saudi Arabia. She has been teaching English literary studies in the Faculty of Education, Matrouh University. She is a member of ASLE-UKI. Her thesis writings represent Zora Neale Hurston's black folk culture and highlights the Africana womanist paradigm through selected novels. She is a peer reviewer for the LLIDS Journal and an editor of the Educational Journal. Her publications include "An Intersectional Reading of Women of Color's Multiple Identities and Differences in the Poetry of Audre Lorde", "An Africana Womanist Reading of The Unity of Thought and Action", and "A Cultural Ecological Reading of Human-Nature Interconnectivity in Mahmoud Darwish's "The Second Olive Tree." Her main interests are intersectional feminism, Africana womanism, ecocriticism, and digital humanities.

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## **'In fact everything regains its equilibrium': Sustainability and Sinéad Morrissey's Use of Adaptation**

**Naoko Toraiwa  
Meiji University  
(Japan)**

Oceans are crucial to keeping the planet alive and sustainable. Because of the rise in the temperature of the sea, the ice and snow around the cold seas are melting and the colour white is getting less and less,

eventually to 'Whitelessness', which is the title of Sinead Morrissey's sequence poem, inspired by a TV documentary, *Expedition to the End of the World* by Daniel Dencik. The sequence consists of six professional voices, those who examine the present state of the northern Arctic. In a disastrous whiteless condition, however, Morrissey's professionals sound not that pessimistic. They observe the situation and respond to it with cool eyes in their own ways. The judgement and actions are entrusted to the audience; even more so in the poem because their voices are actually entrusted to the poet, who, in her own turn, conveys their attitudes in a cool, rather comical, light way in tidy lines. Morrissey's lines do not lament, or accuse, or claim against, instead, just attempt to witness the signals, no, not really the signals of our planet earth, but the responses of those six professionals as a modest witness, visible – visible as she discloses who she is and the occasions she encounters of the source of this sequence in the endnotes of the book. Making oneself visible when one stands as witness is an ethical attitude, which Donna Haraway claims against the conventional modest witness invisible in the science world in her essay, 'Modest\_witness@second\_millennium'. By referring to another piece of work, in this case, a TV documentary, Morrissey's poems witness the witnesses; this way, the poet attempts to provoke the reader's awareness that they are also being woven in the environment consisting of human and nonhuman and inhuman and invites the reader to respond imaginatively to sustainability in danger.

Keywords: **Morrissey sustainability, Adaptation, Equilibrium, Witness**

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### **Sustainability of Irishness: Gaelic tradition in Modern Irish Narrative**

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**China Foreign Affairs University**  
**(China)**

The uniqueness of Irish literature lies fundamentally in its Gaelic tradition since Gaelic literature carries the most sustainable Irishness. Ancient Gaelic oral literature not only handed down the ancient mythologies and folk tales, but also offered a distinctive oral narrative rhetoric to Irish literature. Without the Gaelic oral literature, Cuchulain and the mythical heroes would not be reproduced and characterized in modern Irish literature. The plots in the ancient Gaelic poem *Amhairghin* took a variety of shapeshifting of characters, places and figures, and therefore enriched Irish writings with Gaelic narrative rhetoric. The heroines of the 17 and 18 century Aisling poetry were featured as a metaphorical image for Ireland and have been established as the national woman archetype for the country's sufferings and destiny by generations of Irish writers since then. Though Gaelic language are scarcely spoken today in Ireland and Gaelic literature as a literary genre has been largely marginalized for centuries, Gaelic art in literature have been passed onto modern Irish literature through generations. Modern Irish writers reconstruct literary Irishness in their rhetoric and narrative as national symbols to imprint Irish identity through writing, printing, and reading. The poems and dramas of W.B. Yeats, Lady Gregory and John Synge reconstructed the woman image in Aisling poetry and established the national woman archetype for the country's sufferings and national independence in Irish Literary Revival. The parody of Gaelic oral narration, the coding and decoding in James Joyce's modernist narrative offered a rhetoric of "scrupulous meanness" of the Dublin citizens to delineate the national trauma of Ireland. In a word, the Gaelic narrative and rhetorical tradition have been sustainably employed in modern Irish literature to reproduce literary Irishness and construct Irish national Identity.

Keywords: **Sustainability, Irishness, Gaelic tradition, Modern Irish narrative, National identity**

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**Sustainability in Theatre: Climate Action in O'Connor and Ryan's *Afloat* (2021) and Farr's *Water* (2007)**

**Rania M. Rafik Khalil**  
**The British University in Egypt**  
**(Egypt)**

The contemporary theatre stage investigates the performance of non-human forms as matter, metaphorically, and as a medium in an attempt to contribute to the global dialogue around sustainability and climate change. This paper draws on theorists such as Joanna Zylińska to study the crucial interactions between the human and the non-human in two dramatic texts. Eva O'Connor and Hildegard Ryan's *Afloat* (2021) and David Farr's *Water* (2007). The plays create interdisciplinary contexts around water that allow audiences to rethink traditional configurations of meaning. The paper argues that the two plays successfully raise awareness about new post-human knowledge formations that are essential for sustainability and future generations.

Keywords: **Eco-drama, Climate action, Sustainability, Nonhuman**

**Rania M. Rafik Khalil** is an Associate Professor; she teaches in the Department of English Language and Literature; she is also the Director the Postgraduate Studies Programmes in the Faculty of Arts and Humanities. Associate Prof. Khalil is the Director of the Research Centre for Irish Studies (RCIS) at The British University in Egypt. She initiated and established the research centre in 2020. Associate Prof. Khalil has a particular research interest in Irish drama and theatre. She has a successful track record of obtaining international grants and has completed a number of international and regional projects in collaboration with reputable partners such as the UNHCR, British Council UK, Mental Health Ireland, University College Dublin, and MEN Gen.

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**Writers of the North: Contemporary Literary Voices from Northern Ireland**

**Sara Hegazi**  
**Alexandria University**  
**(Egypt)**

New Generation of writers in Northern Ireland like Darren Anderson, believe that the geographical and cultural location of Northern Ireland being on the periphery does not only define Northern Irish literature, but it also empowers the new generations of Irish writers of fiction and non-fiction, giving them the space and the freedom to write their own stories and their perspectives of the world without being weighed down by ideological, political and historical burdens. They manage through their writing and creative abilities to turn the awkward position of their culturally liminal space, being on the edges, to a liberating space where they celebrate the multiple influences from Europe, the UK, and Ireland to create and present their own cultural reality and celebrate their plurality of identities. In his memoir, *Inventory* (2020), Darren Anderson tells the story of the city he grew up in, Derry in Northern Ireland, describing his childhood, hometown and family through objects and memories defining them. Anderson enjoys being a writer on the periphery and utilizes the sense of open space and wide cultural and political backdrops that create them. New generations of writers like Anderson find the current moment in the literary Northern Irish scene a vibrant moment for literature for they are able to bring their own personal yet universal voices and express them through their writings of fiction and non-fiction, creating a liberating and an empowering shift in the literary landscape. They believe that they are finally writing the books they wanted to read, having had the time to reflect, and express their own take on their national history and that of the world around them. The current Northern Irish literary field is driven by an eclectic range of writers who use different platforms to share their stories, and their versions of truths, ones that millions of readers around the world can relate to.



Keywords: **Writing, North, Young writers, Darren Anderson, Nonfiction**

**Sara Hegazi** is a lecturer at the English Department, Faculty of Arts, Alexandria University. She received her PhD in Comparative Literature from Alexandria University in 2022. Her research interests include Comparative Literature, Modern and Contemporary Arabic Literature, Performance Studies, Film and Literature Studies and Popular Culture.

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**Intersectional Narratives in the *Scenes from 73 Years* (2022) and *Hakawatis* (2022) of the Irish-Palestinian Playwright Hannah Khalil: A Post-dramatic Quest for Sustainability**

**Shaimaa Saeed**  
**The British University in Egypt**  
**(Egypt)**

Sustainability is a status quo overarching philosophy of survival dominating the globe in crucially numerous life domains, for example, the environmental, health, educational, economic, political, scientific, technological, artistic, business, security, cultural and financial ones. Such survival philosophy controls decision making, power relations, and identity formation; it also challenges human existence not only in real life contexts but also in fictional ones, particularly in post-dramatic theatrical contexts. With two nations, like Ireland and Palestine sharing diversified aspects of oppression and discrimination across history and aspiring for a sustainable future, the investigation of Irish-Palestinian playwrighting, with due attention given to the post-dramatic plays of Hannah Khalil, is an eye-opening experience that entails an integration of the intersectional paradigm for the examination of Khalil's dramatic narratives, where modes of discrimination versus privilege and oppression versus empowerment, can be traced as portrayed in Khalil's characters. Accordingly, this paper examines the quest for sustainability as depicted in Khalil's post-dramatic theatre with special focus on two of her plays: *Scenes from 73 Years* (2022) and *Hakawatis* (2022) by employing Hans-Thies Lehmann's notions of post-dramatic theatre and Kimberle Crenshaw's theory of Intersectionality as tools of analysis. Moreover, it attempts to establish a connection between the post-dramatic form of theatre and intersectionality to prove that the dramatic narratives proposed by Khalil in her plays, with the interplay between Irish and Palestinian minority cultures in her own background, reveal a quest for sustainability and are themselves sustainable on account of being located within the context of post-dramatic theatre and intersectional identity markers.

Keywords: **Hannah Khalil, Intersectionality, Post-dramatic Theatre-, Irish-Palestinian Drama**

**Shaimaa Saeed** is currently a lecturer of English Language and Literature majoring in drama, Faculty Community Service Representative and Continuing Education Academic Coordinator in the Faculty of Arts & Humanities (FOAH) at the British University in Egypt (BUE). She obtained her Ph.D. degree in English language and literature from the Faculty of Arts, English Department, Ain Shams University. However, she completed her preliminary M.A. studies and obtained her M.A. degree in English literature from the Faculty of Alsun, Minia University. Additionally, Dr. Saeed is generally interested in drama, culture studies, translation, ESL, TEFL, and EAP. Her research reflects a high interest in interdisciplinary studies that correlate drama to psychology or culture studies. She is also a freelance English/Arabic/English translator and interpreter.

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## **Context and the Irish War Identity**

**Sham Rakaf  
University of Tabuk  
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This paper explores how Irish identity intertwines with the people of Liverpool, UK. Irish immigration to the city has long played a transformative role in the field of art, creating a society that combats racism. The Liverpool Irish Festival, held over ten days every October, embraces the spirit of welcoming leading arts, literature, and music events. Meanwhile, Liverpool's libraries also schedule Irish book launches, Irish plays are acted in its theatres, and the Institute of Irish Studies is situated right in the city. Exploring the Irish literary and artistic works of Liverpool is a way to understand the structure of the interactive relations within the community, where the relations between its members are characterized by openness situated in a modern context that is based on what it means to be human. The Irish works are examined here in the framework of critical analysis in terms of humanism. The Irish people want to say no to discrimination and call for free sociability. Thus, many Irish writers and illustrators have integrated optimistic ideas into their work, and they seek to bypass boundaries. The life of conflict due to the wars from 950 until 1922, as well as the Northern Ireland conflict in 1968-1998, meant that most Irish families either lived an inhumanely hard life in Ireland, or abandoned their country in pursuit of a secure one. Irish has a history and a told memory, and Irish culture has played a vital role in Liverpool's development. Hence, there is a large Irish community that comes together at many events held by the University of Liverpool, with generations of families welcoming guests, both local and academic, passionately listening to Irish poets or artists, aiming to serve the particular purpose of communication disciplines. Demonstrating how genre can be used to conceptualise world literature, using the Irish works as a lens to think about the humanity world as a literary world.

**Keywords: Communication, Humanism, Compassion, Discrimination, Refugee**

**Sham Rakaf** comes from a multicultural background. Teacher Education: Language Education, Critical Theory, Critical Discourse Analysis, Critical Pedagogy Supervising bachelor's degree students in teaching English in high schools. Creative writing and literature are her favourites, specifically those fixated on culture and life or written exclusively by women or about feminism. Her bachelor's was in literature, linguistics, and translations. Her master was William Golding from Prince Nora University. Her MPhil was at Charles Dickens from Liverpool John Moores. Those studies are truly a masterclass for inspiring her to keep writing. Living in Britain, it is her time to experience the details that motivate the local authors, from chatting with professional staff and monitoring to attending book launches. She was a member of the Irish society in Liverpool, introducing multiple famous Irish authors, such as Colm Toibin. She has recently joined the CWWA. She was the leader of the Embassy Group to support students' inquiries, education, and living. She gained a high level of experience in leadership communication, finance, and problem solving. She joined multiple online workshops in different locations via the Internet during the pandemic. She shared the volunteer groups planned for the vulnerable. Her poems were published in a book called *The Universe Remembers* (2022). Currently she is working to introduce the academic world to the famous women in Irish history.

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## **Maria Edgeworth's Atlantic Ecology**

**Sonja Lawrenson  
Manchester Metropolitan University  
(Great Britain)**

This paper explores the correspondence between the Anglo-Irish novelist, Maria Edgeworth, and the Jewish-American schoolteacher, Rachel Mordecai. It identifies this transatlantic relationship as a conduit of ecological enquiry. Both Edgeworth and Mordecai inhabited anomalous social positions and geographical

locales, yet their shared ecological interests enabled them to contribute to wider channels of knowledge and experience in the period. Rather than celebrate their relationship as a triumph of ecological exchange, however, the paper exposes the complex power dynamics that simultaneously undergird and undermine their collaboration. The correspondents' mutual commitment to Enlightenment ecology may have engendered an invigorating intellectual exchange, but its limits and exclusions are witnessed most acutely in their nervous reflections upon the Nat Turner rebellion of 1831. Even in its attempts to process and interpret black resistance to slavery, their correspondence colludes to suppress the revolutionary potential of Turner's alternative ecology.

Keywords: **Edgeworth, Mordecai, Turner rebellion, Enlightenment**

**Sonja Lawrenson** is a Senior Lecturer in Eighteenth-Century and Romantic Literature at Manchester Metropolitan University. Her research specialisms include Irish Romanticism, Romantic transnationalism, and women's fiction in the period. She is currently preparing a short monograph entitled *Maria Edgeworth and the Gothic* for Cambridge University Press and co-editing a special issue of the journal *Gothic Studies* entitled *Melmoth's Global Afterlives* with Dr Matt Foley. Her recent publications include contributions to *Irish Literature in Transition, 1780–1830* (Cambridge 2020), *The Oxford Handbook of Romantic Prose* (Oxford 2023), and *Transnationalism and Irish Literature* (Cambridge 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'.

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### **Eruptions of the past: *Rawhead Rex*, Clive Barker, and the 1980s Irish Gothic Landscape**

**Sorcha Ni Fhlainn**  
**Manchester Metropolitan University**  
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British author Clive Barker came to prominence in the popular imagination in the 1980s as part of the splatter punk movement and new body horror fiction. Barker's ascendance during this period coincides with a new critical deployment of gothic bodies that also reflect the repressed cultural horrors of the decade through buried secrets, bodies as texts as evidence of socio-political decay, and monstrous eruptions buried beneath previously undisturbed landscapes. An unlikely source of adaptation for Barker's fiction can be traced back to Ireland in reimagined as terrorising the Wicklow countryside. The film, starring Colm Toibín and Cora Venus Lunny reimagines Barker's *Rawhead Rex* as tapping into (low budget) horrors steeped in the Irish imaginary while also standing at the threshold of cultural and cinematic potentialities during the shifting economic state of 1980s Ireland. This paper seeks to trace the unlikely sources of horror that found specific and eerie echoes in Gothic 1980s Ireland, finding *Rawhead Rex* to be an unlikely but strangely potent film that captures contiguous socio-political eruptions of ancient patriarchal violence in 1980s Ireland (Anne Devitt, *The Kerry Babies*, *The Phoenix Park Murders* and *Malcolm McArthur*) as Ireland entered a period of intense change. This paper locates Barker's low-budget film adaptation as an artefact of the Gothic 1980s in Ireland before the birth of the Celtic Tiger and the glossy reinvention of Ireland on the global stage that followed.

Keywords: **Clive Barker, 1980s, Gothic, Repression**

**Dr Sorcha Ni Fhlainn** is a Senior Lecturer in Film Studies and American Studies, and a founding member of the Manchester Centre for Gothic Studies, at Manchester Metropolitan University. Ní Fhlainn has published widely in the fields of Gothic and Horror Studies and Popular Culture, specializing in monsters, subjectivity, and cultural history. She is the author of *Postmodern Vampires: Film, Fiction and Popular Culture* (Palgrave, 2019) and the winner of the 2020 Lord Ruthven Award from the International Association for the Fantastic in the Arts. Her recent articles and book chapters include "Neoliberal Horror in *Joker*", and

the “Retro-1980s in Stranger Things”, and the books *Twentieth-Century Gothic*, co-edited with Bernice M. Murphy (Edinburgh University Press, 2022), *Clive Barker: Dark Imaginer* (Manchester University Press, 2017), and Special issues of the journals *Gothic Studies* (July 2022) and *Horror Studies* (December 2022). She is currently leading a project on the long 1980s onscreen.

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### **The Role of Nature in Seamus Heaney’s Russian-inspired Poems and Translations**

**Stephanie Schwerter**  
**Universite Polytechnique Haut-de-France**  
**(France)**

In Seamus Heaney’s poetry, the connection between human beings and nature has always played a vital role. His interest in nature and its poetic potential is particularly visible in his poems and translations inspired by Russian literature and culture. In this paper, I shall first study the different ways in which the theme of nature is explored in Heaney’s poems “The Sounds of Rain” and the first “Glanmore Sonnet”, before concentrating on the poet’s translation of Joseph Brodsky’s “Flight to Egypt”. Heaney’s poem “The Sounds of Rain” is based on Boris Pasternak’s poetry collection *My Sister – Life*, which is shaped by the omnipresence of different types of rain, reaching from drizzle to driving rain. The first “Glanmore Sonnet”, on the contrary, is inspired by Pasternak’s poem “Hamlet” and Osip Mandelstam’s essay “Word and Culture.” It engages with the activity of ploughing and conjures up various images linked to earth, such as “open ground,” “turned-up acres” and “furrows.” In the two poems, the references to nature symbolise purification and renewal, while at the same time implicitly hinting at the political situation in Northern Ireland.

Keywords: **Nature, Poetry, Seamus Heaney, Russia**

**Stephanie Schwerter** is professor of Anglophone literature at the Université Polytechnique Hauts-de-France. Before moving to France, she spent six years in Northern Ireland, working at the University of Ulster and at Queen’s University Belfast. Her research interest lies in Northern Irish Film and Fiction as well as in the intertextual links between Irish, French, German, and Russian poetry.

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### **Diasporic Identities in the Midst of Conflict: Walter Starkie and Mairin Mitchell’s Divergent Views**

**Verónica Membrive**  
**University of Almería**  
**(Spain)**

Even if the presence of Irish travelers and writers in Spain in the 1930s was numerous, the study and analysis of their publications is still scarce. Thus, this paper aims at contributing to the existing knowledge in the field of Hiberno-Spanish cultural relations, especially in those aspects related to literary impact, contact between cultures, and cultural influences between both nations. This manuscript revolves around the literary image of the Spanish Civil War conveyed by two Irish authors who travelled to Spain on the verge of the conflict and with divergent political stances: Walter Starkie (1894-1976), who supported the nationalist cause and Mairin Mitchell (1895-1986), who had a pro-left ideology. Through the exploration of Starkie and Mitchell’s travelogues and personal letters, this paper will inquire into the extent to which these two positions are at odds. Giving testimony of international events was an essential form of reflecting different realities during the 1930s, and travel writing as “a collective term for a variety of texts both predominantly fictional and non-fictional whose main theme is travel” (Jan Borm, 13) became very popular in this period. Choosing these two authors’ travel books on Spain in the 1930s as the primary corpus of analysis for this paper draws heavily on the fluidity and adaptability of the genre (Blanton, 29) since it fluctuates between the objective and the subjective, and the individual and the visited place. Furthermore, the impetus of the paper is to carry out an act of literary salvage of overlooked Irish images of the Spanish calamitous and anticipatory events that took place in the thirties, especially in the case of Mitchell since it exemplifies an illustration of gender-blindness regarding literary voices of the 1930s.

Keywords: **Spain, Ireland, Mitchell, Starkie, War**

**Verónica Membrive** studied English and earned a master's degree in English Studies in 2011 and Translation Studies in 2019. She completed her Ph.D. at the University of Almería (2017) on Irish travel writers in Spain during the twentieth century. She has delivered papers on Walter Starkie, Kate O'Brien, Aidan Higgins, and Pearse Hutchison and their travels in Spain. She is currently teaching English at the University of Almería. Her field of research is Irish Literature, with a special focus on the relationships between Ireland and Spain. She has been awarded the International George Campbell Award for her research on Hiberno-Spanish cultural relations (University of Málaga, 2018). Membrive has recently co-edited *Trauma, Memory and Silence of the Irish Woman in Contemporary Literature: Wounds of the Body and the Soul* published by Routledge.

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### **The Frielian Theatre of the Anthropocene Oceans, Diasporic Identities and Rootlessness**

**Virginie Roche-Tiengo**  
**Université d'Artois**  
**(France)**

Becoming rootless amid an Anthropocene crisis and lost at sea is a significant psychic cataclysm as well as an emotional and physical rupture. Human beings have become the primary emergent geographical force affecting the future of the earth system. Human displacement can take many forms and Irish theatre is the place to understand sustainability and exile. In Brian Friel's theatre, exile has wrecked everything from the psyche of the characters in Philadelphia, *Here I come* (1964) and *The Loves of Cass McGuire* (1966) to society at large in *Translations* (1980), *Wonderful Tennessee* (1993) and *Aristocrats* (1980). First, we will explore how Irish theatre (and Brian Friel's drama in particular) unleashes the power of an Anthropocene Theatre, focusing on environmental urgency and understanding. Trapped in a world where we no longer feel empowered, we will focus on the terrible ordeal of becoming the objectified characters of a destructive play-within-the play, just like Sir in Brian Friel's play, *Living Quarters* (1978). We will then analyze the powerful presence of seas, oceans, and lakes in Friel's work as a catalyst for creative energy and a kaleidoscopic mythologized impetus for a cryptic rewriting of the past. From the Medieval Navigatio Sancti Brendani Abbatis (786) to twentieth and twenty-first century artists such as Sean Hillen's *Ireland's* paper collages (1994-2005), or Rita Duffy's artistic reactions to climate change (2020) with her Raft Project and playwrights such as Brian Friel and Tom Murphy, we will explore how seas, oceans and liquid spaces in Ireland are paradoxically burial chambers giving birth to rootlessness, creativity, and diasporic identities. Finally, we will question the notion of exerting dominions over others and sustainability in plays like *Translations* (1980) where an Irish community is under threat of destruction and complete erasure. Because the Irish Theatre of the Anthropocene tells stories that anticipate our future, digging into our past to make our present sustainable.

Keywords: **Irish Theatre, Oceans, Diaspora, Rootlessness**

**Virginie Roche-Tiengo** is an Associate Professor in Irish Studies at the University d'Artois. Following her Ph.D. at the Sorbonne University 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, Lady Gregory, James Joyce, Samuel Beckett, Charles Macklin and Richard Brinsley Sheridan. As a member of the GIS Eire, her latest presentation at the GIS Eire international conference in Toulouse (November 2022) was on Irish Theatre, Human Rights and Women Change-Makers. The latest international conference she co-organized in October 2018 was entitled *Crossing Borders: Contemporary Anglophone Theatre in Europe*. The conference aimed to allow academics, translators, publishers, and a wide range of theatre practitioners, to confront their experience with Anglophone theatre throughout Europe. 22 papers from 11 European countries (Czech Republic, France, Germany, Great-Britain, Greece, Italy, Malta, Montenegro, Serbia, Spain, and Portugal) were selected and the Play *An Irish Story* by Kelly Rivièrew

as staged in the MSH (Maison des Sciences de l'Homme) Paris Nord. Virginie Roche-Tiengo is currently working on the Brian Friel Papers in the National Library of Ireland and in the archives of NUI Galway as part of a new book project. Her research also focuses on Law and Theatre.

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### **Post-nationalism, Post-memory, and Two World Wars in Three Plays by Dermot Bolger**

**Wei H. Kao**  
**National Taiwan University**  
**(Taiwan)**

One shared feature of Irish revisionism and post-nationalism is that they both regard “nation” as restrictive in that it could limit our understanding of the imagined community and its components. The difference lies in that the former—active between the 1930s and 1970s—was initiated on the basis of British-Irish dualism and was deemed harsher with Irish nationalism but milder with British rule in Ireland. However, the globalization that almost entirely reinvented Ireland at the turn of the twenty-first century prompted post-nationalists to try to look beyond the two-nation theory and reject the haunting sectarian past. They unearthed the lost voices and experiences of communities and ethnicities that had historically been swept under the carpet for being either politically incorrect, embarrassing, or irrelevant to the traditional nationalist historiography. Despite the fact that political and historical concern has been shifted to those on the margin, what should be noted is that the proposed or revised history of the past, without sufficient firsthand documentation, might inevitably be reconstructed through tale-telling, imagination or the individual’s distant memory. As to contemporary Irish theatre practitioners, by presenting men and women of seeming unimportance, they reassess yet envisage neglected corners of the past through the lens of alternative post-nationalism.

This essay will examine Dermot Bolger’s war trilogy that features young or under-aged working-class characters whose struggles and predicaments during two World Wars were barely given a full chapter by historians. The essay will not centre on textual analyses of these plays—some of which have not received much critical attention—but show how their dramatic stories exemplify the transition of Ireland from being dominated by prescriptive, state-centric nationalism to post-nationalism that recognizes multiple identities, localities and war experiences shared across borders. It will also suggest how the post-memory exhibited in these plays challenges the existing public memory of national heroes but is yet to be reconsidered. The three plays to be discussed are *Walking the Road* (2007), *Rope Knots: A Finglas Life Reclaimed* (2017), and *The Messenger* (2017).

Keywords: **Dermot Bolger, Post-nationalism, Post-memory, WWI**

**Wei H. Kao** received his doctorate from University of Kent in 2003 and is professor of English in the Department of Foreign Languages and Literatures at National Taiwan University. He is the author of *The Formation of an Irish Literary Canon in the Mid-Twentieth Century* (ibidem-Verlag, 2007) and *Contemporary Irish Theatre: Transnational Practices* (Peter Lang, 2015), *Irish Drama and Wars in the Twentieth Century* (Cambridge Scholars, 2022). His articles on Irish writers have appeared in *Journal of Beckett Studies*, *Irish Studies Review*, *Journal of War and Culture Studies*, *Transnational Literature*, *English Studies in Africa*, *Postcolonial Text*, *Estudios Irlandeses*, *Iris Murdoch and Moral Imaginations* (2010), *Irish Women at War* (2010), and *The Theatre of Marie Jones* (2015), *Generational and Familial Conflict in British and Irish Drama and Theatre* (2019), among others. He is now working on a project about contemporary Irish monologues.

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## **Sustainable EFL Learning: Exploring Causes and Remedies of Speaking Anxiety in Oral Presentations**

**Wesam Morsi and Maisoon Mohamed**  
**The British University in Egypt**  
**(Egypt)**

Promoting students' communication and interpersonal skills to be active citizens and successful professionals worldwide is among the educational goals that aim to endorse students' full development and well-being in a holistic and sustainable perspective. That is why oral presentations have become essential assessment tools in higher educational institutions. However, fear of oral presentation is still very common among EFL learners. The purpose of this research work is to explore causes of speaking anxiety among Egyptian undergraduates when delivering oral presentations, and remedies or strategies that can be used to overcome fear of public speaking in the target language. It is an exploratory nonexperimental study; a questionnaire is completed by students from different universities in Cairo. Data collected are analyzed qualitatively and quantitatively by calculating percentages using the SPSS.

**Keywords: Anxiety, Oral Presentations, Sustainable EFL**

**Wesam Morsi** is a Lecturer at the British University in Egypt, Faculty of Arts and Humanities, Department of English Language and Literature. She obtained her master's degree in TESOL from the American University in Cairo, and her PhD in Linguistics from Cairo University. Dr. Wesam is interested in sociolinguistics, sociology, educational technology, Second Language Acquisition (SLA) and Computer Assisted Language Learning (CALL). She has been an active presenter at several national and international conferences. She has published a number of papers and book chapters for leading global publishers, including IEEE Explore, Springer Nature as well as national Egyptian journals.

**Maisoon Mohamed** is a senior student, enrolled in the Department of English Language and Literature, Faculty of Arts and Humanities, the British University in Egypt. Her major of specialization is linguistics as she is keen on learning and gaining more insights into intriguing aspects of human language, knowledge and behavior. Her research interests include sociolinguistics, second language acquisition and gender studies.

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## **Sacral nature in the poetry of Moya Cannon**

**Wit Pietrzak**  
**University of Lodz**  
**(Poland)**

In my presentation, I focus on the idea of sacrality (which I derive mainly from the writings of Patrick Curry) as it manifests itself in the poetry of contemporary Irish poet Moya Cannon. In spite of the fact that religious attitudes to nature have been challenged as susceptible to deleterious perceptions of the world as a space given unto men to tend and till, I will argue that Cannon's poems seek to espouse an ecocentric ethic through fostering a sense of nature's sacredness that is, however, by no means limited to a monotheistic view such as that promoted by Christianity. Instead, the sacred that Cannon explores in her work is characterized by an acceptance of a plurality of practices of piety and an attitude of wonder at the mysterious grace of nature, even in its most minute manifestations.

**Keywords: Moya Cannon, Ecocriticism, Sacrality, Contemporary.**

**Wit Pietrzak** is specialised in modernist and contemporary Irish and British poetry, theory of literature as well as ecocriticism. His recent publications include *The Critical Thought of W. B. Yeats*, *Constitutions of Self in Contemporary Irish Poetry* and *'All Will Be Swept Away': Dimensions of Elegy in the Poetry of Paul Muldoon*.

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## **Between Sea and Glen: Gods, Nymphs and Fairies in Irish Poetry**

**Yasmine Hussien  
Alexandria University  
(Egypt)**

The remaining extant manuscripts of ancient Irish poetry show how from the beginning the Irish people identified and defined themselves and their experiences in terms of their surroundings, namely Ireland as a fertile land surrounded by the sea. They also attest to the richness of Irish vernacular literature at a time when much of Western Europe had adopted Latin for such purposes. These manuscripts, formerly thought to have been destroyed at the hands of the Viking hordes in the eighth century, survived in Continental compilations and were subjected to the scrutiny of late 19th and early 20th-century scholars. The Irish revival of the second half of the Victorian era coincided with calamities such as the Great Famine, heightening friction between Catholics and Protestants, and an immense wave of immigration to North America. Irish nationalism had been gaining momentum for some time and was clearly manifested after the 1850s in the writings of many Irish figures that sought to reclaim their country along with its cultural heritage. The return to myth and legend was one step in the right direction, and the writers and translators of the time explored the endless ways to highlight the richness of their past by making it available to contemporary and future readers. Such literature aimed to engage the reader as well as assert the Irish character in the face of the British monolith, and it also had a considerable impact on the Irish struggle for independence. This research will address such sentiments in the mythology-centred writings and translations of Jane Francesca Agnes, Lady Wilde, Kuno Meyer and William Butler Yeats.

**Keywords: Irish Mythology, Nymphs, Fairies, Water**

**Yasmine Hussein** is a lecturer at the Department of English Language and Literature, Faculty of Arts, Alexandria University. She received her MA degree in 2014 and her PhD in 2019, both in poetry. She was an Academic Visitor at the Faculty of English, University of Cambridge in 2016/2017. Besides academia, she has been working as a freelance simultaneous interpreter in both national and international conferences since 2008. Her research interests include medieval, early modern and romantic literature, especially poetry and drama, with a focus on the religious, political and social backgrounds of the eras. She is currently working on a major research paper in the field of comparative medieval literature.

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## **The Legacy of Yeats's A Vision in Heaney's Poetry and Poetics**

**Youngmin Kim  
Dongguk University  
(Korea)**

"[Yeats's] endeavor was not only to create an Irish literature independent of the imperial, empirical sway of Britain; it was also an attempt to launch upon the world a vision of reality that possessed no surer basis than the ground of his own imagining. [. . .] Admittedly, that imagining was conducted in terms that had been passed on from generation-to-generation by poets and painters with some help from philosophers and theologians.' Then, Heaney perceives and provides the poetic catalogue of spiritualism, including "reality of a world of spirit, the immortality of the souls and its fated reincarnations, the cyclical relations pertaining between the land of the living and the land of the dead, the perviousness of these realms to each other's influence, the possibility of gaining knowledge of reality and destiny through the study of arcane books and symbols." Heaney's rendering of Yeats's poetic career in terms of war is also uniquely Yeatsian. Heaney summarizes Yeats's "credit to poetry" as follows: "The poet was living then in a Norman tower which had been very much a part of the military history of the country in earlier and equally troubled times, and as his thoughts turned upon the irony of civilizations being consolidated by violent and powerful conquerors who end up commissioning the artists and the architects, he began to associate the sight of a mother bird feeding its young with the image of the honey bee, an image deeply lodged in poetic tradition and always suggestive



of the ideal of an industrious, harmonious, nurturing commonwealth." The objective of the presentation is to discuss the legacy of Yeats's *A Vision* in Heaney's Poetry and Poetics.

Keywords: **Yeats, Vision, Heaney, Legacy, Poetics**

**Youngmin Kim** is currently Honorary Professor and Distinguished Research Professor Emeritus at Dongguk University, Seoul, Korea, and Visiting Professor at Linnaeus University, Sweden, Qiantang Scholar/Chair Professor at Hangzhou Normal University. He was Jack Ma Chair Professor at Hangzhou Normal University (2019-2022). He has served as Editor-in-Chief of *Journal of English Language and Literature* (2013-2021), and *Yeats Journal of Korea*, and currently as Editor-in-Chief of *The Korea Journal of East West Comparative Literature*. He was Visiting Professor at Cornell University, Sapporo Gakuin University, and Faculty Affiliate and Visiting Scholar at the University of Virginia at Charlottesville. He had served domestically in Korea as President of of ELLAK (English Language and Literature Association of Korea), Yeats Society of Korea, Jacques Lacan & Contemporary Psychoanalysis Society; internationally as Vice President of IASIL (International Association of the Study of Irish Literatures) and IAELC (International Association of Ethical Literary Criticism), executive council member of ICLA, IATIS, International Yeats Society, and International Pound Society. His recent publications focus on modern and contemporary poetry, critical theory, psychoanalysis and literature, comparative literature, transmedia and digital culture, world literature, digital humanities, and new techno humanities.

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